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LITERATURE

Among Cannibals: an Account of Four Years' Travels in Australia and of Camp Life with the Aborigines of Queensland. By Carl Lumholtz, M.A. With Maps, Coloured Plates, and 122 Illustrations. (Murray.)

THE experiences recorded in this volume are almost unique, for though the life and habits of the natives of Australia have been studied by various observers, very few, if any Europeans—at all events, with the same capacity to understand and to describe what they saw—have lived among them on such intimate terms as the author. His narrative accordingly is of great value and interest, describing as it does the intimate daily life, with probably some real glimpses into the thoughts and feelings, of a race of men still in a most "primitive" condition. The depth of the gulf between them and us is well shown in the intolerable strain felt by this hardy and energetic explorer, undergoing no very severe physical exertion, after a few months of native life. No doubt, *meminisse juvabit*, but we hope we may assume, from the cheerful way in which the author records his daily trials, that even at the time a perception of their humorous side was not altogether wanting.

After some months' sojourn near Rockhampton, Mr. Lumholtz made a long journey thence into the interior, intending to proceed ultimately to the northern coast. The journey, however, was prematurely interrupted by severe illness and suffering, from what sounds a proverbially insignificant cause, viz., fleabites! It seems strange that a country where the bites of insects, or even an abrasure of the skin, will often produce serious results, should be at the same time one of the healthiest of tropical or sub-tropical residences, even for European children. Returning to Rockhampton, Mr. Lumholtz sailed northwards, and devoted his time to the exploration of a district on the Herbert River, in about 18° north latitude, his adventures and researches there forming the main subject of this work. Having established his headquarters in a deserted cattle-station by the permission of the proprietor, he entered into relations with some of the neighbouring blacks, and made with them a series of expeditions lasting for several months, living as nearly as possible their life. Politically and socially

their existence is almost the simplest conceivable. They form isolated groups or tribes of very small extent; they have no towns or villages, or even permanent houses, constructing temporary huts of less pretension than the nests of some of the neighbouring birds; they have no clothing, and few ornaments; even the rudiments of agriculture or pastoral work are unknown—for this, however, in a country almost destitute of grain plants and without cattle, they are hardly to be reproached;—and finally, as for diet, they are cannibals ("in the evenings," the writer says, "this was the leading topic of their conversation, which finally both disgusted and irritated me"), and nearly omnivorous—white men and leeches being apparently the only exceptions to this. The traveller's supply of salt beef and flour was soon exhausted, and the straits to which he was put are best understood from the fact that the native dish he most appreciated consisted of the larvæ of certain insects.

"One night we spent in a cave near the brook. The cave was not large, and was low, cold, and damp, and thus not very inviting. We had but its naked stones for a couch, for there was of course no grass to be found in the scrub. A big fire was kindled; outside it was pitch dark. My blacks had found in a large fallen tree some larvæ of beetles (*Coleoptera*) on which we feasted. There are several varieties of these edible larvæ, and all have a different taste. The best one is glittering white, of the thickness of a finger, and is found in the acacia-trees. The others live in the scrubs, and are smaller, and not equal to the former in flavour. The blacks are so fond of them that they even eat them alive, while they pick them out of the decayed trunk of a tree—a not very attractive spectacle. The larvæ were usually collected in baskets and so taken to the camp. The Australian does not as a rule eat raw animal food; the only exception I know of being these coleoptera larvæ. The large fire crackled lustily in the cave while we sat round it preparing the larvæ. We simply placed them in the red-hot ashes, where they at once became brown and crisp, and the fat fairly bubbled in them while they were being thus prepared. After being turned once or twice they were thrown out from the ashes with a stick, and were ready to be eaten. Strange to say, these larvæ were the best food the natives were able to offer me, and the only kind which I really enjoyed. If such a larva is broken in two, it will be found to consist of a yellow and tolerably compact mass rather like an omelette. In taste it resembles an egg, but it seemed to me that the best kind, namely the acacia larva, which has the flavour of nuts, tasted even better than a European omelette. The natives always consumed the entire larva, while I usually bit off the head and threw aside the skin, but my men always consumed my leavings with great gusto. They also ate the beetles as greedily as the larvæ, simply removing the hard wings before roasting them."

They also find plenty of honey in the trees, but it is not, the author says, altogether wholesome. The natives usually mix it with water:—

"This mixture of honey and water is not drunk, as one would suppose, but is consumed in a peculiar manner. The blacks take a little fine grass and chew it, thus making a tuft which they dip in the trough and from which they suck the honey as from a sponge. When they eat they sit crouching round the trough, and as each one tries to get as much as possible, the contents quickly disappear. Where spoons are wanting this would seem a natural and practical invention, and is surely calcu-

lated to secure an equitable division of the honey, as in this way it is difficult for any one person to get more than his share. After the meal the tufts are placed in the basket, where they are carried as long as they are fit for use."

For hunting purposes the author found that dogs would be an assistance, but to his surprise he found that dingoes are much rarer here than further to the south:—

"On Herbert River there are rarely more than one or two dingoes in each tribe, and as a rule they are of pure blood. The natives find them as puppies in the hollow trunks of trees, and rear them with greater care than they bestow on their own children. The dingo is an important member of the family; it sleeps in the huts and gets plenty to eat, not only of meat, but also of fruit. Its master never strikes, but merely threatens it. He caresses it like a child, eats the fleas off it, and then kisses it on the snout. Though the dingo is treated so well it often runs away, especially in the pairing season, and at such times it never returns. Thus it never becomes perfectly domesticated. Sometimes it refuses to go any further, and its owner has then to carry it on his shoulders, a luxury of which it is very fond."

We cannot do more than allude to the various interesting facts in natural history, and the curious customs of the natives. The author's final verdict on their character is that their "only noble quality" is kindness to their sick, but they seem also generous and liberal, kind to their children, and not addicted to cruelty. They were extraordinarily timid, not probably without cause. On one occasion they fancied he had fired off his gun in sign of anger, and sought to propitiate him by presenting him with the prettiest girl in the tribe. Fear alone, he thought, prevented them from killing him, and too great generosity or bad shooting on his part engendered contempt, and contempt danger. Civilization for them consisted mainly in the possession of a short pipe or a shirt, or even a hat; and their contempt then for their simpler brethren, whom they call "myall"—i.e., bushmen, "myall" being the name for an acacia—is very great.

Of the treatment of the natives by the white population the writer speaks in very plain terms. They are still, he says, being shot, poisoned, or otherwise made away with, and he quotes many instances of horrible barbarity. "That inhuman institution, the native police," is sent for on the slightest pretext to "disperse"—i.e., slaughter—its wretched countrymen. And though a more humane spirit seemed to be rising in Southern Queensland, it had but little influence in the North and West.

The deserted cattle-station above mentioned was tenanted only by an old white overseer, a kanaka or South Sea islander, and his Australian wife "Nelly":—

"The ménage was of the very dirtiest, but one gets accustomed to anything in Australia, and as when people are hungry they will eat almost anything, so the inhabitants of Northern Queensland are willing to live like pigs if they can only make money. The man who can 'work well' is most respected, and to this there can be no objection; but the idea of a 'good worker' implies that he is rough, and does not care what he eats. They do not understand that it is possible to work and eat in a decent manner at the same time."

Nevertheless our author felt constrained at times during his wanderings to retire upon the fleshpots of the cattle-station, where at

least his life was fairly safe, and he had a roof over his head, and slumbers only broken by the occasional "howls" of Nelly when flogged by her husband the kanaka. Even these luxuries, however, began to pall, and he finally made for the coast, attended by a faithful native, Yokkai, who had evidently served him well, and more than once saved his life. He is perhaps a little hard on Yokkai, and expected too much from him:

"Before I went on board the boat I asked him if he would like to go with me to Norway [?]. He shrugged his shoulders and answered with a positive No. I shook his hand and bade him good-bye; but I did not discover the faintest sign of emotion. He gazed at me steadfastly with his large brown eyes beneath his broad-brimmed hat, but did not understand the significance of shaking hands. Thus I parted from my only friend among the savages, and many emotions crowded upon me as the vessel glided away, memories of the stirring days I had passed with him, and a sense of deep gratitude for the many services he had done me. Upon the whole I took leave of the country of the blacks and my interesting life in the mountains with strange feelings in my breast. Some of the impressions derived from this grand phase of nature I shall never forget. When the tropical sun with its bright dazzling rays rises in the morning above the dewy trees of the scrub, when the Australian bird of Paradise arranges its magnificent plumage in the first sunbeams, and when all nature awakens to a new life which can be conceived but cannot be described, it makes one sorry to be alone to admire all this beauty. Or when the full moon throws her pale light over the scrub-clad tops of the mountains and over the vast plains below, while the breezes play gently with the leaves of the palm-tree, and when the mystic voices of the night birds ring out on the still quiet night, there is indeed melancholy, but also untold beauty, in such a situation. I was, however, not sorry to leave the people. I had come to Herbert Vale full of sympathy for this race, which the settler drives before him with the rifle, but after the long months I had spent with them my sympathy was gone and only my interest in them remained. Experience had taught me that it is not only among civilized people that men are not as good as they ought to be."

This last fact the writer might perhaps have taken on good second-hand authority without going to Australia for it. Nor is it clear where, after all, his sympathy is to repose. But if he had stayed at home we should have lost a volume which is not only agreeable reading throughout, but full of curious information.

Letters of Philip Dormer, Fourth Earl of Chesterfield, to his Godson and Successor. Now first edited from the Originals, with a Memoir of Lord Chesterfield, by the Earl of Carnarvon. (Oxford, Clarendon Press.)

"I CAN honestly say," writes Lord Carnarvon, "that I began my task with little interest, perhaps with prejudice; I have ended it with strong interest, sympathy, and appreciation." Many readers of this sumptuous volume will, we think, experience somewhat similar feelings, and will in the end be touched by the intense earnestness of the old courtier as he endeavours to instil into the mind of his pupil the principles by which he thinks worldly success may be achieved. The letters commence in 1761, when Philip Stanhope, to whom they were addressed, was five years of age, and they

were continued without a break till within a year or two of the writer's death, at the age of seventy-nine, in 1773.

Their chief blemish, which can hardly fail to strike all who read them, is that the subjects discussed are too often unsuited to a child. The resemblance between these letters and the earlier series written to his son is remarkable. We find in both the same ideas clothed in almost identical language, the same inducements held out to acquire knowledge, the same books recommended, the same stress laid on the impropriety of loud laughter, and the same constant injunctions "to sacrifice to the Graces." But a kindlier and less cynical tone pervades the letters now before us. Old age and the sorrows which darkened his closing years, though borne with apparent indifference, had somewhat softened the natural hardness of the writer's character. "The letters to his Son," writes Lord Carnarvon,

"were composed when he was in his full physical and intellectual strength,—many of them in the midst of the anxieties and labours of public business; whilst those to his Godson were written when political life was definitely abandoned, when age was heavy on him, and infirmities had, as he sometimes said, shut him out from the converse and the society which he loved best and in which he most excelled. But they show no sign of mental decay, they indulge in no regrets for the pleasures and interests which had already drifted away from him. There is not an ungenial word to sour the advice which he gives, or to cloud the young mind which he desires to educate."

Lord Chesterfield's philosophy, unlike that of most professors, stood the test of practice. At the time when these letters commence he had little left except wealth which could make life attractive. His health was breaking; his career, with the exception of a few brilliant episodes, had not been successful; his marriage was not a happy one; his dearest friend had perished by his own hand; and before long Lord Chesterfield had to mourn the loss of an only son, who had deceived and disappointed him; but he never allowed a complaint to escape him. Nothing, in fact, can be more admirable than the bright and affectionate tone of these letters. It is pleasant to observe how this "pair of friends" grew by degrees to know and to love one another. "He [the godson] loves me," wrote Lord Chesterfield to the lad's father, "almost as well as I do him, and that is a bold word." Lord Chesterfield's "wise saws" were sometimes accompanied, not by "modern instances," but by appropriate gifts, a method of enforcing instruction which "Sturdy," as they called the boy, must entirely have approved of. In the first letter of the series Lord Chesterfield writes:—

"I was agreeably surprised with receiving your letter written all with your own hand, which at five years and a half is, upon my word [Lord Chesterfield's favourite exclamation], a great performance.....I do not know if you remember (but I am apt to think you do) that I promised to send you a watch for the first letter you should write to me with your own hand. Now as a Man of Honour performs whatever he has promised, even without being put in mind of it, I have bought you a watch, which I will send you by the first opportunity."

Occasionally, but not often, we come across passages which impress on the boy higher motives for good behaviour than mere worldly

morality. In a letter (August 2nd, 1762) of which an excellent facsimile is given in this volume, Lord Chesterfield, after telling the boy to attend to his studies, writes:—

"I must from time to time remind you of two much more important duties which I hope you will never forget, nor neglect. I mean your duty to God, and your duty to Man. God has been so good as to write in all our hearts, the duty that he expects from us; which is adoration and thanksgiving, and doing all the good we can to our fellow creatures. Our conscience, if we will but consult and attend to it, never fails to remind us of those duties."

Writing a few days later, Lord Chesterfield repeats the valuable piece of advice which he had formerly given to his son: "the first great step towards pleasing, is to desire to please, and whoever really desires it, will please to a certain degree."

When the boy got older, and had been placed under the care of Dr. Dodd, the earl sometimes adopted an easy tone of familiarity with his godson as if he were writing to a person of his own age. "Si le Docteur Dodd," he writes, "votre intime ami Ernst, et vous, n'avez rien de mieux à faire demain, pourquoi ne priendriez [sic] pas vous la soupe chez moy? Je ne vois point de raison au contraire. Dieu te benisse mon cher Enfant"; and on another occasion soon afterwards: "Do you go with the Doctor next Sunday to Greenwich, or do you preach in his stead at Charlotte Chappel? In either case have you anything to say to me or my Coach? Your orders whatever they may be, shall be obeyed."

One of the principal features in Lord Chesterfield's scheme of education was that his godson should become a perfect French scholar, and the large majority of these letters were written in that language. Lord Carnarvon remarks rather pedantically on the faults in grammar and spelling, and does not appear to appreciate the extreme excellence of the French. The style is clear, forcible, and elegant, with scarcely a trace to show that it was written by a foreigner. The faults in grammar are quite unimportant, and the orthography, which is of the time, is much better than that of Madame de Sévigné. We doubt if there were half a dozen of the great French nobles of that day who could write their own language more correctly, and we are tolerably sure that there are not at present half a dozen Englishmen of Lord Chesterfield's rank who could write French so well.

The editor has contributed to the volume an interesting memoir of Lord Chesterfield, and we wish that it were longer. It would be difficult to find a better subject for a biography than the statesman who, after occupying for half a century one of the most brilliant positions in social and political life, found the chief solace of his retirement in writing these letters to his godson and successor. "Lord Chesterfield's lot," writes Lord Carnarvon,

"was cast in a critical and very interesting period of English History.....It was a long life. He began it with George I., he ended it under the great grandson of George I. In early youth, and in the house of his grandmother, Lady Halifax, he had known Danby and Montagu, the statesmen of the Revolution; on one occasion he saw Richard Cromwell, then an old man, give evidence in a court of law before Chief Justice Holt. He lived through

two quarrels with two Princes of Wales; he acted either with or against all the great public men of that day—Bolingbroke, Walpole, Pulteney, Carteret, Pitt; he was intimate with all the greatest men of letters, with Addison, Swift, Pope, Gay, Arbuthnot, Johnson; he knew Algarotti, Montesquieu, and Voltaire; he lived long enough into the reign of George III. to see him victorious in his struggle with the Whig aristocracy—long enough to witness the beginning of his fatal contest with the thirteen colonies of America; he foretold the French Revolution when the cloud was not bigger than a man's hand; he foresaw that the kingdom of Poland was on the verge of extinction; he anticipated the fall of Papal temporalities.

Lord Carnarvon tells his readers in another part of the memoir that the lad to whom these letters were written by his kinsman, who had seen Richard Cromwell, and had known Danby and Montagu, is still remembered by a few aged persons at Brethby.

The account given here of Johnson's refusal to dedicate his dictionary to Lord Chesterfield is marked by laudable impartiality, but the editor seems hardly to do justice to the famous letter which Johnson wrote on that occasion. The letter may have been unreasonable, but there is no finer example in our language of severe and dignified invective, and the courtly and deferential style of the writer gives point to the veiled satire of the composition. Johnson was, no doubt, "sensitive and exacting," and a few words of explanation would have enabled him to see his patron's conduct in a very different light. It is certain that the incident has to a great extent influenced public opinion in forming a judgment of Lord Chesterfield's character, which has in consequence been often unfairly judged.

We have little space to consider Lord Carnarvon's description of the part taken by Lord Chesterfield in public affairs. In his government of Ireland he succeeded where so many others have failed, and his name, we are here told, stands pre-eminent among Irish viceroys for "clear wisdom and administrative capacity." His second mission to the Hague, undertaken shortly before he went to Dublin, was accomplished with skill and celerity; but on the whole his career must be considered as a failure, and was certainly not what might have been expected from his great abilities and remarkable qualifications for public life. The causes of this want of success are not hard to discover. Lord Chesterfield's ambition was to obtain the first place in the Cabinet, and he was constantly intriguing against those to whom he ought to have given a loyal support. It is not quite easy to understand the exact nature of his schemes, but they were defeated by the practical astuteness of the statesman whom he wished to overthrow. In those days ministerial place and power were to a great extent dependent on the royal favour. Lord Carnarvon is of opinion that Chesterfield failed in political life because he tried to govern the king through the influence of Lady Suffolk, and thus incurred the ill will of the queen, who was the real dispenser of patronage. This idea, though it is shared by so eminent an historian as Mr. Lecky, appears to us to be an error which can be dispelled by a simple statement of unquestioned facts.

George II. came to the throne in June,

1727, and in February of the following year Chesterfield was sworn in of the Privy Council, and soon afterwards appointed Envoy at the Hague, one of the most important positions which a diplomatist could then hold. In the beginning of May, 1730, he was installed as a Knight of the Garter, and a few days later was appointed Lord Steward, retaining his post as Envoy to the States-General. He was then in his thirty-sixth year, and his intimacy with Lady Suffolk, whom he had known since she first came to London with the princess (afterwards Queen Caroline), had certainly not interfered with his rapid advancement. As far as that lady was concerned, he might have remained in office as long as Walpole was Prime Minister. But when the Excise Bill was brought forward by Walpole, whose power was for the first time seriously threatened, Lord Chesterfield voted against the measure, and was naturally dismissed from his appointments. "His support," writes Lord Carnarvon, with great *naïveté*, "was too independent and uncertain to please a minister who was said to require in his followers 'a supple and inoffensive disposition,' and who certainly was intolerant of independence or rivalry." It can surely not be supposed that Walpole would allow Lord Chesterfield to remain in office after he had voted against his colleagues on an occasion when the existence of the ministry was at stake. How well Lord Chesterfield was aware of the queen's influence appears from the following passage in a letter written in 1734 to Lady Suffolk herself, referring to Lord Hertford's wish to obtain an employment in the Household: "Pray prevail with him [Lord Hertford] to speak to the queen herself, without which there is nothing to be done." And in some remarks on Queen Caroline, found among his papers after his death, he wrote: "She showed her art most in the management of the king, whom she governed absolutely by a seeming complaisance and obedience to all his humours."

In some respects the editor's sketch of Lord Chesterfield's character is excellent, but in a few minor points the estimate is too favourable. Lord Chesterfield was a dignified and impressive orator; he was an admirable letter-writer; his conversation in society must have been delightful; as a wit he was allowed to have no rival among his contemporaries; but when we read of his "graceful epigrams," and find him spoken of as a skilful writer of familiar verse, we must express our dissent. His attempts at versification were too often coarse and indelicate, and showed none of the neatness or dexterity which Gay and Prior taught to many of their contemporaries. What, for instance, could be more graceful than Bishop Atterbury's verses on Flavia's Fan (twice quoted in these letters), and how superior they are even in wit to Lord Chesterfield's verses on another Flavia! a shameless epigram which the young lady to whom it was addressed can hardly have taken as a compliment. Lord Carnarvon expresses great admiration for the epigram on Beau Nash's picture, but the authorship of these lines is extremely doubtful. They were in any case attributed at the time to Miss Jane Brereton, and included in an edition of her poems published in 1744.

Nearly everybody has heard the story of the closing scene of Lord Chesterfield's long life—how in his last moments, observing that his friend was standing, he gasped out to his valet, "Give Dayrolles a chair." Something of this courtly demeanour was, by a strange coincidence, retained even after death. Not many years ago, on some occasion when the family vault at Shelford was opened, the lid of the famous earl's coffin was by accident partially broken in, and those present were able to see the head resting with a stately air on a white satin cushion:—

Even in our ashes live their wonted fires.

Sylvie and Bruno. By Lewis Carroll. (Macmillan & Co.)

A book of which the key-note is topsy-turvy-ness ought surely to be produced in a somewhat topsy-turvy manner, so it is not surprising to find from Mr. Lewis Carroll's preface that he first collected his incidents and dialogues, or fragments of them, and then invented a story to use these to the best advantage. He reveals, in fact, in his preface his method of composition. The chapters headed "Fairy Sylvie" and "Bruno's Revenge" are, with some slight alterations, reprinted from a tale in *Aunt Judy's Magazine*, 1867. Not till seven years after its publication did the idea of making it the nucleus of a longer story present itself to the author's mind. "As the years went on," writes Mr. Carroll,

"I jotted down, at odd moments, all sorts of odd ideas, and fragments of dialogue, that occurred to me—who knows how?—with a transitory suddenness that left me no choice but either to record them then and there, or to abandon them to oblivion..... And thus it came to pass that I found myself at last in possession of a huge unwieldy mass of literature—if the reader will kindly excuse the spelling—which only needed stringing together, upon the thread of a consecutive story, to constitute the book I hoped to write. Only! The task, at first, seemed absolutely hopeless, and gave me a far clearer idea, than I ever had before, of the meaning of the word 'chaos': and I think it must have been ten years, or more, before I had succeeded in classifying these odds-and-ends sufficiently to see what sort of a story they indicated: for the story had to grow out of the incidents, not the incidents out of the story."

Such was the "genesis" of 'Sylvie and Bruno.' Being written by Mr. Lewis Carroll, it is needless to say that it is full of amusing things, and not without some of "the graver thoughts of human life"; nevertheless it falls far below 'Alice in Wonderland,' and the illustrations of Mr. Harry Furniss are by no means worthy of his reputation. The narrator is an impersonal being who comes and goes like Miss Meadows and the girls in "Uncle Remus," and never takes much more shape. He lapses into fairyland every time he falls asleep, and returns without any sense of strangeness; and so well is this managed that we accompany him thither with perfect ease, and are quite as able to make the best of both worlds as he is. The characters are numerous. There is a warden who is deposed from his wardenship, and finds refuge in fairyland as king—a sub-warden with a wicked and very stout wife, who "looks like a haystack out of temper"—a distinguished doctor who has "actually invented three new diseases, besides a new

With the way Mr. Gilbert has done his editorial work there is no fault to find. We only regret that he has confined his glossary to a part instead of extending it to the whole of his book. An index will doubtless appear when the work is complete.

NOVELS OF THE WEEK.

The Art of Love. By Sir Herbert Maxwell, Bart., M.P. 3 vols. (Edinburgh, Douglas.)

A Cruel Wrang. By Mrs. Houstoun. 3 vols. (White & Co.)

Two Pardons. By H. S. Vince. 3 vols. (Ward & Downey.)

The M. F. H.'s Daughter. By Mrs. Robert Jocelyn. 3 vols. (White & Co.)

Master of his Fate. By J. MacLaren Cobban. (Blackwood & Sons.)

Sybil Ross's Marriage. By F. C. Philips and C. J. Wills. (White & Co.)

The Preacher of St. Just's. By A. M. Rose. (Stott.)

The Golden Days of '49. By Kirk Munroe. (Allen & Co.)

SIR HERBERT MAXWELL'S second venture is a striking witness to the value of anonymity. Though obviously the work of a beginner, 'Sir Lucian Elphin' was a novel of conspicuous promise. 'The Art of Love,' on the title-page of which the author gives his name, is, with the exception of a few passages, a very inferior performance. The few passages in question relate to the life, manners, and speech of the Scots peasantry, all of which Sir Herbert Maxwell handles excellently, and with far happier results than are apparent in his laboured pictures of fashionable women and gilded youths. The radical fault about 'The Art of Love,' however, is its want of condensation. The progress of the plot is delayed by irrelevant episodes leading nowhither, or worse still by gaps of five or more years. The narrative extends altogether over more than thirty years, with the result that there is a constant shifting of scenery and succession of actors, some of the best of whom disappear altogether. Sir Herbert Maxwell is evidently a man of not a little reading, but the evidences of this fact are dragged in ostentatiously instead of making themselves felt insensibly. For example, after describing a crofter's dwelling he proceeds, "The cottage merited the encomium of *parva sed apta* pronounced by the grateful Ariosto upon the gift of an equally humble dwelling presented to him by the princely Alfonso." This somewhat immature style appears also in the dialogue, and detracts a good deal from its lifelikeness. On the other hand, the conversations in dialect are excellent and full of racy touches, as when the old dame protests against the lady's-maid's umbrella: "A fair flying in the face o' Providence, I ca' it, when it's written that 'He sendeth his rain on the just and on the unjust.'" But when Sir Herbert Maxwell deserts the crofters and lairds for clubland or Mayfair, the whole charm of the book evaporates. He is, apparently, most anxious to convey his disapprobation of those who live luxurious and dissipated days, but he weakens his position by the somewhat complacent manner in which he describes all the paraphernalia of sybaritism. The young man who does duty for hero wholly fails to

win our admiration. There is something grotesquely inadequate in the motive which induces him to turn his back on the Church, after having stifled his artistic aspirations and strenuously devoted himself to his calling. However, in a romantic novel tattooed initials, like strawberry marks, are impossible to conceal when a baronetcy and 60,000*l.* a year are concerned, and the shy young minister with great alacrity consents to be transformed into a sumptuous aristocrat with mansions, castles, and a profuse supply of Neapolitan violets. True, he does not become a bad baronet, but at all points he is a great falling off from his predecessor, Sir Lucian Elphin.

"Unhealthy lumberings" are attributed to Sir Gerald Templeton, the "surreptitious baronet," by the literary author of his being. The vice of inverted style—shown in such phrases as "Let us walk to the sea," he, on his return from the stables, said"; "As charming a residence as can, throughout the length and breadth of England, be found"; "The *portière* is, by an evidently hasty hand, thrust aside"—crops up on nearly every page; while "She busied herself in the actual work, in its lighter branches, *id est*, of a garden," is a sample of the misuse of scraps of Latin and French with which the book is garnished. It is only, we are assured, "to point a moral" that the author "adorns her tale" with such a scene as that between Lady Templeton and Lord Arthur Conway, where scarcely anything is left for imagination. Become the slave of her seducer, the miserable lady, in whose veins we are told there runs the taint of hereditary insanity, agrees to bring up the surreptitious baronet as her husband's heir. The husband dies too early to entertain suspicions, and in due time Lord Arthur expires in the odour of sanctity, and on his death-bed clears up the paternity (and maternity) of Gerald in so satisfactory a manner that the doubtful baronet becomes a positive duke. Poor Lady Templeton goes mad, wherein it is hard to detect poetical justice. The moral of all this escapes us; perhaps it is to be found in the honourable reluctance of Gerald, while he fancies he is liable to insanity, to involve a loving woman in his doom—perhaps in the equally respectable conduct of an agnostic parson, possessed of private means, in resigning his position in the Church.

There is a great deal of matter and not much manner in Mr. Vince's 'Two Pardons,' and the sort of impression it gives is of a something heavy and imperfectly mixed. We are sure of one thing—it is too bulky, and weighted with too many ingredients. Certain isolated morsels may be good enough in their way, but there really is nothing to distinguish it as a whole save its weightiness and the drinking, clinking, and mixing of varieties of potations, greater in amount than in the early fifties even might be expected. A vast deal of alehouse gossip and town-hall chatter is also to be noted; and there are a lot of "characters," carefully differentiated, who are a weariness to the spirit. The dominating idea is the band of young men who have made their fortunes "out West," and return to control the destinies of certain folk in an English county town in a rather mysterious fashion, and with the aid of a very peculiar being, a "nigger." One

is not quite sure how it is done, nor why it is done, though one is none the less pleased when it is done.

Mrs. Jocelyn's new novel is fortunately by no means given over to hunting interests, and is indeed only of a mildly sporting character, though her readers are compelled to follow the heroine and her admirers through more than one run. The fortunes of the chase too often prove perilously attractive to feminine pens, and Whyte Melville, for whom Mrs. Jocelyn has an evident admiration, is an unsafe model for amateurs from all literary points of view. It is scarcely unfair to say that only in a lady's novel of this order could a man be made to behave in so dastardly a manner as Capt. Denham without being considered a complete scoundrel by the author as well as by the reader. Can such be the writer's view of him, however, since she not only rewards him with the obstinate devotion of a good woman, but calls upon her readers to believe that he bade fair in the end to prove a husband worthy of Dolly Vernon's choice? This is really too bad. Happily there are several other characters who go some way towards redeeming Denham's existence and the part he is allowed to play in the book. Squire Vernon, George Ventnor, and Lady Francis (why should a woman's Christian name be spelt thus?) are all good. The heroine herself is also a very nice girl; and since she fell in love with her good-for-nothing hero at the absurd age of seventeen she should perhaps be forgiven for her youthful folly. It is really hard upon her that, unlike most of the fancies of seventeen, it is made to take a permanent form. The story is too long, and the incidents become bewildering for want of more orderly marshalling. Mrs. Jocelyn does not often quote French words or phrases, but when she does she should be more careful about the accuracy of their spelling and of their idiomatic application.

'Master of his Fate' is a distinctly clever piece of work, containing ideas and fancies not given to the first comer to conceive, nor conceiving, would he probably possess the power to direct such "kittle cattle" to definite and artistic issues. Fantastic as it is, and beyond the range of what are ordinarily esteemed human possibilities, Mr. Cobban has contrived to invest the difficult material of his story with an air of conviction and seriousness, and some sort of semblance of a scientific basis, so that he carries his readers to a certain extent with him. The leading idea is the notion of a man's own consciousness and identity being the one recognizable and universal factor, and all outside it, human or natural, being by him regarded as so much material for his delight and for the increasing of his vital powers, a universe, in short, upon which he in time comes to prey directly by abstraction of animal magnetism till he finds himself (with a moral consciousness suddenly awakened by love) the vampire and destroyer of individuals. All this, which is to some extent capable of scientific and philosophical interpretation, is by Mr. Cobban cleverly and keenly presented. Weird and awful possibilities open up before the imaginative reader—vistas of hitherto unknown forces and relations between human beings, and dread potentialities that for the moment appear within the range and focus of proba-

bility. So much, and more, Mr. Cobban does for his readers. He provides an illusion and compels them to tread within its charmed circle. But there are nevertheless weak places in his fantasy, and (alas that it must be said!) the reader "comes awake" before it is all over. The story opens with a quiet reticence of touch, and gradually grows in poignancy up to the scene in the Albany, which reminds one of Hyde and Jekyll, and which seems to be the real climax. After it the interest begins to flag, the excitement dies out, and by the time the confession to the Doctor takes place the intensity has vanished. When the Doctor, with "the exquisite charity that forgives all things," offers to secure the services—in other words, the vital forces—of a dozen good men and true, to renew the failing powers of the Vampire Julius, the thing hovers too near a suspicion of the ludicrous. And the Doctor's refusal to hear the *modus operandi* employed by Julius for laying in his supplies of vitality is not the procedure of a true scientific enthusiast. Some other way of getting rid of the difficulty of explaining the practical part of the business might have occurred to so able and ingenious a writer as Mr. Cobban. One thing more strikes us: it is that the personality of Julius (an important factor) is less fascinating and absorbing, less inevitable, so to speak, than it should be. Also—this is but a suggestion—would not the element of mystery and terror have been increased had Julius and his father (paradoxical as it sounds) been one and the same person? Why else insist on the personality of the parent who has little or no influence on Mr. Cobban's eccentric story?

The 'Newgate Calendar' is too strongly represented in 'Sybil Ross's Marriage.' It is dull, not to say doleful, to have a detailed account of life in the inside of a gaol, or of the very unadventurous escape of convicts from Dartmoor Prison. The South African life is better handled, or rather its realism is not so repulsive as that of the doings of "magsmen" and "clyfakers." To make the central incident the clandestine marriage of a schoolgirl, an orphan heiress, to a thief is a device which requires variety in the subordinate parts of the story. But this matter-of-fact narrative is unrelieved by a glimpse of humour, unless the old gentleman who does not go to church because he will not wear a tall hat, or the old convict who joins the "Rescue Army," and sings quasi-religious doggerel as he goes about planning burglaries, can be considered humorous. In one respect there is some strength in this strange book: it is intensely sad. A few of the incidents are impressive enough, but there is need of more complexity, more variety of character, more balance of interest, to make an artistic story.

'The Preacher of St. Juste's' leaves no impression not speedily effaced. It is a little volume teeming with theological trouble, and full of religious doubts and difficulties, yet without mental nourishment or attraction of any kind. The story passes from the acuter stages of mental distress, in which a chorus of persons (who do not even begin to interest one) are to be heard muttering, "I am an atheist; he, she, it, we, and they are atheists," &c., to a peaceful equilibrium of some sort or kind—the tomb most likely.

'The Golden Days of '49' is, of course, a story of the gold fever, the old Californian days, and the beginnings of San Francisco. It is a capital subject capably treated. No boy, who is a boy, could resist it, and even those unfortunate people who do not belong to the species may find a measure of enjoyment in it too. There is a matter-of-fact tone and air about it which almost amounts to baldness in the manner of telling, but this increases rather than detracts from its merits. It is refreshing reading after all the semi-supernatural adventures and incredible combats which have lately been the fashion in stories. All sorts of things, likely and not so likely, occur in 'The Golden Days,' it is true, but the interest of the thing carries one well along, and the air of sincerity and veracity assumed by the narrator makes any question seem superfluous. There is a good deal of the language of Bret Harte, and a little of the humour of Mark Twain, and, except just at the end—which nobody wants—not a "female person" anywhere on the horizon. There are capital men and horses instead, and a great variety of incident and adventure, which must make the book a favourite and suitable for presentation to the young.

THEOLOGICAL BOOKS.

Quinti Septimii Florentis Tertulliani Apologeticus adversus Gentes pro Christianis. Edited with Introduction and Notes by T. Herbert Bindley. (Oxford, Clarendon Press.)—Mr. Bindley thus states his aim in preparing this edition of Tertullian's 'Apology': "I have endeavoured to meet the wants of young theological students, and to supply such notes as it seemed likely would prove helpful to them in their study of a text confessedly difficult in style, and abounding in references mythological, philosophical, historical, and legal." Mr. Bindley shows no special qualifications for the work he has undertaken. He has not studied the style and language of Tertullian so carefully as Woodham did, and Woodham's edition is far superior to Mr. Bindley's in the explanation of words and phrases. Indeed, Mr. Bindley is sometimes careless. Thus he translates "Sunt tanti, quanti et denotatur," "And their numbers are as great as we are computed to be," where the force of "denotatur" is missed altogether. He renders "Æquis ille Christus cum sua fabula?" "And who is this Christ with his story?" which is a correct translation of another reading, "Et quis." Again, Mr. Bindley does not seem to be at home in patristic literature. He thus refers to the martyrdom of St. Polycarp: "Eusebius's account of the martyrdom of St. Polycarp furnishes instances," &c. But Eusebius states expressly that it is not his own account, but that of the Church in Smyrna—a document well known to all who take an interest in early Christian literature. In like manner he appeals to Trithemius as if he were an ancient authority, though his book was written at the very close of the fifteenth century, and the mode of his appeal raises a suspicion that he did not take the trouble of looking into the work of Trithemius or finding out what was the meaning of the word Trithemius. He asserts boldly that Tertullian was followed by Minucius Felix, without taking the slightest notice of the numerous monographs which have been written to prove that Minucius was anterior to Tertullian. Nor do we perceive any signs that he has given special attention to the history of philosophy. His notes on ancient philosophers are generally vague and without dates. Thus his note on Zeno is, "A native of Citium in Cyprus and the founder of the Stoic school of philosophy," and then he adds some references. And

the next note, one on Cleanthes, is of the same nature, "Cleanthes of Assos, a pupil of Zeno, whom he succeeded as president of the school"; then follow a few references. Nor is Mr. Bindley acquainted with recent discussions on Greek and especially on Roman mythology. His entire explanation of Luperi is "The priests of Lycean Pan," a few words which show a complete ignorance of all that has been done by Ambrosch and a host of more recent writers. Notwithstanding these defects the book deserves praise. The editor is a sound enough scholar, has read a large number of recent books on early Christianity, and has made a good use of editions and translations, his indebtedness to which he has acknowledged in his preface. The notes will be found serviceable for those for whom they are intended.

LITTLE attention was paid to the interesting, though scanty remnant of the Mandaic tribe in Lower Babylonia (in the country of Wasit and Basra) up to 1867, when the late H. Petermann edited the 'Liber Adami' ('Sidra Rabbá'), and Prof. Euting the book of hymns used by the sect. In 1875 Prof. Nöldeke published a grammar of the Mandaic dialect (which is a corrupt Syriac, approaching the dialect in which the Babylonian Talmud is written in the passages which are not neo-Hebrew); his grammar was based upon printed books and on MSS. from various libraries. We knew, however, very little of the religious ideas of this small sect, who call themselves Nasōrāyē, Nazarenes or Christians, although, as Prof. Nöldeke says, they consider Jesus an evil being, and the Holy Ghost, whom they hold to have been his mother, a female demon. The articles by K. Kessler in encyclopedias and his lectures would seem not to be altogether satisfactory, if we may believe Dr. A. J. H. Wilhelm Brandt, whose learned book, entitled *Die Mandäische Religion, ihre Entwicklung und geschichtliche Bedeutung erforscht, dargestellt, und beleuchtet* (Leipzig, J. C. Hinrichs), lies before us. The author has diligently read through the original books of the Mandaites, not relying on Norberg's Latin translation of the Codex Nasaræus, and his results are, therefore, acceptable as far as the Mandaic dialect is known and the mystic theology of this sect intelligible. After having enumerated in the preface the works of Mandaic literature and the editions and translations of them, as well as the essays written on them, Dr. Brandt continues with a chapter on Mandaic theology, in which the logos of the light plays an important part. In the second chapter their notions about cosmogony and anthropology are given. Then follows a description of their religious life, i.e., moral principles, religious ceremonies and duties, and the state of the clergy. A fourth chapter gives an historical view of this theology, including the revelation to Adam, false religions, Christian influence, the theory of the light-king, and the developments of it. In the following chapter Dr. Brandt treats of the Mandaic religion and its origin; of the influence upon it of the Assyro-Chaldean philosophy, of Parsism, and of Jewish ideas; and of its relation to Manichæism. The name of Manda is connected with the root *yada*, to know. The volume ends with elaborate notes on the *Genza* or Codex Nasaræus, on the present congregation of the Mandaites at Sûq est-Shih, on the ceremony of baptism, on the Biblical narratives in the *Genza*, and on other out-of-the-way topics. In spite of the great efforts made by Dr. Brandt to be clear, we have very often experienced the truth of Prof. Nöldeke's remark that the Mandaic literature is full of contradictions. The chief result is that it contains various elements, pagan, Jewish, early Christian, and especially Gnostic. Possibly Ibn Wahshiyyah borrowed much from the Mandaites. Dr. Brandt's laudable attempt will be of great use for the study of the Gnostic sects, and there is no doubt that in a second edition the author will be able to clear up many statements not

altogether intelligible. Unfortunately no help can be expected from the ignorant clergy of the present Mandaitic congregations.

THE familiar edition of the New Testament which Bishop Lloyd edited for the Clarendon Press has been reissued with three appendices: one containing a collation of the text of Drs. Westcott and Hort, another a short digest by Prof. Sanday of various readings, and, third, a selection of readings derived from Eastern versions. Nicely printed on beautifully thin paper, and well bound, this new issue will undoubtedly prove popular.

PROF. SAYCE'S little book *The Life and Times of Isaiah as illustrated by Contemporary Monuments* (Religious Tract Society) contains just what it promises. It gives the life of the prophet according to the Biblical documents, and then the state of Egypt in the age of Isaiah is elucidated by the prophet's words and the hieroglyphic monuments. In the chapter on Assyria the author finds himself at home; he supplies a vivid description of the exploits of Tiglath-pileser III., who restored the power of Assyria, which had been lost under the old dynasty. By the help of the cuneiform inscriptions he frames an account of the relations of Syria to Israel, and he concludes with a chapter on the political parties in Judah. In appendices the reader will find translations of a fragment of Tiglath-pileser's annals, of the Sargon inscription (where it is not said that he captured Jerusalem, a fact which is maintained in the book on plausible grounds), and of Sennacherib's narrative of his campaign against Judah. At the beginning Prof. Sayce gives a chronological table from 756 to 681, and a small map of the land where the invasions took place; both will be welcome to the student. The little book is written in an attractive style, and will prove useful for those who have no time to read much on the subject.

The Kings of Israel and Judah, by Canon George Rawlinson (Nisbet), is less fanciful than the life of Moses by the same author, and although written from an orthodox point of view, "using sparingly Ewald's 'History of the People of Israel,' because of the writer's absolute rejection of the miraculous element, which, according to the original authorities, played a prominent part," the book will be read with interest by the public for which it is meant. The author notices the data found in inscriptions, makes use of the text of the Septuagint and of Josephus, and borrows much from Dean Stanley's lectures on the Jewish Church. The researches of Wellhausen and Stade are a "terra incognita" or "prohibita" for the writer. Why he objects to the translation of נחשון (2 Kings xviii. 4) as serpent, and renders it a "piece of brass," to which incense was offered, is hard to understand. The termination *an* or *on* refers to a divinity, and in our case to a brass deity.

PEOPLE who delight in hymns will find much to please them in the *Historical Companion to Hymns Ancient and Modern*, by the Rev. R. M. Moorsom (Parker & Co.), containing the originals of the hymns of which translations appear in that popular hymnal. Those not acquainted with the subject will derive a good deal of information from this little volume.

OUR LIBRARY TABLE.

UNDER the title of *Brave Men in Action* (Ward & Downey), the late Mr. Stephen Mackenna compiled, and Mr. J. A. O'Shea has now edited, a series of stories selected as setting forth in brightest colours the transcendent courage of British seamen and soldiers. The examples are not particularly well chosen, nor has the narration of them the slightest pretension to critical accuracy; but the book is described as "primarily intended for boys," and as such may be welcome at this festive and story-telling season.

It is too strongly flavoured with superlatives, but even so may be found more wholesome reading than much that boys sometimes indulge in.

A *History of Felsted School*, by John Sargeant (Chelmsford, Durrant), is a careful and well-written sketch of an Essex school, which was founded in 1564 by Lord Chancellor Richard Rich, and which during the mastership (1627-1649) of the Puritan Martin Holbeach included among its scholars Isaac Barrow and the four boys of Oliver Cromwell. Appended is an interesting chapter on the founder and his descendants down to Edward, fifth Earl of Holland, eighth Earl of Warwick, and tenth Lord Rich, who died in 1759, leaving one unmarried daughter. The copper school token described in the *East Anglian* for July, 1868, might perhaps have been added to the two illustrations of the Old Scholastic House and of Leez Priory.

Engaged to be Married, by L. T. Meade (Simpkin, Marshall & Co.), is a simple and wholesome little story, quite suitable and safe reading for any schoolgirl's Christmas holidays; it may even be thought interesting by this department of the public, but on such a delicate point the mere ordinary critic hardly ventures a prediction. At any rate, the picture of the courageous self-reliant young workers is a pleasing one, free from all sentimentality and affectation. Helen Channing, the severely intelligent secretary, aged twenty, disdainful of love affairs, but full of unselfish devotion to her younger sister, is well sketched, as is also the less worthy Dolly, who so poorly repays her trust and sacrifices. Emmy Thorn, the heroine of the book properly speaking, and the trials of her engagement, with its final reward, are much more commonplace. Her adventures with her redoubtable future father-in-law and the performances of the said Sir Percival are also decidedly inferior in merit and reality to the simple and lifelike scenes from her own and the Channings' cheery struggles for existence in London. The twelve illustrations contributed by Mr. Arthur Hopkins, though the drawing is decidedly weak, are nearly always pretty, and are quite on a level with the letterpress.

MRS. MACLEHOSE in her *Tales from Spenser* (MacLehose) has made an effort to render the tales in the 'Faerie Queene' interesting to children, and in spite of the difficulty of her task has attained a good measure of success. Her style is judiciously simple.

UNDER the title of *The Blue Friars, their Sayings and Doings* (Simpkin & Marshall), Mr. W. H. K. Wright has published an elaborate account of a small convivial club of professional men which used to meet at Plymouth some fifty or sixty years ago, read papers, write verses, and indulge in a little fooling. Mr. Wright has evidently taken great pains with his materials, but we are afraid that outside Plymouth the book will hardly be appreciated. The elder Mathews was elected a "Blue Friar," and an account of his last days, contributed by a "Friar" to Fraser in 1838, is reprinted by Mr. Wright.

MESSRS. TRUBNER & Co. have sent us a clever volume by Mr. Thomas Sinclair, entitled *Essays in Three Kinds*. The style occasionally leaves something to be desired, but the writer's ability is manifest.

MR. FROWDE has forwarded some specimens of typographical ingenuity in the shape of a *Finger Prayer Book*, in various beautiful bindings which reflect much credit on the designer.

We have received from Messrs. Hatchard Nos. 4, 5, and 6 of *Dignitaries of the Church*, containing good photographs of bishops and other clergymen. The notices that accompany them are cautiously written, in order to avoid offending any one.

THE number of new editions on our table is large. Messrs. Macmillan are responsible for a sixpenny edition of *Yeast* that ought to rival in

popularity its predecessors in this issue of Kingsley's novels; a handsome and interesting reissue of Kingsley's *Historical Lectures and Essays*, and a pretty volume of *Ballads, Lyrics, and Sonnets* selected from the works of Longfellow; while Messrs. Routledge have added Emerson's *Poems* and also Lockhart's *Spanish Ballads* to their pretty "Pocket Library."—Stanley's *Life of Arnold* has been included by Messrs. Ward & Lock in the "Minerva Library."—Mr. Stott has added to the "Stott Library" a neat reprint of *The Essays of Elia*.—In their tasteful "Knickerbocker Nuggets" Messrs. Putnam's Sons have issued that standard favourite *The Autobiography of Benjamin Franklin*, with notes by Mr. Bigelow; *The Songs of Fairy Land*, a pleasant selection of verse, edited by Mr. E. T. Mason, but indifferently illustrated by Miss Maud Humphrey; and two volumes of *American War Ballads*, edited by Mr. G. C. Eggleston.—We are sorry to note the close of the "National Library," which has reflected such credit on Messrs. Cassell. Prof. Morley has, much to his honour, maintained the high standard of the collection to the end.—Messrs. Griffith & Farran publish in their very cheap "Library of Theological Literature" *Theology of Tertullian*, Reeve's translation, and *The Meditations of Marcus Aurelius*, in Jeremy Collier's version. The two form a shilling volume.—The indefatigable Mr. Scott has added to the "Canterbury Poets" a volume of the *Humorous Poems of the Century*, with biographical notes by Mr. R. Caine. In his "Camelot Series" appears a welcome reprint of Harrison's *Description of England*, with an abridgment of the introduction Mr. Furnivall contributed to the edition issued by the New Shakspeare Society in 1871.

We have on our table *The Elements of Canon Law*, by O. J. Reichel (Baker); *Colonial Times on Buzzard's Bay*, by W. R. Bliss (New York, Houghton); *Reminiscences of a Boyhood* (Low); *East Coast Days, and Memories*, by the Author of 'The Recreations of a Country Parson' (Longmans); *The Student's Cicero*, by the Rev. W. Y. Fausset (Sonnenschein); *Gaius Julius Caesaris de Bello Gallico Commentariorum I.*, edited by C. H. Poole, LL.D. (Relfe Brothers); *The Shorthand of Arithmetic*, by J. Jackson (Low); *Science of Every-day Life*, by J. A. Bower (Cassell); *Irish Politics*, by T. Raleigh (Methuen & Co.); *The Threatening Letter-Writer and Irish Loyalist's Companion*, by P. O'Connor MacLaughlin (Dublin, Gill & Son); *The House of Surprises*, by L. T. Meade (Hatchard); *What to Do?* by Count L. N. Tolstói (Scott); *Janus*, by E. I. Stevenson (Drane); *Sporting Anecdotes*, edited by "Ellangowan" (Hamilton, Adams & Co.); *English Idylls*, by P. H. Emerson (Low); *Priest and Puritan* (Bretano); *The Seven Golden Keys*, by J. E. Arnold (Blackie); *The Doubts of Dives*, by W. Besant (Simpkin); *The Achievements of Youth*, by the Rev. R. Steel (Nelson & Sons); *Ways and Means*, by I. F. Mayo (R.T.S.); *Shakespeare's Cymbeline*, with Introduction and Notes by K. Deighton (Macmillan); *Lovely Homes, and other Poems*, by C. Adley (Remington); *Poems of the Hearth*, by J. Kyd (Dundee, Leng & Co.); *Sweet Singers of Wales*, by H. E. Lewis (R.T.S.); *The Dignity of Man, Select Sermons*, by S. S. Harris, D.D. (Low); *The Lesser Hours of the Sarum Breviary* (Sonnenschein); *Scripture Doctrine of the Heathen*, by E. White (Clarke & Co.); *The Story of the Church of England*, by G. H. F. Nye (Griffith & Farran); *The Life and Work of Charles Henry von Bogatzky*, by the Rev. J. Kelly (R.T.S.); *Fraser Prize Essay on Secularism in relation to Christianity*, by Firmian (Sydney, Turner & Henderson); *Questions for the Free Churches*, by J. Brierley (Clarke & Co.); *The Young People's Birthday Text-Book* (W.S.S.U.); *Wissenschaftliche Grammatik der Englischen Sprache*, by Dr. J. Koch (Berlin, Goldschmidt); *Conradi Hirsauensis Dialogus super Auctores sive Didascalon*, edited by Dr. G. Schepes (Nutt); *Conseils de l'In-*

dustrie et du Travail, by C. Morisseaux (Brussels, Muquardt).—*Elenco dei MSS. Veneti della Collezione Philipps in Cheltenham*, by G. Castellani (Venice, Visentini).—and *Les Chaldéens jusqu'à la Formation de l'Empire de Nabuchodonosor*, by A. J. Delattre (Louvain, Lefever). Among New Editions we have *Philosophia Ultima*; or, *Science of the Sciences*, by C. W. Shields, 2 vols. (Low).—and *Sound, Light, and Heat*, by A. Gardner, Part I. (J. Heywood).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Hammond's (J.) Church or Chapel? an Eirenicon, 5/ cl.
Inglis's (Rev. J.) Bible Illustrations from the New Hebrides, cr. 8vo, 5/ cl.

Wolff's (J. S.) Stories from Lives of Saints and Martyrs of the Church, 16mo, 2/6 cl.

Wordsworth's (C.) Series Collectarum ex Liturgia Anglicana versibus Latinis reddita neonon Selecti Hymni Psalmique, cr. 8vo, 5/ cl.

Law.

McEwen's (D.) Handy Guide and Instruction for Preparation of a Debtor's Statement of Affairs in Bankruptcy, 8vo, 2/6 cl.

Drama.

Pemberton's (T. E.) The Birmingham Theatres, a Local Retrospect, 12mo, 2/ swd.

History and Biography.

Edmond's (Mrs.) Rhigas Phieros, the Protomartyr of Greek Independence, a Biographical Sketch, cr. 8vo, 3/6 cl.

Ker's (Rev. John) Letters, 1866-1885, cr. 8vo, 4/6 cl.

Stubbs's (J. W.) History of the University of Dublin, 12/6 cl.

Philology.

Pliny's Letters, Books 1 and 2, with Introduction, &c., edited by J. Cowan, 12mo, 5/ cl.

Salmon's (H. A.) An Arabic-English Dictionary on a New System, 2 vols. cr. 8vo, 38/ half-roan.

Tacitus's Histories, Books 3, 4, and 5, with Introduction by A. D. Godley, 12mo, 5/ cl.

Science.

Newman's (F. W.) Elliptic Integrals, 8vo, 9/ cl.

Parvin's (T.) Lectures on Obstetric Nursing, 12mo, 2/6 cl.

Pyle's (W.) The Surgical Treatment of the Common Deformities of Children, cr. 8vo, 7/6 cl.

General Literature.

Elson's (H.) Notes of Lessons for Pupil Teachers, &c., 2/6 cl.

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THE DEATH OF KEATS'S SISTER.

ALMOST the last link between the poet Keats and the men and women of to-day is broken. Of those who knew him face to face his sister was one of the longest survivors. Little more than three weeks ago she was alive and well; but news has just reached England that on the 16th of December, after a short but painful illness—painful owing to the great vitality which she maintained at eighty-six—she passed away. Frances Mary Keats, the only sister of the poet, was born in Finsbury on the 3rd of June, 1803, and was largely indebted to her maternal grandmother, Alice Jennings, for that practical bringing-up which fostered her natural good sense and self-reliance. Her father died while she was yet an infant, in 1804, her mother six

years later, after an unfortunate second marriage; but her grandmother Jennings survived till 1814. After the death of her grandmother she passed under the guardianship of Richard Abbey, in whose household she had ample opportunity to learn self-control in difficult circumstances. Her brother's letters to her, spread over five important years in their two lives, are among the brightest, manliest, and most unselfish letters ever addressed by a poet to his sister; and, although the deceased lady never had the courage to read them in print, the spirit in which they have been generally accepted as evidence of his nobility of character must have satisfied her that she did well to consent to their publication. Keats's foreboding that all the family would die young was as little fated to come true as that other forecast in which he pictured himself and his sister as old people with stumpy thumbs and double chins. Fanny Keats married Señor Valentin Llanos, a Spanish gentleman of considerable accomplishment, who distinguished himself both in the diplomatic service of his country, and in literature as the author of 'Don Esteban' and 'Sandoval the Freemason.' There are two sons and two daughters, children of this marriage. Of the sons, one is in the civil employ of the Spanish Government, while the other, the namesake of his illustrious uncle (Don Juan Llanos y Keats), has earned distinction as a painter in his native country. Living in affluence for many years at Madrid, Señor Llanos and his wife suffered some years ago unmerited pecuniary losses, owing to which Señora Llanos accepted a Civil List pension, gladly awarded to her by the late Lord Beaconsfield, in recognition of her brother's world-wide renown. Señor Llanos lived to be nearly ninety, and died in 1885, leaving his widow to encounter, with unabated energy and good sense, the difficulties of launching in the world a large family of fatherless grandchildren. Of these one is already making her way as a painter, for the artistic proclivities of the Keats family appear in a third generation in the person of Señorita Elena Blockmann.

Up till late in the past year Mrs. Llanos wrote frequent letters of business to her chief correspondent in England, who received one dated as late as the 13th ult., dictated and signed by her. Her illness was exceedingly rapid; a cold which gave no particular cause for alarm suddenly took the form of pulmonary inflammation, and then, as in the case of the great poet whose remains have been consigned to Westminster Abbey this week, the heart failed and the end came. The latest and most anxious wish of Keats's sister Fanny, to whom Keats's countrymen are indebted for one of the most charming sections of his published writings, was that the very moderate bounty from the British Exchequer, which materially aided her for the last few years of her life, might be extended to her unmarried daughter, Señorita Rosa Llanos y Keats. We may confidently anticipate that the good deed of one Conservative administration will be imitated by another.

Those who knew Mrs. Llanos and had seen the published portrait of poor young Thomas Keats, who died seventy-one years ago, can well understand the words which the poet wrote of his sister, "She walks about my imagination like a ghost, she is so like Tom." Those who know the niece of the poet for whom the nation's help is now asked see in her fine, frank, intelligent face, with its earnest eyes and broad brow, a decided resemblance, not to her mother or to her father, but to Keats. It is one of England's greatest losses that the poet's brow was never crowned, like that of his niece, with the silver hair of advancing years.

THE HOSPITALERS IN ENGLAND.

The Order of the Hospital of St. John of Jerusalem was divided for administrative purposes into several Nations, one of which was

the Nation of England. The Grand Priors of England and Ireland were subdivisions of this Nation. The Bailiff of England was the chief dignitary in the Nation, and the Grand Priors of England and Ireland ranked next to him.

The Act 32 Henry VIII. cap. 24 declared the Order to be dissolved and void in England and Ireland, and granted the lands and goods of the Order in those countries to the king. Outside England and Ireland the Act was necessarily inoperative, and the Nation of England with the Grand Priors of England and Ireland flourished as before, though with diminished resources.

In 1888 a charitable society was incorporated by charter as 'The Grand Priory of the Order of the Hospital of St. John of Jerusalem in England,' under the presidency of a Grand Prior. This society has assumed the Maltese cross, which is the badge of the real Order; its headquarters are at St. John's Gate, which formerly belonged to the real Order; and its constitution is adapted from that of the Grand Priory of England in the real Order. The charter itself discreetly avoids all reference to the real Order, and merely recites that the society has existed for more than fifty years.

It certainly does seem strange that a number of ladies and gentlemen could not form a charitable society without doing things calculated to create the impression that they are members of a venerable Order, to which they have no claim to belong. But as they have chosen to place themselves in this equivocal position, it is peculiarly incumbent upon them to see that none of their number overstep the line dividing those statements which merely suggest false inferences from those statements which are palpably untrue.

This line has been decidedly overstepped in an article entitled 'The Sovereign Order of St. John of Jerusalem in Anglia,' signed by 'A Knight of the Order,' and published in the *Newbury House Magazine* for January, 1890. The writer of that article assumes throughout that the English society is part and parcel of the real Order, and actually states in so many words that "the Order, as it now exists here in the shape of the English 'Langue,' is the legitimate successor of the fraternity of English knights who were known in the Norman and Plantagenet times as the Hospitallers of St. John of Jerusalem."

CECIL TORR.

MR. FARRAN.

WE regret to have to announce the death on the 13th of December, at Surbiton, of Mr. Robert Farran, formerly head of the firm of Messrs. Griffith, Farran, Okeden & Welsh, of St. Paul's Churchyard and Charing Cross Road. He had not been actively engaged in business for nearly two years, and his retirement from the firm, owing to his prolonged illness, as from June 30th, 1888, was announced only a few months ago.

The son of Major Charles Farran, of the 14th Madras Infantry, he was born in India on the 28th of January, 1829, and, coming to London at an early age, received his first training as a bookseller and publisher in the house of Messrs. W. H. Allen & Co., now of Waterloo Place, but at that time in Leadenhall Street. The training auspiciously begun was completed by several years of experience with Messrs. Longman & Co., whom he left to join Mr. Griffith at the corner of St. Paul's Churchyard after the retirement of Mr. Grant in 1856. The high reputation of this old-established house for the excellence of its publications and strict integrity was strengthened and enhanced by Mr. Farran, whose cautious judgment, business aptitude, and courteous kindness won the confidence and esteem of all who were fortunate enough to know him. He took a keen and active interest in everything that concerned the welfare of the Booksellers' Provident Institution. He was buried on the 17th of December at Norbiton Cemetery.

EDITIONS OF 'MARMION.'

Cambridge, U.S.A., Dec. 17, 1889.

I AM indebted to Mr. Michael Macmillan for a copy of the *Athenæum* for October 26th, 1889, in which he explains that in correcting the pointing of the first "stanza" of the second canto of 'Marmion' he was not borrowing from me without acknowledgment. Permit me in turn to say that I did not borrow the emendation from his Bombay edition published in January, 1885, which I have never seen. As he states, the preface to my edition is dated April 6th, 1885; but at that time the book was all in type with the exception of the title-page and preface. The accompanying note from the University Press here will show that work upon the book began "on Jan. 21, 1885." I first discovered the error in 'Marmion' while preparing the text for my edition in October, 1884. All the editions that I was able to collate, including the first (1808), agreed in putting a period at the end of the fifth line of the second canto, instead of the comma which Scott evidently intended to have there. Mr. Macmillan appears to have detected the corruption independently at about the same time, and he must have the credit, which I claimed for myself in the preface to my edition, of being the first to print the passage correctly.

I wonder whether he noted a similar mispointing in the thirty-third "stanza" ("Call you 'em stanzos? I might ask, with Jaques) of the same canto. All editions before mine, so far as I am aware, point thus (substantially):—

With speed their upward way they take,—
Such speed as age and fear can make,—
And crossed themselves for terror's sake,
As hurrying, tottering on:
Even in the vesper's heavenly tone, &c.

But the colon (a period in the first edition) after "on" should certainly be a comma, as I have made it.

A corruption that appears for the first time, I believe, in Lockhart's edition of 1833, and is repeated in every reprint down to mine, is "They knew not how nor knew not where" ("and knew" in earlier editions), in the twenty-fourth "stanza" of canto second. Scott uses many archaisms, but never this old "double negative." Again, in the eighth "stanza" of canto fifth Lockhart and his followers have "For royal was his garb and mien," where Scott wrote "For royal were," &c. Lockhart is responsible for many other perversions as bad or worse. He professed to collate the early texts and the manuscripts of the poems with great care; but I have found that he rarely corrected an error in former editions, while he overlooked many new ones that his own printers made. On the whole he marred the text far more than he mended it. He was careless even in comparing the printed text with the original manuscripts. In not a few instances, both in 'Marmion' and 'The Lady of the Lake,' he gives readings as found only in the manuscripts which really occur in the first edition.

The archaisms to which I have referred above have proved stumbling-blocks to more than one editor. I have seen an edition of Shakespeare in which every instance of the obsolete *vail* (lower, or let fall) is printed *veil*, the difference being assumed to be one of spelling merely; and in the fourteenth stanza of the third canto of 'Marmion,' where the early editions have "And proudest princes *vail* their eyes," the recent ones all have *veil*.

Lockhart's and other "standard" editions of all the poems of Scott are more or less corrupt. In the second stanza of 'The Vision of Don Roderick,' for example, all editions except the earliest read, "Yes! such a strain, with all o'er-pouring measure," instead of o'erpowering; and in the fifty-seventh stanza they have "Far glance the light of sabres flashing bright," for "the lines of sabres." In 'The Bridal of Triermain' (ii. 3) we find, "Our peace [pace] in Virtue's toilsome way"; and in 'The Lord of the Isles' (vi. 28) the nonsensical "ye" for he

in "To Cambuskenneth straight he pass." In 'Harold the Dauntless' a similar change in a single letter makes nonsense of a line in the "Song" in the first canto: "But worse, if [of] instant token," &c.

For other examples I must refer the reader to the prefaces and notes of my editions of 'The Lady of the Lake,' 'Marmion,' and 'The Lay of the Last Minstrel,' or the complete 'Poetical Works of Scott' published more recently. It is amazing that the text of a writer of the present century, and one so widely read and studied as Scott, should have become so corrupt; but most of the editors have been as careless as Lockhart was.

W. J. ROLFE.

** We insert this letter out of courtesy to an accomplished American man of letters; but we have no space for further controversy on the subject.

SIR HENRY YULE.

THE death of Sir Henry Yule has not come as a surprise to his many friends, among whom were counted a remarkable number of representative men in various walks of life. A naturally hardy and vigorous constitution, combined with a high sense of duty and of the value and manifold interests of life, had alone enabled him to fight so long and bravely against the prostrating effects of a wasting illness. He almost died in harness, for it is only a few months since he resigned his seat on the Council of India, the kindness and consideration of his colleagues, in their desire to retain his services, having enabled him to remain at his post much longer than he would otherwise have done. It was only on his resignation that he was made a K.C.S.I.—he is more familiar to us all as "Colonel Yule,"—but it is understood that this well-earned honour had been offered to him on previous occasions.

This is perhaps hardly the place or the time to analyze the qualities which made up a striking personality. Prominent among them were a chivalrous sense of honour and delicacy of feeling, with absolute moral fearlessness; and great simplicity, with its usual complements of a touching humility and unconsciousness of self. He was sternly just, he had a horror of insincerity, and was scathing in denunciation where he saw falsehood, or meanness, or moral cowardice; but he possessed a keen sense of humour, and appreciated it from others if it was free from cynicism or unkindness, for he had a warm and tender heart, and felt ready sympathy for real sorrow, though he had small patience for that which was unreal or conventional. These were at least some of the elements which the discipline of experience and self-culture had moulded into the true sterling man and valued friend.

We are, in this journal, more immediately concerned with his position in literature. It seems strange that with a first-rate memory and a fluent and cultivated style, and endowed besides with that far rarer gift, the literary insight, a perception of what is fine and true in literature, he should not only have passed *il mezzo del cammin* before commencing what we may fairly call a distinguished literary career, but should have owed this determination of his energies to, so to speak, an accident. Born in Scotland in 1820, in the days when Scottish families contributed largely to the Indian services, he, following his father's example, entered the Indian army, going out in the Bengal engineers. (We may, perhaps, mention that both his brothers distinguished themselves in India—Sir George, an able and popular civilian, and in early life a famous *shikari*, and Robert, who fell at the head of the 9th Lancers, in one of the battles of the Mutiny.) Henry Yule saw some active service in the Punjab campaign, but was chiefly employed on public works, where he attracted the attention, and became the friend, confidant, and adviser, of Lord Dalhousie—if that masterful ruler could

be said to have an adviser. The same confidence, in even fuller measure, was bestowed by Lord Canning, but on his retirement and death Col. Yule, obliged to leave India by the health of his wife, settled, on her account, at Palermo, where previous studies and tastes, combined with the (comparative) neighbourhood of the Italian libraries, induced him to undertake the great work with which his name will always be chiefly associated, the edition of Marco Polo's travels. This work, a storehouse of curious and profound research, to which, to say nothing of its interest for the ordinary reader, hundreds of students of the by-paths of mediæval Asiatic lore must have been indebted, occupied its author for several years. It entailed vast correspondence, much of it with out-of-the-way regions, and many months often elapsed between a question and the answer; but the correspondence developed friendships sometimes of lasting interest, and a reputation beyond rivalry was established by the author in this special field of scholarship. Out of the fulness of his reading on kindred subjects came the very curious 'Hobson-Jobson,' or glossary of Anglo-Indian terms, a mine of interesting social, historical, and philological jottings, which has by no means had the popularity it deserves. We should have mentioned that while a subaltern he wrote a volume on fortification, which we believe was long a text-book; and before leaving India he published the narrative of a journey to Ava as secretary to Col. (afterwards Sir Arthur) Phayre's mission, which was handsomely illustrated by his own pencil, in the use of which he was no mean proficient. The Hakluyt Society was indebted to him for other works on Asiatic subjects, and if we may judge by the great rarity and price of his earlier volumes, 'Cathay and the Way Thither,' they are among the most highly prized of that valuable series. But his services to literature are not to be estimated only by his larger works. As President of the Hakluyt Society, an office he only resigned the other day, the amount of valuable help in suggestions and criticism bestowed on the work of others was very great; very great, too, was the amount of assistance he gave, ungrudgingly, to appeals for literary help from all quarters; he could not resist them, for his feeling for literature embraced the needs of its workers. Genius in his case certainly included, but as certainly was far from merely consisting in, a boundless patience for details.

His work was thorough; if he wrote a preface for the book of another, it might chance to be the most valuable part of the book—and we mean by this no disparagement of the books so prefaced. As a comparative geographer, indeed, it will be admitted that he stood in England not in the front rank merely, but at the very head of that rank. We should be disposed to class him in this regard, *mutatis mutandis*, with his distinguished friend Baron von Richthofen. But his genius lay by no means exclusively in that direction. Many charming as well as valuable papers lie scattered in various journals, our own among the number. Some biographical sketches from his pen—we recall his notices of Rennell the geographer, of a brother officer, Sir W. E. Baker, of Capt. Gill—are models, in style and feeling, of what such notices ought to be. He had considerable readiness, too, in verse-making. Only a few weeks before his death he had begun to put together some selections from his more fugitive writings, which, with characteristic love for artistic completeness, he was endeavouring to render perfect by notes, and even illustrations. We have reason to hope that, though his work was far from complete, we may nevertheless, at no distant date, see in print some interesting portions of it. It may be added that only a few days ago the French Institute, knowing his critical condition, paid him the graceful compliment of electing him a Corresponding Member.

THE LONDON CHURCH REGISTERS.

MR. HALLEN writes to us, urging the need of more support to his transcript of the Registers of St. Botolph, Bishopsgate. By a slip of the pen we spoke of them last week as those of St. Botolph's, Billingsgate.

"I trust your readers will give me the support I need. The value of a complete set of transcripts of London church registers is apparent. The production is of necessity slow, but every part printed is a substantial gain to the public. As works of reference librarians should recognize the propriety of procuring them. I appeal earnestly for more subscribers. The expenses are not at present met, and the work must soon be discontinued unless I receive practical sympathy. Fifty more subscribers would enable me to proceed without loss. A greater number would produce more work. I shall be happy to give information, and will send a prospectus on application to the Parsonage, Allon, N.E."

Mr. Foster tells us that the name of John Vawdrey, occurring in Mr. Hallen's register, also occurs in the 'Admissions to Gray's Inn,' p. 138.

THE "DETACHMENT" OF BROWNING.

MR. BROWNING had the willingness to make many acquaintances, and the art to make all his acquaintances feel like friends. Never, perhaps, was so great a poet so accessible a man. The generation producing a bard who is said to have shut himself up in a bathing-machine on the beach at Freshwater rather than encounter an acquaintance produced also this man who sought society, had a welcome for everybody, and did not shrink from even that unlovely contact with his fellow creatures which falls to the lot of the omnibus "fare." Mr. Browning allowed no limitations in his friendships and his acquaintanceships. His popularity in the great world is notorious. There were silly whispers that he never looked so happy as when he sat between two duchesses. The insinuation went singularly wide of the mark. Mr. Furnivall, I see, mentions a recent occasion on which Mr. Browning went out to tea with an artisan; and the incident is worth mentioning if only as an illustration of his sense of comradeship with all sorts of persons. If that artisan had a wife, then be sure no Belgravian dame was ever paid court to with more assiduity than she. When his son's first pictures, before going to Burlington House, were on view at an unoccupied house lent for this occasion, and Mr. Browning played the showman with all a fond father's enthusiasm, the poet's cook was tempted by curiosity to look in late, when she made sure he would be gone for the day; she was received with as cordial a welcome and warm a grasp of the hand as any visitor who had been there. "I'm only Martha, sir," "And why not, Martha? I am very glad to see you." But apart from any episode with enough of the freakish in it to give it salt of its own, Browning ever showed himself the very soul of cordiality to all comers, even the most casual; and how he managed to get through all his social engagements, almost without a single "No" to an invitation, or a single failure to live up to his "Yes," shows that his activities of mind were at least equalled by those of his body, and says something, too, for the consideration shown him by the "troops of friends" who recognized the willing horse and would not beat it. The very fact that he came wherever he was asked put his acquaintance on their honour not to ask him unless they thought they could offer him some return for the pleasure his presence conferred—some good music or good company.

Thus it was that the duchesses, in the natural course of things, had more than their fair share. He exacted nothing from them, not even a pretence of a knowledge of his poetry; and a frank, or, as more often happened, an unintentional betrayal of ignorance of it brought on the culprit no rebuke or rebuff. "I don't know whether you care for music, Mr. Browning,

but if you do, my mother, Lady J—, is having some on Monday." I watched rather nervously to see what effect this speech of a lovely girl I had just introduced to him would have. "Why, my dear," said he, in his kindest manner, "I care for nothing else."

Those who expected Browning to talk "high poetry" were the only ones whom he must have disappointed. It was not that he was unwilling to chat about himself, and even about the characteristics of his work; but it was only chatter, not any serious revelation of himself such as he made in print. The first time I met him was when there was also present the Chinese Minister, in whose suite was a gentleman who brought with him the vague fame of being an author in his own land. Browning had been introduced to him as a brother author. "I asked him," said Browning, "what sort of work his was; and he replied that he composed enigmas. A brother, indeed!" Very simple explanations of his own forthcoming volumes he was always ready to offer, with a ring of almost indifference about them. "For my own book," he wrote to me on the 10th of April, 1879,

"all I know is that it will appear at the end of the month, on the 28th, I fancy. An idyl, as you know, is a succinct little story complete in itself; not necessarily concerning pastoral matters, by any means, though from the prevalence of such topics in the idyls of Theocritus, such is the general notion. These of mine are called 'Dramatic' because the story is told by some actor in it, not by the poet himself. The subjects are sombre enough, with the exception of the Greek one; and are all in rhymed verse; this last in a metre of my own."

In talk he was equally simple, didactic even, if the occasion arose; always as plain in his speech as he was sometimes difficult in his literature. At a tea-table one afternoon, when 'Theophrastus Such' had just appeared, Browning agreed not only that the style was debilitated and diluted, but that the motives were trivial and the thoughts cast in a mould smaller than George Eliot's ought to be. "Yes, the thoughts are small," he said. Then, seeing a group of girls, Browning began to explain how Theophrastus was a little philosopher fond of definitions of typical persons—definitions in which the word *such* was constantly used in translation. "For example," he said, turning to a girl who had just before greeted him with a compliment on his looks, "Theophrastus would say, 'A flatterer is *such* an one as, meeting an old man of seventy, congratulates him on looking young and well.'"

To listen to him talking one would sometimes suppose that he "cared for nothing else" but painting. His intimacy with Italian art, in all its schools and periods, was marvellous, and his speech about it poured forth without hesitancy at even names of obscure painters unfamiliar to any of his hearers. His long and close friendship with Sir Frederic Leighton survived even the Academy's rejection of one of Mr. Barrett Browning's pieces of sculpture, and that is the most striking testimony to its strength. Mr. Browning's heart was in his son's success to a degree which made him impatient of the apparent indifference of officialism; and great was his anxiety, almost his impatience, after "sending-in day," until he knew whether and where his son's canvases were hung. To praise the son was the best compliment which anybody could pay the father; and that friend who bought several of those large canvases not only acquired painter-like pictures invested with a singular accessory interest of pedigree, but must also have come near to the heart of the poet. His memory of the modern English pictures he so sedulously examined year by year was minute; and he watched for new names, and was interested in the personality of each young painter of promise. I remember his chagrin on making the discovery that at a dinner party he had sat by the painter of 'The Roll Call' without knowing it; and in writing of some

illustrations of hers in a volume of poems he says:—

"The illustrations are charming; and increase my regret, as I mentioned to you that, on the only occasion when I was privileged to find myself by the side of their author, my ignorance of that piece of good fortune effectually prevented me from profiting by it, and paying that tribute of admiration which I can hardly relieve by a few scribbled words."

In due course they met; and it turned out, as a curious coincidence, that Lady Butler's great-grandfather in his will bequeathed a portion of his property, in the event (which did not take place) of his only son's dying without issue, to Mr. Kenyon and to Mr. Barrett as his nearest other kinsmen. That nearness was even at that time so far removed as to render indefinable the relationship between the greatest woman poet and the most famous woman painter of England.

Considering how few papers give a serious attention to literature, and how still fewer gave it ten years ago, Mr. Browning had not much reason to speak highly of contemporary criticism. I sent him in 1878 a book of poetry which had won my heart before I knew its author. It had hardly attracted notice on its first appearance, though its contents have since become well known in anthologies. Mr. Browning wrote:—

"How surprised and gratified I am by the present of the book, and with what real pleasure I have been reading all of it this morning! I only knew certain extracts from some review, I forget where: but from these—accompanied, too, as I seem to remember, with the most niggardly of praises—I conceived the desire to read the rest for myself some day. I have been struck by the beauty of many of these poems even beyond what the indifference of the reviewer should have prepared me for."

So lately as when this winter was on us, I forwarded to Mr. Browning some pages of a magazine, not likely otherwise to meet his eye, containing some prose and a poem which had kindled me to enthusiasm, and the author of which I knew to be a young man somewhat entangled in the troubles of the world. From Asolo the poet wrote:—

"Both the verse and the prose are, indeed, remarkable, even without the particulars concerning their author. It is altogether extraordinary that a young man so naturally gifted should need incitement to do justice to his conspicuous ability by endeavouring to emerge from so uncongenial a course of life as that which you describe. Pray assure him, if he cares to know it, that I shall have a confident expectation of his success if he will but extricate himself—as by a strenuous effort he may—from all that must now embarrass him terribly: he can have no better adviser and helper than yourself, except himself if he will listen to the inner voice. Pray offer my best thanks to [your wife] for her remembrance of me—who am, as she desires, profiting by the quiet and beauty of this place—whence, however, I shall soon depart for Venice on my way homeward."

For the sake of these final words, I quote this last sentence, irrelevant otherwise.

Those who, like myself, had not the privilege of Browning's friendship, used to wonder sometimes how he comported himself towards his intimates who was so brimming with frankness and cordiality for his chance acquaintances. From some of these friends I have heard a strange, yet, I think, a true tale; for they say that you got to that common point of frankness and cordiality very quickly, but only so far, and never beyond. To reach the real inner Browning his close friends no less than his casual acquaintances had to go to his books. He reserved nothing from those who knew him little to show in secret to those who knew him well. Nay, he had no reserves from those who knew him not at all. Peradventure it will be found when all the riches of his letters are made manifest, that there are no franker bits of autobiography in any of them than are to be found in letters addressed to entire strangers. In a little paper with which I happened to be connected there was an allusion to Browning's obscurity which drew from one of his unknown admirers a note he had received from the poet. "I

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have no recollection of the particular person to whom I addressed these words, but they are undoubtedly mine," wrote Mr. Browning when I asked his permission to print them, and they have been often since quoted:—

"I can have little doubt that my writing has been in the main too hard for many I should have been pleased to communicate with; but I never designedly tried to puzzle people, as some of my critics have supposed. On the other hand, I never pretended to offer such literature as should be a substitute for a cigar or game at dominoes to an idle man. So, perhaps, on the whole I get my deserts and something over—not a crowd, but a few I value more."

This last sentence brings me naturally to the single word which sums up the characteristics of Robert Browning as they struck the outsider—his *detachment*. This word of the spiritual writers supplies the key-note to all his acts, even the least, from the moment that he lost his wife, all through that quarter of a century of widowhood. In a generation which has written lightly of conjugal fidelity and has established a divorce court, Browning stood out to all men as the husband of his wife, living and dead, waiting through long years of a loneliness alien to his rich nature for the moment of reunion,—

"What! and is it you again?" quoth I.

"I again; what else did you expect?" quoth she.

In that memory and in that expectation he had his being, and the world might go its way, where he was only an actor. It was this detachment which, paradoxically, made him so friendly to all—he had not the interest for great preferences. It made him indifferent to the inconveniences of living away in Warwick Crescent; indifferent to the atmosphere of "cheap jewellery and servants' underclothing" pervading the Edgware Road, his main thoroughfare to civilization and the Athenæum; and indifferent to the involuntary smile which followed the announcement that the apotheosis of Bayswater was found in De Vere Gardens. The obscurity of the one place and the pretentious name of the other were equally matters of indifference to him. I have seen him standing in the rain, amid the mud of Kensington, to take an omnibus into town, while one full vehicle after the other passed him by with no room for him. Yet this devoted diner-out, this fêted man of fashion, as the world thought, made no movement of impatience amid petty (and to me pathetic) inconveniences—they did not vex this poet's mind. It was this detachment, in truth, which made him so tolerant, which left him unmoved by an individual or a public ignorance or neglect of him, and which, above all, made him equally indifferent to private appreciation or public praise. It found expression even in that "How very gratifying!" of his last breath; for not by that word would the master of words have expressed vital or intimate joy in the success of 'Asolando.' He was thinking, even then, that by their "sprightly port" they two would "make the ghosts gaze," and what else mattered? The exceptions to this noble and affecting rule of detachment are readily found: the anxious care for his son's success as a painter—her son's—and the fine frenzy of the lines on FitzGerald. "Poet and Saint," exclaims Abraham Cowley,

The hard and rarest union which can be,
Next that of Godhead and humanity.

Poet and Husband—nay, rather, Husband and Poet, is the legend left upon our hearts by the great man who has gone. W. M.

Literary Gossip.

At the time of his lamented decease the Bishop of Durham had almost completed a new edition, in two volumes, of the *Epistle of St. Clement*, in which the supplementary volume, issued after the discovery of the Constantinople MS., will be incorporated with the original volume, the whole work being revised and brought up to date, and

containing a photographic facsimile of the said MS. At the same time he had been engaged upon a small edition with brief notes of the Apostolic Fathers; and for over a year he had been toiling at the second imprint of his elaborate edition of the *Ignatian Epistles*, which appeared just before his death. No wonder he overtasked himself.

News has been received from Mr. Louis Stevenson, dated Equator Town, Apamania, in the second week of October, the last previous advices having been of the 25th of July. Mr. Stevenson and his family have been staying for several weeks on that little-visited island of the Gilbert group, awaiting the chance of a passage to Sydney, where they hoped to arrive about the new year. Besides the narrative of his eighteen months' cruise in the byways of the Pacific, which we may look for in the course of the present year, Mr. Stevenson is preparing, in collaboration with his stepson, Mr. Lloyd Osborne, a volume of stories to be called 'South Sea Yarns,' one of which, 'The Pearl Fisher,' is to appear, in the first instance, in the columns of an American journal.

LORD AUGUSTUS LOFTUS, who is at Cannes, is engaged in writing his recollections.

THERE are rumours afloat again about the sale of the Althorp Library. These are but a repetition of what we have heard for years. At any rate, we can safely say nothing has been as yet settled.

It having been stated that the republication in *Merry England* of Mr. Gladstone's review of 'Ellen Middleton' was unauthorized, the editor of the magazine sent to Mr. Gladstone his postcard of permission, and has received the following reply:—

"Hawarden, Jan. 1, 1890.

"DEAR MR. MEYNELL,—I have searched twice, as well as I could, under an extraordinary pressure of public and private engagements, for your letter to which I replied on Dec. 12, 1888, in order that I might thoroughly understand what has puzzled me so much. From some cause I cannot comprehend, the letters of that month are not forthcoming at this time, and I must let the search stand over. But the words you have produced contribute an unequivocal, though apparently somewhat reluctant consent to what you had asked. What I do not think I could have agreed to, had I understood it, is the republication of my paper in a periodical devoted, however honourably and ably, to the interests of a particular religious body, as such a proceeding gives rise to unfounded inferences. In the only intimation which proceeded from me to the press I stated my belief that you were incapable of wilful wrong; and while I hope further to probe the case, I must now, in fairness, add that the presumptions are on your side; and that your assertion that you explicitly stated the character of your request must outweigh the mere absence of recollection on my part. In these circumstances I cannot think of offering any objection to your publishing the remainder of the paper in your next number, or your giving publicity to this letter; and if I have troubled you in error I much regret it. Yours faithfully,
"W. E. GLADSTONE."

The magazine containing the article has now reached a third edition.

MR. STANLEY LANE-POOLE has written a memoir of Sir Richard Church—well known for his services in the military operations in the Mediterranean in the early part of this century, and particularly in the Greek war

of independence—with the help of letters and papers belonging to his nephew, Canon Church, of Wells. It will appear in the January and following numbers of the *English Historical Review*.

MR. MEADOWS COWPER is printing the 'Registers of the Parish of St. Alphage, Canterbury, from 1558 to 1800.' This forms the third of the Canterbury parish registers which Mr. Cowper has copied and edited. The register is remarkable for the large proportion of names of French and Flemish origin, and affords much material for the history of the Protestant refugees who settled at Canterbury during the sixteenth and seventeenth centuries. Apart from the foreign element, it is interesting on account of the numerous entries which illustrate the history of notable East Kent families. The volume contains the wills of Robert Gosebourne (with plate of his brass effigy and arms), of Thomas Prude (with plate of the brass affixed to the pillar erected by him), and of John Caxton (brother of William Caxton). The register of St. Mary Magdalene will form the fourth and that of St. George's the fifth of the series.

THE new year adds another name to the list of London publishers, that of Mr. William Heinemann, not altogether unknown to literary men owing to his connexion for the last ten years with the business of Trübner & Co., now (as we have said before) merged with two other houses in the firm of Kegan Paul, Trench, Trübner & Co.

AN American Jewish literary society proposed last year a prize for the best biography of the late Dr. Zunz. The prize has just been awarded to Mr. S. Schechter, author of an able article 'On the Study of the Talmud,' which appeared in the *Westminster Review*, 1885.

FROM January 1st Messrs. Macmillan will publish 'Charles Kingsley: Letters and Memories of his Life,' which has hitherto borne the imprint of Messrs. Kegan Paul & Co. They have also become the publishers of 'All Saints' Day, and other Sermons,' and 'True Words for Brave Men,' so that now all Charles Kingsley's writings are included in their catalogue.

DR. J. K. INGRAM's 'History of Political Economy,' which was reviewed in this journal towards the end of 1888, is just about to appear in a German version. The translator is Herr E. Roschlau, of Berlin.

THE death is announced of Mr. Percy Greg, the son of W. R. Greg, the author of 'Errant,' 'Across the Zodiac,' 'Sanguelac,' and other novels. Mr. Greg was a fiery champion of the Southern Confederacy, and published a history of the United States "to the reconstruction of the Union," a phrase which greatly offended American journalists. Miss Constance Naden, the author of two volumes of verse, the first of which, 'Songs and Sonnets of Spring Time,' appeared in 1881, died last week at the age of thirty-one.

MR. S. ARTHUR STRONG, of St. John's College, Cambridge, is preparing an edition of a Hebrew treatise on the religious ceremonies, feast and fast days, &c., of Malabar, with an English translation and notes, from the MS. in the Jews' College, London. This

treatise was composed between the years 1768 and 1795 by a native Jew.

BERNHARD WYSS, the editor since 1863 of the well-known serial collection of Swiss dialect tales of the different cantons published under the title of "Schwyzer - ditsch," and the author of several of them, died at Soleure on Christmas Day at the age of fifty-six. He was one of the first authorities on Swiss folk-lore, and a leading contributor to the 'Schweizerisches Idiotikon,' the encyclopedic Swiss-German dictionary now in course of publication.

UNDER the title 'Sermons preached in the East,' Dean Butcher is about to publish a volume of sermons through Mr. Elliot Stock. They have been preached at Shanghai, Cairo, Hongkong, and other places.

THE Goethe-Archiv of Weimar promises to become the most interesting of the kind in Germany. Besides the numerous additions it received last summer from the heirs of Schiller and Herder, Herr Justizrat Reinhold, a descendant of Wieland and of the famous philosopher Reinhold of Jena, has just presented to it a collection of letters chiefly written by his two grandfathers, by Schiller, Kant, Fichte, Jean Paul, and other celebrities.

LITERARY activity seems to be reviving in Poland. Recently we announced the projected gathering of Polish historians about the beginning of the present year, and now we are able to say that the Academy of Sciences at Cracow has decided on issuing a "Library of Polish Writers," which will consist of reprints of old and scarce Polish publications.

It seems that the last work (or one of the latest) published by the lamented Dr. Mackay was a novel in two volumes, which was issued by Messrs. Ward & Downey for him anonymously in 1888 under the title of 'The Twin Soul.'

MR. WILLIAM BLACK'S promised novel 'The New Prince Fortunatus' will be out on the 13th inst.

SCIENCE

BOTANICAL LITERATURE.

Useful Native Plants of Australia, including Tasmania. By J. H. Maiden. (Trübner & Co.)—The city of Sydney has had the foresight to establish a technological, industrial, and sanitary museum. If such institutions are requisite in the countries of the Old World, which have enjoyed lengthened experience and accumulated stores of material and information, they are even more so in newly-established colonies on the other side of the globe, where the conditions are different and where the material resources are so diverse from those of European countries. To judge from the work of which Mr. Maiden is the author, the premier colony of Australia has done wisely in appointing him as curator and secretary of the museum. We do not, indeed, find much that is either original or new in Mr. Maiden's volume, but we do find evidence of comprehensive knowledge, orderly method, and lucidity of presentation. The foundations of Australian botany were laid by Robert Brown, Allan Cunningham, and a few others. The superstructure has been chiefly the work of Baron von Mueller and the late Mr. Bentham. Thanks to these botanists, we are in possession of an Australian flora complete up to the date of compilation, and disposed according to one plan. There is no such flora of Europe

or North America. Sir Joseph Hooker's flora of British India is still in progress. The floras of Africa, tropical and south of the tropic, are, most unfortunately, at a standstill. Australia alone of the large continental areas can boast of a complete record of her vegetable inhabitants. Additions and modifications, of course, will have to be made as new districts are opened up and new materials come to hand, but these will in no wise impair the value of the cardinal work to which we have alluded. Without it such a book as that which now calls for notice could not have been produced. Baron von Mueller has not confined himself to pure botany. In his long and laborious career he has ever kept practical utility in view. He has not only discovered, illustrated, and chronicled the useful plants of Australia, but he has conducted and instituted researches having for their object the discovery of the causes which render them useful, and the means of turning them to the best practical account. Hence it follows that Mr. Maiden's volume is fully as much indebted to Baron von Mueller's economic as to his purely botanical researches, nor does Mr. Maiden in any degree ignore his obligations. The subjects treated of in the present volume are arranged under the headings of Food-Products, Forage-Plants, Drugs, Gums, Resins, Oils, Perfumes, Dyes, Tans, Timbers, Fibres, and Miscellaneous. The plants mentioned under each heading are grouped alphabetically and with uniform reference to the flora of Australia and to the census lists subsequently issued. A brief account of their properties and uses is supplied, with appropriate references and extracts from the literature of the subject where necessary. The geographical distribution is sketched, and the vernacular and colonial names given. We are assured that great pains have been taken to secure correctness in these points, but it is no disparagement to the author to say that accuracy in these particulars is unattainable. Popular names of this character are the terror of botanists, the despair of technologists. The names given to the kinds of *Eucalyptus* in this volume afford ample evidence of this. Even in the case of the very valuable timber known as jarrah (*Eucalyptus marginata*), there is confusion with a similar product known as Yarra, derived from *E. rostrata*. The compiler has avoided merely botanical detail, as unnecessary for his purposes, and it is, as has been said, well provided for elsewhere. Nevertheless we regret the omission of any citation of illustrative figures. Again, although the necessity for an arbitrary arrangement of subjects and an alphabetical sequence of the names of plants mentioned is, undeniable, the researches of the student would have been facilitated by the addition of the names, at any rate those of the genera, arranged according to the natural orders to which they belong. Australia so far seems deficient in plants available for human food, though doubtless by appropriate cultivation many plants unpromising in their wild state might be rendered available. It is one of the functions of colonial botanic gardens and experimental stations to make trials of this kind. Horticultural societies, too, in place of imitating European practices and devoting all their attention to plants grown in the old country, would do wisely to assign a large portion of their resources and energies to the development of the native plants, remembering that few things retain any permanent commercial value until they can be produced regularly by the art of the cultivator. To show that the volume before us is not a mere technical catalogue, we may add that the compiler indulges now and then in an excursus which forms agreeable reading, not always devoid, as the subjoined extract proves, of human interest:—

"The cones [of the bunya bunya, *Araucaria bidwillii*] shed their seeds, which are two to two and a half inches long by three-quarters of an inch broad; they are sweet before being perfectly ripe, and after that resemble roasted chestnuts in taste. They are plentiful once in three years, and when the

ripening season arrives, which is generally in the month of January, the aborigines assemble in large numbers from a great distance around, and feast upon them. Each tribe has its own particular set of trees, and of these each family has a certain number allotted, which are handed down from generation to generation with great exactness. The bunya is remarkable as being the only hereditary property which any of the aborigines are known to possess, and it is, therefore, protected by law. The food seems to have a fattening effect on the aborigines, and they eat large quantities of it after roasting it at the fire. Contrary to their usual habits, they sometimes store up the bunya nuts, hiding them in a water-hole for a month or two. Here they germinate, and become offensive to a white man's palate, but they are considered by the blacks to have acquired an improved flavour' (Hill). Dr. Bennett mentions that after an indulgence in this exclusively vegetable diet they have an irresistible longing for flesh, and that in order to satisfy that craving, cannibalism used to be frequent amongst those tribes who were visitors (for the purpose of eating the bunya bunya seeds) of those tribes in whose territory the bunya bunya tree grows."

Flower-land: an Introduction to Botany. By Robert Fisher, M.A. (Bemrose & Sons.)—This is an expansion of a previously published volume. It is intended for the instruction of children, and is well done in substance, though we feel doubtful whether the method will not prove irksome. We scarcely think children will appreciate such a passage as this:—

"Now, I will take a buttercup, a single flower, and hold it by the stalk upright. What a pretty yellow cup it is! As yellow as butter, is it not? So children hold it to each other's chins, and if it shines they say that they are fond of butter. Shall I try you?"

Children will indulge in this sort of language among themselves, but they do not appreciate it when addressed to them by their elders. For all that, the book may be recommended to those whom it may concern.

SOCIETIES.

GEOLOGICAL.—Dec. 18.—Dr. W. T. Blanford, President, in the chair.—Messrs. C. Aburrow, H. A. Allen, T. Bennett, and R. L. Tapscott were elected Fellows.—The following communications were read: 'On the Occurrence of the Genus *Girvanella*, and Remarks on Oolitic Structure,' by Mr. E. Wethered, and 'On the Relation of the Westleton Beds or "Pebble Sands" of Suffolk to those of Norfolk, and on their Extension inland, with some Observations on the Period of the Final Elevation and Denudation of the Weald and of the Thames Valley,' Part II, by Prof. J. Prestwich.

NUMISMATIC.—Dec. 19.—Dr. J. Evans, President, in the chair.—The following Members were elected: Mrs. Buckley, Messrs. H. Garside, G. A. Hobson, and G. Hodges.—Dr. B. V. Head exhibited, on behalf of Mr. W. H. Penney, a new and unpublished tetradrachm of one of the early kings of Parthia; *obv.* bust of king to left, wearing royal diadem, the string of which forms a large loop behind the head, and a winged tiara somewhat resembling those worn by some of the later Sassanian kings; *rev.* ΒΑΣΙΛΕΥΣ ΑΡΕΑΚΟΥ, Nike standing to the right, holding a palm in her extended right hand, and a sceptre terminating in a star over her left shoulder. In field r. a monogram composed of the letters ATT (?); weight 245 grs. Dr. Head remarked concerning this curious and unique coin that the king's portrait bore a strong resemblance to that on the drachms of Phraohapates I. (Arsaces IV.), B.C. 196-181, but that the headdress and the reverse type were entirely new to the Parthian series. From the simplicity of the title, as compared with the pompous inscriptions on all but the very earliest Parthian coins, he drew the inference that it was minted in some Greek city, the name of which was concealed in the monogram.—Prof. Gardner concurred in the main with Dr. Head, though he was inclined to attribute the coin to a rather later date, probably to the reign of Mithridates I., B.C. 174-136.—Dr. Evans exhibited a small silver coin of Cunobeline, lately discovered at or near Colchester; *obv.* CVN[O], central device consisting of two ivy or oak leaves, with two berries or acorns attached to each; the leaves are flanked on either side by a crescent; *rev.* CAM, horseman galloping to the right, armed with short sword and shield.—Mr. H. Montagu exhibited a selection from a hoard of gold coins found at Chesham, Bucks, about a year ago. The treasure consisted of some two hundred coins, including a noble of Edward IV., crowns of Henry VIII., half sovereigns of Eliza-

beth, unites, half unites, laurels, half and quarter laurels, and crowns of James I., and tower unites, half tower unites, and tower crowns of Charles I. Mr. Montagu was unable to specify the exact numbers of each denomination, as the hoard was dispersed before being submitted to the British Museum. He thought that the date of its concealment may have been shortly before A.D. 1640, when no Parliament was sitting, and when illegal exactions were being levied on the people.—Mr. E. A. Abraham communicated a paper on the coinage of British Guiana.

LINNEAN.—Dec. 19.—Mr. J. G. Baker, V.P., in the chair.—Messrs. S. A. Moore and J. J. Walker were admitted, and Messrs. C. Curtis and P. Groom were elected Fellows.—Mr. W. H. Jackson exhibited and gave an account of an electric centipede (*Geophilus electricus*), detailing the circumstances under which he had found it at Oxford, and the result of experiments which he had made with a view of determining the nature and properties of a luminous fluid secreted by it. This he found could be separated from the insect, and could be communicated by it to every portion of its integument.—A discussion followed, in which Mr. Breeze, Mr. A. W. Bennett, Prof. Stewart, Mr. A. D. Michael, Dr. Collingwood, Mr. Christy, and Mr. J. E. Harting took part. The last-named speaker pointed out that the observations made by Mr. W. H. Jackson on this centipede had been long ago anticipated by Dr. Macartney in an elaborate paper on luminous insects, published in *Philosophical Transactions* for 1810 (vol. c., p. 277).—A paper was read by Mr. T. Johnson on Dictyopteris, in which he gave an elaborate account of the life-history of this brown seaweed, with remarks on the systematic position of the Dictyotaceæ.—Dr. Scott, Mr. G. Murray, and Mr. A. W. Bennett criticized various portions of the paper, and acknowledged the important scientific bearing of the facts which had been brought out by Mr. Johnson's careful and minute researches.—In the absence of the author, Mr. W. P. Sladen detailed the more important portions of a paper by the Rev. J. Gulick 'On Intensive Segregation and Divergent Evolution in Land Mollusca,' a paper which might be regarded as a continuation and amplification of the views which the same author had expressed in a former paper, published in the *Society's Journal* last year (vol. xx., 'Zoology,' pp. 189-274).

MICROSCOPICAL.—Dec. 11.—Rev. Dr. Dallinger, V.P., in the chair.—Mr. E. M. Nelson read a short paper descriptive of a new semi-apochromatic objective which he exhibited.—Mr. C. Rousselet exhibited a small tank for rotifers which could be readily moved about in such a way as to render an examination of the contents very simple, so that any desired specimens could be easily picked out. The lens used was a Zeiss's No. 6 Steinheil, the focussing being done by rackwork.—Mr. Crisp called attention to a number of stereoscopic photomicrographs of embryos by Prof. Fol. They afforded a conclusive answer to the question brought forward at the October meeting as to whether stereoscopic photomicrographic slides had been produced before that time. Mr. Crisp also read some extracts from a paper by Mr. Gill, which he was sorry to say was only handed in at the conclusion of their last meeting, and which seemed almost conclusively to prove that the "markings" on certain diatoms were apertures.—Mr. A. W. Bennett gave a résumé of his paper 'On the Freshwater Algae and Schizophyceæ of Hampshire and Devon.' It was the result of collections made during his summer holiday in the New Forest and on Dartmoor, many of the species being not only interesting, but also new to science.—Mr. Crisp reminded the Fellows present that at the last meeting mention was made of a new objective with an aperture of 1.60, the price of which was said to be 400l. Some doubt was expressed at the time as to whether the account was true, but since then several communications about it had been received. A letter from Prof. Abbe describing the principles of its construction was read. Letters were also read from Dr. van Heurck describing the performance of the lens, and enclosing a series of remarkable photomicrographs of diatoms taken with it, with magnifying powers of 10,000 and 15,000 diameters.

CHEMICAL.—Dec. 19.—Dr. W. J. Russell, President, in the chair.—Messrs. W. F. Butcher, C. F. Baker, A. L. MacLeroy, and F. Quincké were formally admitted Fellows.—The following papers were read: 'Frangulin,' by Prof. T. E. Thorpe and Mr. H. H. Robinson; 'Arabinon, the Saccharon of Arabinose,' by Mr. C. O. Sullivan; 'On the Identity of Cerebrose and Galactose,' by Mr. H. T. Brown and Dr. G. H. Morris; and 'The Action of Chloroform and Alcoholic Potash on Hydrazines,' Part III., by Dr. S. Ruhemann.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 5.—'Egyptian and Assyrian Marbles in the British Museum,' Mr. L. Fagan.
- Tues.** Victoria Institute, 8.—'Ice Age,' Rev. F. A. Walker.
- Wed.** Aristotelian, 8.—'Practical Certainty the Highest Certainty,' Mr. R. E. Michelson.
- Thurs.** Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
- Fri.** Surveyors' Institution, 8.
- Sat.** Royal Institution, 3.—'Electricity,' Prof. A. W. Rücker (Juvenile Lecture).
- Mon.** Society of Arts, 7.—'The Story of a Flame,' Prof. V. B. Lewis.
- Tues.** Cymmrodorion, 8.—'James Howell and the Familiar Letters,' Mr. J. Jacobs.
- Wed.** Geological, 8.—'British Jurassic Fish Remains referable to the Genera *Eurycomus* and *Hypocormus*,' Mr. A. S. Woodward; 'Pebidian Volcanic Series of St. David's,' Prof. C. L. Morgan; 'The Variscite Rocks of Mont Genève,' Messrs. G. A. J. Cole and J. W. Gregory.
- Thurs.** Huguenot, 8.—'The Third Foreign Church at Dover, 1644-1680,' Mr. G. H. Overend.
- Fri.** Microscopical, 8.—'Variations of the Female Reproductive Organs, especially the Vestibule, in different Species of Uropoda,' Mr. A. D. Michael.
- Sat.** Thurs. Royal Institution, 5.—'Electricity,' Prof. A. W. Rücker (Juvenile Lecture).
- Mon.** Royal, 4.
- Tues.** London Institution, 6.—'Birth and Growth of Worlds,' Prof. H. Green.
- Wed.** Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
- Thurs.** Mathematical, 8.—'On the Deformation of an Elastic Shell,' Prof. H. Lamb; 'On the Relation between the Logical Theory of Classes and the Geometrical Theory of Points,' Mr. A. B. Kempe.
- Fri.** Antiquaries, 8.—'Election of Fellows.
- Sat.** Civil Engineers, 7.—'Irrigation Works on the Cauvery Delta,' Mr. A. Chatterton (Students' Meeting).
- Sun.** New Shakespeare, 8.—Paper by Mr. R. G. Moulton.

Science Gossip.

MR. TOZER's book, 'The Islands of the Ægean,' which will shortly be published by the Clarendon Press, will contain accounts of eighteen of the principal islands of that sea, including Crete, Santorin, Patmos, and Samothrace.

THE planet Mercury is at greatest eastern elongation from the sun on the morning of the 14th inst., and will be visible to the naked eye after sunset in the constellation Capricornus. Venus will not be visible in the evening until the spring, and Mars does not rise until after midnight. Jupiter is not above the horizon during any part of the night, but Saturn is in the constellation Leo, and rises between 8 and 9 o'clock in the evening.

THE Misses Day, daughters of the late Dr. Francis Day, C.I.E., have presented to the Cheltenham Public Library the whole of his library that is devoted to natural history. The collection of works relating to fish is peculiarly valuable.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.—5, Pall Mall East, from 10 till 5.—Admission 1s.; Catalogue 6d.

ALFRED D. FRIPP, R.W.S., Secretary.

Old Cottage and Domestic Architecture in South-West Surrey, and Notes on the Early History of the Division. By Ralph Nevill, F.S.A., F.R.I.B.A. (Guildford, Billing & Sons)

It was a good thought of Mr. Nevill to employ the leisure which a country practice left him in seeking out, recording, and drawing the relics which time has spared of the humble architecture of his neighbourhood. We say the "humble" architecture because, though the towns of Guildford and Godalming contain some houses of the better sort, these are well known, and the like of them known in other places, whereas the interest of Mr. Nevill's book lies in what he has to tell us of the cottages and small country houses scattered about in out-of-the-way places, and often so obscured by modern additions and disfigurements that the interest of them would scarcely be discovered without the aid of a guide who knows the neighbourhood well.

In spite of a little trade in some places, and of its nearness to London, Surrey was of old a poor county. Nothing shows this more strongly than the character of the old churches as they were even thirty years

ago. Small, generally of early date, and without architectural pretension, they showed little of the continual change and growth which tell of progress and general prosperity in a parish. They were full of interest and most picturesque. Now, alas! the plague of "restoration" has passed over them. In no county have its ravages been worse; the simple buildings were more easily harmed than those of more decided architectural character, and have in many cases been brought down to the vulgar commonplace.

Mr. Nevill's introductory chapter contains some good teaching not very well put. Indeed, in commending the book we are forced to find fault with its literary style. It savours too much of the second set of initials which follow the author's name on the title-page. Take, for example, the first sentence of the second chapter: "The date of the greater part of the cottages in this district is sixteenth century, and especially its latter half and the first half of the seventeenth century." This is a fair sample, and there is not any doubt as to what it means. But now and then the writer gets quite beyond us, as when he tells us on p. 90 that there is a legendary staircase at Gomshall. What is a legendary staircase? We are also at a loss, on p. 67, about a certain "circumscribing line" which "runs round every two quatrefoils," and the woodcut to which we look for help does not seem to give any.

After the introduction, eight short chapters follow, which treat of the date, style, and plan, and the various details of construction and decoration of the buildings. Mr. Nevill writes chiefly as an architect, and sometimes sees subject for "crib" where we rather see examples of what to avoid. If this fancy has caused him to multiply illustrations we are glad he has fallen into it, for the result is a capital picture of the homes of Englishmen, from the peasantry up to the smaller gentry, during the sixteenth and seventeenth centuries. The plans in chap. iii. are most interesting, and the various details which follow scarcely less so.

The second part of the book is called "Topographical and Plates," and consists of a very fully illustrated catalogue of the old houses in the district so far as the author knows them. Old houses sometimes hide themselves so cunningly that it is scarcely likely none has been missed, but we feel sure that the most important are in the list, and of these very many sketches are given. Mr. Nevill's drawing is dry but clear, and, what in a work of this kind matters most, it is accurate. The subjects are, like their neighbours the churches, not ambitious works. A "restorer" would find very little of what he would call architecture in them. They cannot be compared with the contemporary houses in the clothing districts of Yorkshire or Lancashire, or with those of Gloucestershire, upon the illustration of which Mr. Nevill is now engaged. The materials generally are poor, and there is not much detail. Mr. Nevill does, indeed, talk of "proportion"; but, except in some of the street fronts in the towns, there is really no studied proportion. The charm of most of the buildings lies in their unaffectedly rural character, their adaptation to real wants, and their honest construction out of such materials as were easily to be had. It is

the complete absence of these qualities, and not the imperfect imitation of old details, as Mr. Nevill seems to think, that makes the modern cockney cottage the unhomely thing that it is. And whilst we thank him for his book, it is with misgivings that it may be a useful addition to the library of the race of "imitating fools" who "of one beauty many blunders make."

The third part of the book is entitled "Roman and other Settlements in South-West Surrey," and is apparently put in because the writer had it by him, and wished to see it in type. He would have done better to give it to the county archaeological society than to print it here, where it has nothing to do with the rest of the book. He might, too, have revised his headlines. At least there seems to be something not quite right when we read across an opening "Old Cottage and Domestic Architecture. The Campaign of Aulus Plautius and Vespasian."

THE TUDOR EXHIBITION, NEW GALLERY. (First Notice.)

It is surely a fault in this exhibition that it contains such an immense number of objects that are superfluous, and a large proportion of very small importance. A pardonable enthusiasm has admitted scores of articles the interest of which is limited indeed, however much they would be in place in a museum. Numerous manuscripts of no interest as relics and having no extraordinary value, and books of which the outside or two pages only can be seen, to say nothing of great numbers of seals and coins which, for safety's sake, are shut in cases beyond reach of inspection, serve but to weary the visitor who is delighted with the drawings, the pictures, the miniatures, and the personal relics. In this country such a collection of drawings and pictures by Holbein has not been formed since 1866, when, at the first National Portrait Exhibition, sixty-five pictures bore this master's name, although probably not more than a dozen had any claim to it. It may be safely said that of the so-called Holbeins now before us not more than one-third are really Holbeins. On the other hand, the drawings, most of them from Windsor, are nearly all of them undoubtedly genuine, and they supply materials for delightful study such as London has not enjoyed till now. The great collection by this master formed some years since at Dresden was as much richer in subject pictures as it was inferior in portraits. Holbein is so much better known in England by portraits than by subject pictures that not a few persons regard him as a portrait painter only. On the Continent the reverse is the case, and foreigners have no adequate ideas of his powers as a portraitist, which were chiefly exercised in England. It was to be expected that a host of pseudo-Holbeins would crowd these walls, but no one dared hope that so many paintings of high intrinsic merit, bearing the painter's name, but obviously not his, would be shown, and guide experts with safety a little further amid that maze of conjectures, blunders, and contradictions which time and ignorance have constructed.

The visitors will undoubtedly learn from this exhibition a great deal about the art of England in the Tudor period. They will discover, probably with some surprise, that

The spacious times of great Elizabeth

were singularly unproductive of art, while the reigns of the Henrys and Edwards produced an immense deal of fine portraiture, some of which was certainly by Englishmen. A very hasty survey shows that pictures of the sixteenth century from Italy, the Low Countries, and, most of all, from Germany, have been sent here to satisfy the cravings of British amateurs, and bear the names of sitters and painters the artists would disown.

One of the most remarkable things is the rarity of Lucas de Heeres and Antonio Mores, false as well as true.

It remains to praise the Catalogue, which follows the plan adopted for the Reynolds Exhibition at the Grosvenor Gallery six years ago, and contains a great deal of useful and curious information, the compilation of which within the brief time available was a literary feat of no small difficulty and merit. It is, of course, strictly historical, and, in awarding names to the pictures, accepts the assertions of those owners whose liberality has rendered this exhibition possible.

Beginning at the beginning, let us say that the curious Gothic pictures are likely to attract less attention than their art or historic interest or subjects deserve. No. 1 shows the pyramidal headdress or widow's coif the Lady Margaret (born Beaufort), *Countess of Richmond and Derby*, wore in later life. The mother of Henry VII. is best represented by the remarkable statue on her tomb in Westminster Abbey, the face of which is due to a cast from nature. This picture is probably a copy, of comparatively late date, of an earlier portrait, and is not particularly faithful. A much better likeness is Lord Braye's version, No. 33, which distinctly reproduces the effigy, and is very successful. No. 23, from St. John's College, Cambridge, proves the fidelity of the statue, even to the countess's withered hands, which in the bronze are extremely fine. Very interesting indeed is this portrait, which shows her seated under a golden cloth of state brocaded with her arms, holding upon a *prie-dieu* a book of prayers; in the background a stained-glass window retains the Tudor shield. The face has been "restored," and has lost something of the dry style and ascetic intensity of the period; its carnations are now forced and heavy. The painting of the cloth of gold with real metal, the pattern being drawn in brown, suggests that a German artist may have been employed.

No group of portraits here is more interesting than that which depicts, or pretends to depict, the Lady Margaret's only son Henry VII. Among these No. 2, from Trinity College, Cambridge, is notable for its sad, intelligent face, which indicates abundant caution and resolution. It is not so like the picture of the aged king in the National Portrait Gallery, which came from Le Mans in 1876, as other specimens now before us. In this case, as in that of the Lady Margaret, the standard authority for the likeness is at Westminster, the tomb by Torrigiano, which gives the king's expression and costume down to small details, and is doubtless the parent of many pictures less precious than the tenderly painted, brilliant, and sympathetic No. 22, lent by Earl Brownlow and attributed to Mabuse. It is in all respects worthy of so strong a hand as his, but its technique does not recall him to our mind. A charming work of art, it excels most of its neighbours in purity, brightness, and that rarest of all qualities at the period in question, a splendid coloration. Its veracity is beyond question, and it seems to have escaped the restorer more successfully than the picture in the National Portrait Gallery, which is by no means intact. No. 18, Sir H. Bedingfeld's, is later, and by an inferior artist.

The supply of pictures illustrating the reign of the first Tudor monarch is poorer than we expected. Nevertheless, besides the above, there are several that deserve examination. The most curious of these attests the tricks of dealers and their allies, who altered paintings to suit their market. Of Mrs. Dent's *Marriage of Henry VII. and Elizabeth of York* (12) the Catalogue very wisely gives, without comment, Horace Walpole's account. The work belonged to him, and on May 18th, 1842, being the twenty-first day's sale at Strawberry Hill, it was sold for 178l. 10s. as lot 52 to Mr. Dent, of Sudeley. It professes to represent the space immediately in front of

a screen opening upon the long vista of a Gothic church, where on our left stands King Henry, crowned, robed, and holding a sceptre of glass, in company with a personage in red, whom Walpole supposed to be Cardinal Bouchier, who married Henry and Elizabeth; on the other side is a buxom young woman supposed to be Elizabeth, but even now more like a Magdalen, with an imaginary St. Thomas at her side. Walpole raved about the picture, and displayed nothing of his native acuteness, and all the ignorance of artistic styles, art chronology, and costume which belonged to his age. He wrote much on it in his 'Dictionary of Painters,' and, strange to say, attributed it to Mabuse. Less easily to be accounted for is the fact that he bestowed on this work the descriptive title it now bears. According to the catalogue of the contents of Easton-Neston, where it hung in the Closet, it is painted on copper. Walpole found it to be wood, and at Lord Pontefract's (Pomfret) sale gave 84l. for it; Lady Pontefract gave 200l. for it, and was foolish enough to refuse 500l. from the Earl of Oxford. Walpole was somewhat perturbed by the fact that the church is an imaginary one, "not at all resembling the abbey where those princes were married," and, although he attributed it to Mabuse, condescendingly added that it "has its merit, independent of the curiosity." But he did not recognize the fact that, so far from representing the marriage, it comprises two groups of saints and their devotees, four in all, which formerly stood beside, two on each side, of the Virgin and Child enthroned. Traces of the latter group are, it is said, recognizable under the painting of the architectural vista which occupies the centre of the panel. The figure Walpole called Henry VII. resembles him only in having a big nose, and his crown is much later than any crown existing in 1486, while the figure betrays no sign of an English origin, although a Garter has been added on the left leg. Queen Elizabeth looks "no better than she should be," and her figure was painted, as it now appears, long after the finely inspired figure in red (half like Memline, half like Van der Weyden) her *vis-à-vis*, the face of which is, despite many injuries, very good and poetic. Walpole took this to be the Bishop of Mola. He was wrong in every respect as to the picture, its subject, age, veracity, and authorship. Originally painted by a Fleming late in the fifteenth century, who was influenced by reminiscences of followers of Van Eyck, much of the background is due to a painter like Neefs the elder (c. 1570-1651), who inserted the lower architectural elements, including the pavement of black and white marbles, and obliterated the Virgin and Child. It may be that the latter group was left unfinished by the Gothic artist who had depicted the devotees, and whose successor, accustomed to work in another way, wisely did not attempt to paint in a mode which was out of vogue. Long after the architectural painting was executed another artist added the crown, Garter, &c., for the benefit of Lady Pontefract. How Walpole, who had seen Gothic triptychs, and cannot have been ignorant of the ceremonies of the Catholic Church, could see anything like a royal wedding in this design is quite as wonderful as how he failed to perceive that a group was missing in the centre of what we now call 'The Virgin, Child, and Saints.'

The portrait of *Mary Tudor, Dowager Queen of France* (5), which Mrs. Dent has lent, is ascribed to Johannes Corvus. It is characteristic and vivacious. It was painted c. 1522, when Mary was about twenty-five years of age. It resembles the lady, but has little of the art of the well-known portrait of Fox, Bishop of Winchester, belonging to Corpus Christi College, Oxford, which is an unquestioned work of Corvus, whose manner is also recognizable in No. 61, *Cardinal Fisher*, a highly valuable example (although it has almost perished) of a singularly dry and harsh technique, curiously suitable to the austere-looking subjects Corvus delineated so grimly.

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Fisher's devotional expression is a study. The queen's picture, on the other hand, was due to a member of the school whose finest representative was Holbein; she wears abundance of "Holbein jewellery"; the background of cloth of gold is first rate; her likeness to her brother Henry is manifest. No. 8, *The First Earl of Derby*, from Knowsley, deserves attention on its own account apart from the subject. It was at the National Portrait Exhibition, 1866. *Dean Colet* of St. Paul's in his portrait (9) holds the band of his hood in a manner noticeable in Chaucer's portrait. It cannot be by Mabuse, as the Catalogue says, for it represents a style quite different from either of those this painter excelled in. In the University Library, Cambridge, there is a better and much larger portrait of Colet, arrayed in a fur tippet and a black cap. Among the numerous pictures demanding care if they are to be preserved none is more valuable than Lord Romney's curious likeness of *Sir H. Wyatt* (17), which is painted with vigour and skill almost equal to Holbein's. No. 19 is one of the very inferior versions of the curious Mabuse (in his second manner) at Hampton Court. It is the least worthy of its class to be called a Mabuse; it belonged to Horace Walpole, who bought it of Cosway, to whom its present title, *Three Children of Henry VII.*, seems to be due, a title to which it has no real pretensions. Mr. Scharf long ago showed that beyond any reasonable doubt the children are those of Christian II. of Denmark, one of whom grew up to be painted by Holbein in the noble *Christina, Duchess of Milan* (92), which the Duke of Norfolk has lent from the place it has long occupied, and to which we hope it will return, in the National Gallery. In No. 20 we recognize the style and quaint spirit of Lucas Van Leyden, to whom it is attributed, but in a much furnished condition, and without the least claim, beyond its intrinsic merits, to be included in a Tudor Exhibition. Called *The Card Players*, it is noteworthy as an attempt to deal with brilliant interior light, with much delicate and exhaustive finish and extremely vivid colours; the design is unusually animated, compact, and crowded with figures of exceptional merit and full of movement. The meagreness popularly attributed to Van Leyden's forms, the "Gothicity" of his compositions, and the strained actions of his figures are not found here or in the prints of similar subjects which bear his name. Like Mabuse, his contemporary, he had more than one manner, but the earlier one did not deserve to be called Gothic. His pictures are very rare, and most of those which bear his name are not by him.

A highly curious picture is *Her Majesty's Henry VII. and Family* (25), which, besides containing the devotional figures of the royal house, depicts St. George combating the dragon. The monster flies in the air on the level with the knight's face, which he guards with a swashing blow at his assailant, who is but a poor creature to attack a mounted champion clad all in armour and furnished with a heavy sword. It came from Lord Stafford's house, called Tart Hall, St. James's Park, where were many pictures which had belonged to the Earl of Arundel, from whose Countess Althea they descended to William, Lord Stafford, her second son. It belonged to Walpole, and from him passed through various hands until lately, when it was secured for the royal collection. Its history and characteristics have been so recently and acutely analyzed by Mr. G. Scharf, in the *Archæologia*, 1886, that we need only refer students to this essay. Certain technical elements of the work lead us to associate it with English art, then closely linked with that of Flanders, at the beginning of the sixteenth century. Mr. Scharf ascribes it to a Fleming. It is marked by a fine sense of rich colour, and there is much energy in the design of the knight and his horse, which, by the way, reminds us of the brown steed bestridden by the old champion

in Sir John Millais's 'Syr Isumbras.' The faces of the figures kneeling in two groups in the manner common on tombs of the date in question and later are of much interest. The girlish smile on one comely visage, the more serious look of the next maiden and her quaint sentimental air, the self-conscious expression of another princess, who looks downward, and the expressions of the male figures fronting the row of ladies, are all points worthy of praise. We cannot doubt the tradition which affirms this to be an altar-piece designed for the chapel in the palace at Sheen. Who painted the very curious and valuable *Arthur, Prince of Wales* (30), no one has been able to say. It looks too old for him. It is mentioned in the catalogue of Henry VIII.'s pictures. A portrait of this prince "in his minority, in a black cap and golden habit," was in the collection of Charles I.; but the description is not in accordance with this example, which, therefore, may be supposed to have passed from the Crown before Vanderdoort compiled his catalogue. It comes from Windsor, and was No. 49 in the National Portrait Exhibition, 1866.

Fine-Art Gossip.

At the last general meeting of the Society of Medallists it was decided to offer prizes of 25*l.* and 5*l.* respectively for medals, or models of medals, in metal or plaster. Objects in competition should be sent to the secretary, Mr. H. A. Grueber, British Museum, by the 1st of April next.

MESSRS. MUNRO AND TUBBS hope to begin work for the Cyprus Exploration Fund on the site of Salamis in a few days' time. Mr. and Mrs. Bent are starting for Athens, with a view to an archæological tour in Asia Minor and Bulgaria.

A SECOND edition of Mr. Coventry Patmore's volume of essays called 'Principle in Art,' which we reviewed not long since, is in the press, and will be published by Messrs. Bell in a few days.

LORD DUFFERIN and AYA will preside at the first meeting in the new year of the Archæological Society of Rome, and an address will be given by Mr. W. W. Story, the sculptor.

It is announced from Berlin that Prof. Eduard Julius Friedrich Bendemann died on Saturday last. Of Jewish extraction, he was born at Berlin December 13th, 1811, and in 1827 became a pupil of Schadow, whose daughter he married and whom he succeeded as Director of the Academy at Düsseldorf. In 1828, after his pupilage terminated, he went to Italy, where he remained till 1832, in which year his much admired 'Jews weeping by the Waters of Babylon,' four figures grouped on the ground at the foot of a tree, was exhibited. It is now in the gallery at Cologne, and has been more than once engraved. In 1833 his 'Girls at a Fountain,' engraved by Felsing, was produced. His 'Jeremiah in the Ruins of Jerusalem' was at the Paris Salon in 1837, and obtained for the artist a medal of the First Class. Like many other pictures of his, it is well known by a lithograph of exceptional merit; it is now in the gallery at Berlin. In 1838 he became a professor in the Academy at Dresden. For the King of Saxony Bendemann decorated the Royal Palace of Dresden with frescoes of life-size figures in friezes and otherwise, and of a poetic and didactic character, which have been much admired; in the interior of his own house he painted a large fresco of 'Poetry and the Arts.' At Düsseldorf is one of his most conspicuous works, a frieze similar to that at Dresden. The New Museum at Berlin contains compositions of his resembling the decorations by Cornelius in the neighbouring Campo Santo, and he had a conspicuous share in the series of royal portraits in the Kaisersaal of the Rathaus at Frankfurt, his companions in the task including A. Rethel and Lessing. For a considerable time (1859-67) he acted as Director of the

Academy at Düsseldorf, where he trained several able men. He was a member of Prussian, Saxon, and Belgian orders. Among his better-known works are, besides the above, 'Ruth and Boaz' (1830), 'Servian Princesses' (1834), 'Harvest' (1836), 'Penelope' (1877), 'Sacrifice of Iphigenia' (1882), and many portraits of noteworthy persons.

THE English painter William Wyld was born in London and well known in Paris (where he lived more than fifty years, and had much to do with developing water-colour painting in France). His intimacy with Beau Brummell, Bonington, Francia, H. Vernet (whom he accompanied to Rome and Algiers), C. Rocheplan, and nearly all the painters of his time, made him an authority with regard to them. He died at his atelier in the Rue Blanche on Christmas Day. A frequent contributor to the Salon, he obtained a Third-Class Medal in 1839, a Second-Class Medal in 1841, and the Legion of Honour in 1855. He exhibited several landscapes at the Academy and British Institution between 1850 and 1855. Two of his landscapes are in the Luxembourg, of which the better is the fine 'Vue du Mont St. Michel.'

M. GÉRÔME's able pupil, M. Jules Garnier, who was born in Paris January 22nd, 1847, and painted the highly popular picture representing 'Le Libérateur du Territoire,' also died on Christmas Day. His 'Borgia's Amuse' and 'Flagrant Délit' were highly popular; his 'Droit du Seigneur,' a spirited illustration of an imaginary privilege of mediæval lords, amused antiquaries of a sarcastic turn of mind and edified philanthropists at the Salon of 1872, where we noticed it. He produced a large number of designs for books, including etchings for the 'Contes de la Reine de Navarre,' 'Les Jeux du Cirque,' and 'La Vie Foraine.' At present not fewer than one hundred and sixty of his works, intended for the 'Vie de Rabelais,' are being exhibited in Paris.

WE regret to announce the death of a lady well known for her antiquarian learning, Mrs. Maria Halliday, wife of Mr. Halliday, of Glen-thorne, Devon, and sister of Sir Walter Farquhar. She published in 1882 'A Description of the Monument in Porlock Church' (*Athen.*, No. 2861), and three years later a monograph on the Leighs of Allington, from whom through her mother she was descended. She was an accomplished and amiable woman, whose loss will be much felt among English antiquaries.

THE death is announced of M. de Montaut, of the *Vie Parisienne*.

A SINGULAR inscription has been found by M. Lambakis in excavating around the Haghiou Andreas in Athens. It is a fragment of a decree dating from pre-Euclidean times, in which a certain Kallikrates is charged with the construction on the Acropolis of a kind of railing round some sanctuary or enclosure, to prevent any fugitive slave, garment stealer, or pickpocket (*lôpodytes*) taking refuge therein. The duty of watching over this enclosure is entrusted to three guardians, chosen by turn from the tribe holding the *prytania*.

IN the excavations around the Metropolis in the ancient monastery of St. Philothea two subterranean passages have been found like catacombs, to which leads a marble stair.

MUSIC

Musical Instruments and their Homes. By Mary E. Brown and W. Adams Brown. (New York, Dodd, Mead & Co.)

(Second Notice.)

THE intention of our authors, as stated in their preface, has been "to give some account of the principal instruments in use the world over," and they also re

mark that "no comprehensive work on the musical instruments of the East and of savage races has yet appeared." However, Java has been overlooked by them, excepting a simple reference quoted from Mr. A. J. Ellis. Yet Java is specially rich in musical material, unlike in many important respects either China or Siam, with which Java might be expected to consort. There are in Java two quite distinct musical scales, requiring distinct sets of instruments or orchestras for their performance. The older is called *saléndro*, and, according to Mr. Ellis, may be taken as an ideal equal pentatonic scale. The more recent scale, the *pelog*, is a heptatonic scale, consisting of semitones, three-quarter tones, and minor thirds, but, at present, incapable of rational solution. Suffice it to say this scale is used for pentatonic modes just as we use our chromatic scale to select diatonic scales from. One *pelog* mode appears to be derived from Southern India, the rest are inexplicable as far as we know.

Mr. Brown comes forward to vindicate the excellence of Japanese workmanship in musical instruments against the undue depreciation of it by Mr. Rowbotham. The Japanese rivals the Chinese in musical instruments, and we think often surpasses him, as does also the Siamese. The *sono koto* is the most important Japanese instrument. It has thirteen strings, tuned according to a pentatonic system in several ways, but not one like the Chinese, from the presence always of semitones. Mr. Brown says that none of the established tunings gives regular diatonic progression. There is no legitimate reference admissible to diatonic progression or chromatic, but the instrument becomes enharmonic from the characteristic shadings effected by the left hand of the player altering the tension of the strings, presumably for graces; the pentatonic foundation is unalterable. Mr. Brown leans very much, and very naturally, upon Mr. S. Isawa, the Director of the Institute of Music at Tokio. It is, however, easy to read through the lines of Mr. Isawa's published report of that institution, that he strains everything to make his countrymen the same as Europeans, and this tendency causes him to overlook, or make light of, points of divergence between the Japanese and European scales. Mr. Isawa tunes his *koto* in the most common mode, that called *hiradio-shi*, just like the old Greek scale of Olympus. We have against this the practice of native musicians who were at the Japanese Village at Knightsbridge a few years ago, of men and women who had been brought from different parts of Japan, who spoke different dialects of the language, and yet all agreed in their musical scale, and their *samisens* (long-necked guitars or tambouras) were marked on the neck for a neuter third in one part of the octave where Mr. Isawa has a major third (descending). The native music-master tuned more than one *koto* in this way. *Hiradio-shi* was the 'only form of the Japanese pentatonic scale these people appeared to know. It would be minor were it not for the one indeterminate third. This may, of course, be an instance of corruption from theoretical principle, but there may equally be an endeavour from the side of the institute to introduce conformity with European principle.

In the Indian peninsula we are really in another world. We exchange a music in which noise and a dry executive skill prevail for one vibrating with sentiment and passion, and that combines a refined execution with the highly nervous organization that makes the poetic artist. Such a one was a Jeypore *been* player (*been*, a kind of vina), who was to be heard, but we fear was not much heard, at a little exhibition called "India in London" in 1886. To go from one of the clever Siamese *ranat* players of the Inventions Exhibition the year before to this man was to quit the atmosphere of a desert for one redolent of sweet air and flower scents. The Hindu chromatic scale, from which the numerous modes and melody types are selected, does not appear to differ from our own. As there is no harmony, slight differences may pass without notice. Very much of Hindu music impresses the European as being in the minor scale; but deflections in the stringed instruments and possible accommodations in the wind introduce an enharmonic elaboration that defies notation. It is most pure in the Karnatic and southern provinces; in the north, with the Mohammedan have come Persian and Arabic influences. Pure Hindu music is of Sanskrit origin, and has been handed down and finds expression on the vina, the ancient Sanskrit instrument. As Mr. Brown says:—

"The Sanskrit treatises carry Hindu music as far back as that of Egypt and China. Indeed, the opinion has been advanced by some scholars that India was civilized before either of these nations, and was the root from which their civilization sprang."

He continues:—

"Whatever may be the truth of this theory, it is probable, that in very early times, there was a marked similarity between the music of all three of these countries."

In spite of the authorities adduced by Mr. Brown, we are not disposed to admit, although we do not deny, that any proof exists for an identity of origin. This much is sure, that Indian music is an art, based upon melodic and rhythmic conditions, that in its way is to the sense no less beautiful than our European music, which has the advantage of, but also the limitations arising from, the combinations of harmony.

It is impossible here to adequately discuss the music of the Hindus. Mr. Brown supplies a *résumé* of the opinions of the best authorities. Still, as he says in concluding the chapter upon Hindu musical instruments, he cannot claim to have exhausted the field, and that from the obvious reason it has not yet been thoroughly cultivated. Our countrymen who are the rulers of India ought to search for the treasures of Hindu music, both in the theoretical and practical bearings of the subject, and make them available for the musical student and historian. Mr. Brown claims for India unreservedly, on the authority of Fétis, the invention of "that powerful interpreter of musical sentiment called the bow." In spite of a fervent desire to accredit India with the violin-bow, we cannot admit that the Eastern origin of it is yet proved. It is with greater certainty that Mr. Brown attributes to India the invention of the great charm of the European viola d'amore, sympathetic strings, which excite the imagination in the same way as an undamped pianoforte excites it

when judiciously controlled by the pedal. To turn to Arabia, he rightly gives the Arabs the credit of exerting an important influence upon Europe in the sphere of music, and in view of this influence claims for Arab music an exceptional interest; and as it was originally Persian, we may have through this descent some far-off echo of Babylonian melody—some fancy of tuning a string.

It is as little possible to go into the question of Arabic music within the limits of a review as it has been with Indian music; but there is one point to be noticed. Relying upon the positive statements of Fétis, Ambros, and others, Mr. Brown says: "The Arabs divided each whole tone into three equal divisions. Seventeen of these made up the octave, a third tone [one-third tone] taking the place of the half-tone in our scale." Eighteen divisions would be required if this were so, not seventeen. But whether seventeen or eighteen, we must regard this question as definitely settled by the publication at Leyden, in 1884, of Dr. J. P. N. Land's '*Recherches sur l'Histoire de la Gamme Arabe*.' This invaluable treatise is reprinted from the *Proceedings of the Sixth Session of the International Congress of Orientalists*. Dr. Land shows the old Arab stopping of the *rabab* and lute was effected by applying the first or index finger to produce a note a whole tone higher than the open string, the third or ring finger another whole tone higher, and the little finger a semitone yet higher, thus obtaining the interval of a fourth above the open string. Thus, suppose the open string to be *c*, the first finger shortened the string on the finger-board for *d*, the third for *e*, and the fourth, or little finger, for *f*. The second finger, remaining thus unemployed, was subsequently brought into use to stop a whole tone below the little finger fret and so produce *e* flat. The tetrachord thus comprised *c*, *d*, *e* flat, *e*, and *f*, and this was repeated on the other strings each a fourth higher. We will pass by the change made by the lutenist Zalzal of the minor third to a neuter third, to show that it was by a rational arrangement of this lute accordance of conjunct fourths, due to stopping back and starting again from the *c* sharp or *d* flat, that the Arab lutenist arrived at a division by limmas and commas of seventeen notes in the octave; and this was the generally received accordance and fretting by Mohammedan theorists and lutenists from the thirteenth to the fifteenth century. Taking *c* again as the open note, there were ascending three notes under *d*, three *e*, two *f*, three *g*, three *a*, two *b*, and a second *c*, completing the octave; but nowhere equal divisions into thirds of a tone. It is, perhaps, as well to explain that the limma is the Pythagorean semitone, and the comma the small interval that is found between the natural and the Pythagorean major third. That Villoteau, in his '*Description de l'Égypte*' (Paris, 1823), who has been the prime authority for the one-third tone, was mistaken is clear from Dr. Land's research. An Arabic scholar and a musician, no one could be more completely furnished than Dr. Land for the judicial task that has banished to paper theory, or little more, the seventeen (or eighteen) equal thirds. The little more is that the great

Arabic lutenist Al Fārābi, whom Dr. Land has vindicated, appears to have heard the interval in question, but within the bounds of the whole tone, be it remembered, upon a tamboura of Khorassan. This could have been a mere exercise of ingenuity in making small intervals, and an exception to the Arabic preference for the diatonic scale with the minor seventh. Of later date than the unequal division by seventeen is an equal division by twenty-four, quarter tones, in fact, which does not disturb the chromatic arrangement. Villoteau notices it, and it is still met with at Cairo, Damascus, and elsewhere.

As in the case of the negroes of Africa, so among the various Indian tribes of North America, there are very different degrees of musical development:—

"The rude natives of Alaska content themselves with rattles and drums. As we proceed southward the wind instruments come into use. The Haidas of the west coast of British America have a great variety of rude wooden pipes and flutes. Among the Sioux or Dakotas we find flageolets with six or seven finger holes. Whereas, with many other tribes, musical instruments are used only to accompany singing and the dance, the orchestral performances of the Dakotas are quite elaborate. The Apaches possess a rude violin with one string, while the Pueblos of New Mexico are contented chiefly with instruments of percussion. Scarcely less marked are the differences in the character of the songs of the various tribes. Some are extremely monotonous, and contained within a very narrow compass. The range of others is no less than two octaves. In general we may say that the character of the music of any particular tribe is a very fair index to its general development."

Mr. Brown goes on to say the North American Indian is a wonderfully close observer of nature, and the poetry of his feelings finds special expression in his love songs. The Indian lover precedes his song by a prelude upon the flute. The dance is practised both as a religious ceremony and a secular amusement. Singing and dancing are so intimately connected in an Indian's thought that it is almost impossible to separate them. The medicine men cultivate the national songs and are the skalds or poets of the tribes; but, as with all savage music, a prominence is given to the rhythmic over the melodic element.

In the catalogue of the instruments it is advisable a few corrections should be made. Under China, 8, *yang-kin* should be "foreign kin," not harpsichord. Neither is it of the zither family, as stated, but is a true dulcimer, and the strings are attached to pins, not by nails. Syria, 2, *bizug*, a tamboura; it should be said the six wire strings are grouped to form two open notes, just as Palestine, 2, *tamboura*, the five strings also form two open notes. Europe, 1, *lute*, should be mandore. The instrument drawn is a wire-strung one, played with a plectrum, as is shown by the plectrum guard on the sound-board. France, 2, *archilute*, should be either; the archilute is a double-necked lute or theorbo; 6, *tambourin à cordes*, requires the statement that the strings are struck with a hammer which the player holds in one hand while he fingers a pipe with the other. Greece, 6, *clarinet* should be oboe. Italy, 3, *lyre* is a guitar lyre of the beginning of this century, when the empire fashion prevailed. Spain, 1, *mandora* should be bandurria; 2, *clarinet*, oboe. 6, *psalter*, is obviously a dulcimer. With sets of five or six strings to each note it

could only have been played with hammers. Madeira, 5, *guitarra* would be more accurately catalogued as bandurria. From sufficient reasons the subject of European music is passed over in silence.

Musical Gossip.

THE usual New Year's Day performance of 'The Messiah' was given by the Royal Choral Society at the Albert Hall. The principal vocalists were Madame Dotti, Madame Patey, Mr. Lloyd, and Mr. Watkin Mills. There was a very large audience.

WITH the exception of the Royal Choral Society's performance, concerts have been entirely suspended, and two or three weeks will elapse before they again become numerous. The spring season, however, promises to be at least equal in activity and interest to that of last year. The Carl Rosa Company will have a season at Drury Lane, in the course of which Mr. Cowen's new opera will be produced. Special interest will be given to the Philharmonic Society's enterprise by the visit of Antonin Dvůřák, who has not been with us since 1886. We have already announced the determination of Mr. Augustus Harris to revive Gluck's 'Orfeo' at the Royal Italian Opera, and 'Die Walküre' will probably be given in place of 'Tristan und Isolde' as originally intended. There is every probability of a rival enterprise at Her Majesty's, but it does not seem probable that a season of German opera will be attempted this year.

THE annual conference of the Society of Professional Musicians will be held in Bristol from Tuesday to Friday next week. An interesting programme has been arranged, some features of which will require notice.

MAX BRUCH'S Grand Symphony in E major, No. 3, was announced to be performed for the first time at Sir Charles Halle's Manchester concert on Thursday evening.

THERE is, of course, no truth in the statement of a Milanese journal that Signor Faccio has been engaged at Covent Garden Theatre this season. If he comes to London at all it will be to conduct at Her Majesty's. But nothing whatever is settled as yet concerning a season of Italian opera at that house.

AN important sale of autograph letters of composers took place at the Hôtel Drouot last Saturday. A letter from Mozart to his sister, written when he was fourteen years old, fetched 580 francs. Letters of Haydn, Beethoven, Weber, Mendelssohn, Schumann, and many other composers were knocked down at prices varying from 50 to 250 francs.

THE rehearsals for the production of Berlioz's 'Les Troyens' in its complete form at Karlsruhe are being rapidly pushed forward, and Herr Felix Mottl hopes that the work will be in readiness for performance in the course of February.

ACCORDING to *Il Trovatore* there are now only twenty-four theatres where Italian opera is played outside of Italy, and of these eight are in America, five in Spain, and four in Greece. On the other hand, out of sixty-one lyric theatres in Italy only nine include any German operas in their current repertory. 'Lohengrin' is announced at seven houses, 'Die Meistersinger' at Milan, and Goldmark's 'Queen of Sheba' at Naples.

A MEMORIAL tablet has been placed upon the house in Würzburg in which Wagner composed his early opera 'Die Feen.'

ON the 19th ult. Herr Hellmesberger directed his three-hundredth performance of chamber music in Vienna.

GLUCK'S 'Armida' and Piccinni's 'Roland' are to be revived at the Bellini Theatre in Naples, of which Baron La Capra is the impresario.

A NEW concert hall has just been opened in Hamburg. It possesses seating accommodation

for 2,000 people, and is furnished with a fine organ.

'DER RING DES NIBELUNGEN' will be performed at Madrid under the direction of Herr Neumann in April next.

It is stated that the expenses of the Abbey opera troupe, which includes Madame Patti and Signor Tamagno, amount to 2,000*l.* each performance.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. BENSON.—Mr. F. R. BENSON'S SHAKESPEARIAN COMPANY EVERY EVENING at 8, in Shakespeare's Fairy Comedy, with the Mendelssohn Music, 'A MIDSUMMER NIGHT'S DREAM.' Doors Open at 7.30; Overture at 7.45. Box-Office Open Daily from 10 to 5.—No Fees. Acting Manager, Mr. H. JALLAND. MATINEES at 4. 'A MIDSUMMER NIGHT'S DREAM,' SATURDAY, January 4, WEDNESDAY, January 8, and every following Saturday and Wednesday till further notice. Doors Open at 2; Commence 2.30. Children half-price to Stalls and Dress Circle at Matinees.

Dramatic Gossip.

NOTHING dramatic is left in the pantomimes, which have degenerated into mere "variety shows." Spectacle is, of course, the chief object of the management, and in this great advance has been made. Not wholly prosaic or meaningless are, moreover, the scenes supplied, and the spectacle at Drury Lane of the gods and goddesses on Olympus is an improvement upon the old transformation scene. Specially noticeable is the extent to which circus exhibitions are brought on the stage. At Covent Garden we find the unwonted sight of a tame lion riding round the arena on the back of a horse. As the show is avowedly of the circus order, this is scarcely out of place. At Drury Lane, however, we have the spectacle of a man lifting a full-sized horse from the ground, and that of a fight between two gamecocks, one real and the other mimic, which is, at least, surprising. 'Jack and the Beanstalk' is given at Drury Lane, and 'Cinderella' at Covent Garden and Her Majesty's. At the house last named Mr. Shiel Barry, who has been missed of late, reappears.

MR. F. A. MARSHALL, the well-known dramatist and Shakespearean critic, has died before completing his 'Henry Irving Shakespeare,' on which he had been occupied about seven years. The son of Mr. William Marshall, some time member of Parliament for East Cumberland, he was a member of the family of Marshalls, originally from Leeds, who became landowners in the Lake district. Born in London in 1840, he went to Harrow and to Oxford, but did not take a degree. A clerkship in the Audit Office was held for six years, and he then occupied himself wholly with literature. Alone or in conjunction he was responsible for the following plays: 'Mad as a Hatter,' written with Mr. Herman Merivale; 'Corrupt Practices,' a drama in two acts, Lyceum, January 22nd, 1870; 'Chilperic,' *opéra bouffe*, adapted with the aid of Messrs. R. Reece and R. Mansell, Lyceum, same date; 'Q.E.D.,' a comedietta, Court, January 25th, 1871; 'False Shame,' a comedy of much merit, Globe, November 4th, 1872; 'Brighton,' an adaptation of Mr. Bronson Howard's 'Saratoga,' Court, May 25th, 1874; 'Biorn,' a five-act opera, with music by Signor Lauro Rossi, Queen's, January 17th, 1877; 'Cora,' a drama in a prologue and three acts, written in conjunction with Mr. Wills, Globe, February 28th, 1877; 'Family Honour,' a three-act comedy, May 18th, 1878; and 'Lola,' a comic opera in two acts. He published in the *Britannia Magazine* an unfinished novel, entitled 'L. S. D.,' and wrote 'A Study of Hamlet,' 1875. He was a clever, popular, and hospitable man. He died on Saturday last at his house 8, Bloomsbury Square, and his funeral took place the following Tuesday at the Roman Catholic cemetery, Kensal Green, in the presence of many friends. Marshall married in second nuptials Ada Cavendish, a well-known actress. It has been pretty generally asserted that his work on the 'Irving Shakespeare' will

be continued by Mr. Joseph Knight. This is misleading. Mr. Knight is only responsible for the "stage histories" of the various plays, which were undertaken last spring. The remaining portions of the work are in other hands.

MRS. BERNARD BEERE has been seized by the frost and fog, and has been compelled temporarily to withdraw from the performance of 'La Tosca.'

THE representation at the Royalty of 'Tra la la Tosca' has been postponed for the purpose of effecting some changes in the book.

MISS STRAFFORD has given at the Novelty Theatre 'East Lynne' in the version produced by her at a recent afternoon representation. It is succeeded to-night by 'A Celebrated Case.' The house will shortly, it is said, pass into the hands of Mr. Harrington Baily, by whom it will once more be renamed. Shakespeare's speculation as to what's in a name commends itself to his managers no more strongly than do his works.

THE Hon. Lewis Wingfield will superintend the production of 'As You Like It' at the St. James's Theatre. In spite of the continuous assertions that Mrs. Langtry has been taking a holiday in the south of France, she has not yet quitted London.

MR. THOMAS THORNE has been suffering for some days from bronchitis, and the rehearsals of Mr. Buchanan's new piece have consequently been postponed.

THE death of M. A. Duru, the well-known dramatist, is announced, and also that of M. Villetard, a well-known journalist and part author with M. Belot of the 'Testament de César Girodot.'

TO CORRESPONDENTS.—J. V. A.—W. H. H.—T. D.—M. H.—G. O. B.—T. T.—A. T.—W. T. S.—received.

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LITERATURE

Life of Harriet Beecher Stowe. Compiled from her Letters and Journals. By her Son, Charles Edward Stowe. (Sampson Low & Co.)

PREPARED in her lifetime, and, as Mrs. Stowe remarks in a touching preface, "at my suggestion and with what assistance I have been able to render," this is in all but form an autobiography, and, as she also says, "perhaps much more accurate as to detail and impression than is possible with any autobiography written late in life." It is an extremely interesting and instructive book. Some portions of it go over the same ground as the already published 'Autobiography and Correspondence' of her father, Lyman Beecher, and the eulogistic 'Biography' of her brother, Henry Ward Beecher, and a few letters are repeated from Mr. Cross's 'Life of George Eliot'; but little or nothing that is here given could be dispensed with, and the trivial no less than the important matters set forth help to make a striking and what looks like a singularly truthful picture of the life of a brave woman and a successful author.

Mrs. Stowe's reminiscences of her early childhood, recorded some years ago, were vivid. She had a tender recollection of the amiable mother who died in their New England home when she was four years old; and of a long visit that she paid immediately afterwards to an Aunt Harriet she retained clear impressions. She enjoyed being called "Miss Harriet" by the black servants; but she did not like having to learn both the Church Catechism, which her aunt, and which she too, preferred, and the Presbyterian Primer approved by her father:—

"I was rather pleased at the first question in the Church catechism, which is certainly quite on the level of any child's understanding. 'What is your name?' It was such an easy good start, I could say it so loud and clear, and I was accustomed to compare it with the first question in the Primer, 'What is the chief end of man?' as vastly more difficult for me to answer."

As soon as she could read there was developed in her "the intense literary longing that was to be hers through life," and it was not satisfied by the sermons and pamphlets—prominent among them being 'An Appeal on the Unlawfulness of a Man marrying his Wife's Sister'—which were all she could find when

she went back to her father's house, until she discovered an old volume of 'The Arabian Nights.' With that and a few other profane books she amused herself, but her school discipline was severe, and she must have had much natural aptitude for theological studies since, when she was twelve, she wrote a learned thesis on the question 'Can the Immortality of the Soul be proved by the Light of Nature?' which, let us hope, was cribbed from some of the sermons to which she had access. The treatise is extant, and is composed of sentences like this: "Is it not a subject of general remark that those brilliant talents which in youth expand, in manhood become stationary, and in old age gradually sink to decay?" But Mrs. Stowe belonged to a theological family. Her sister Catherine was a great authority on the question of Free Agency, and the report of her learning startled a German professor into irreverence:—

"A certain eminent theological professor of New England, visiting a distinguished German theologian and speaking of this production, said: 'The ablest refutation of Edwards on "The Will" which was ever written is the work of a woman, the daughter of Dr. Lyman Beecher.' The worthy Teuton raised both hands in undisguised astonishment. 'You have a woman that can write an able refutation of Edwards on "The Will"? God forgive Christopher Columbus for discovering America!'"

Miss Catherine Beecher, eleven years older than her sister, kept a school at Hartford, and thither Harriet went before she was thirteen, commencing as a pupil, and afterwards becoming a teacher. She was thus employed during eight years at Hartford, and during four more at Cincinnati, where a larger and more advanced school was set up. She taught herself much while she was teaching others, and overtaxed her strength. A letter written to one of her friends in 1833, when she was twenty-two, indicates more than her own state of mind at this time:—

"Recently I have been reading the life of Madame de Staël and 'Corinne.' I have felt an intense sympathy with many parts of that book, with many parts of her character. But in America feelings vehement and absorbing like hers become still more deep, morbid, and impassioned by the constant habits of self-government which the rigid forms of our society demand. They are repressed, and they burn inward till they burn the very soul, leaving only dust and ashes. It seems to me the intensity with which my mind has thought and felt on every subject presented to it has had this effect. It has withered and exhausted it, and though young I have no sympathy with the feelings of youth."

"About half of my time," she said in another letter, "I am scarcely alive, and a great part of the rest the slave and sport of morbid feeling and unreasonable prejudice." A change came, but not with too rapid transition from gloom to sunshine, in 1836, when she married Prof. Stowe, whose first wife had been one of her girl friends. Of Prof. Stowe not much is told, except that he was a tremendous reader of learned books on all sorts of subjects, and had a great weakness for spiritualism, but was also, when he unbent, "an inimitable mimic and storyteller," while he was further "possessed of a bright, quick mind and wonderful retentiveness of memory." He was the original of his wife's "visionary boy" in her 'Old-

town Folks.' "Sympathy for a childless widower" is given as the motive for Miss Harriet Beecher's marrying, yet the marriage turned out well, and the only drawback to their happiness was the smallness of the income on which the couple had to bring up a rapidly increasing family, a difficulty which Mrs. Stowe overcame by taking to literature as a business. She had begun writing magazine stories in her teacher days, and had continued the occupation in a desultory way, but merely, as she frankly admitted, in order to meet the pressing claims for money that arose from time to time:—

"During long years of struggling with poverty and sickness, and a hot, debilitating climate, my children grew up around me. The nursery and the kitchen were my principal fields of labor. Some of my friends, pitying my trials, copied and sent a number of little sketches from my pen to certain liberally paying 'Annals' with my name. With the first money that I earned in this way I bought a feather-bed! for as I had married into poverty and without a dowry, and as my husband had only a large library of books and a great deal of learning, the bed and pillows were thought the most profitable investment. After this I thought that I had discovered the philosopher's stone. So when a new carpet or mattress was going to be needed, or when, at the close of the year, it began to be evident that my family accounts, like poor Dora's, 'wouldn't add up,' then I used to say to my faithful friend and factotum Anna, who shared all my joys and sorrows, 'Now, if you will keep the babies and attend to the things in the house for one day, I'll write a piece, and then we shall be out of the scrape.' So I became an author."

The step was taken in 1842, in wifely obedience to instructions that her husband addressed to her while she was seeking health away from home:—

"My dear, you must be a literary woman. It is so written in the book of fate. Make all your calculations accordingly. Get a good stock of health and brush up your mind. Drop the E. out of your name. It only incumbers it and interferes with the flow and euphony. Write yourself fully and always Harriet Beecher Stowe, which is a name euphonious, flowing, and full of meaning. Then my word for it, your husband will lift up his head in the gate, and your children will rise up and call you blessed."

Throughout more than eight years, however, Mrs. Stowe's magazine-writing brought but little profit to the family, and her first success was the result of a desire to do something besides earning money. All through the early stages of the anti-slavery struggle, while Lloyd Garrison and others were preaching a despised gospel, Mrs. Stowe had taken a keen interest, but no active part, in it. But in 1850 she was urged to "write something that would make the whole nation feel what an accursed thing slavery is," and 'Uncle Tom's Cabin' was the consequence. Commenced as a short tale, to run through only a few numbers of a newspaper, it grew into a long novel, which, as soon as it was published in book form, obtained a popularity for which the writer was quite unprepared. Mrs. Stowe and her friends may have attributed to it more than its real share in procuring the abolition of slavery; but there can be no doubt that its influence was immense. The enormous profits derived from its sale, moreover, were of no little service to the Stowe household, and the fame that Mrs.

Stowe thus suddenly acquired secured a market for all the eight-and-twenty books that she afterwards wrote at the rate of one a year.

It is not necessary here to speak of the literary merits of 'Uncle Tom's Cabin' or of any of its successors. If Mrs. Stowe has lived long enough to learn that the praises heaped upon her seven or eight and thirty years ago were somewhat in excess of her deserts, she must not be blamed for having at the time taken them as truth. "Almost in a day the poor professor's wife had become the most talked-of woman in the world"; and if the abuse of the Southerners she assailed was nearly as pleasant to her as the flattery of the Northerners whose cause she was helping, she appears to have been most gratified of all by the adulation from English earls and duchesses, politicians and authors, which rushed across the Atlantic, and quickly brought her to England to be shown about as a prodigy, and effusively complimented by aristocrats and plebeians. No wonder that her head was a little turned. The wonder is that she was not made giddier—that she retained so much common sense and took such a fairly accurate measure of her own capacities as there is evidence of in the letters and journals printed by her son. The half of her biography which records her early struggles and triumphs over home difficulties is far more interesting, however, than that which tells how the "little bit of a woman, somewhat more than forty, about as thin and dry as a pinch of snuff, never very much to look at in my best days, and looking like a used-up article now," as she described herself in 1853, yielded to and profited by the homage she received during the few years in which 'Uncle Tom's Cabin' was at the height of its popularity.

There is a *naïveté* in all the extracts here given from Mrs. Stowe's letters and notes which disarms criticism, and enables us to see her exactly as she was at the time of writing. Whether she was grumbling to her husband that 'Dred' was not being sold at the rate of so many thousands a week as she hoped, or that the people who had declared 'Uncle Tom's Cabin' the finest book ever written did not acknowledge that 'Dred' was even finer, or whether she was calling five days' sightseeing in Venice "an affliction for which there is no remedy, because you want to see the things, and would be very sorry if you went home without having done so," or whatever else she wrote, she strictly and precisely recorded the mood she was in, and revealed her own character.

Of the many letters addressed to her by interesting people which her son has printed, very few—not even those from Mr. Ruskin, Mrs. Browning, or George Eliot—are particularly interesting. They throw no such light on the writers' temperament as do Mrs. Stowe's upon her own. Here, however, is a striking paragraph from a letter of Mrs. Browning's concerning her 'De Profundis':—

"It refers to the greatest affliction of my life,—the only time when I felt *despair*,—written a year after or more. Forgive all these reticences. My husband calls me 'peculiar' in some things,—peculiarly *lâche*, perhaps. I can't articulate some names, or speak of certain afflictions;—no, not to him,—not after all these years! It's a sort of *dumbness* of the soul. Blessed are those

who can speak, I say. But don't you see from this how I must want 'spiritualism' above most persons?"

This, too—part of George Eliot's reply to the first letter she had received from Mrs. Stowe—tells us something about herself, and helps to explain the tender friendship that grew up between the two, so unlike one another in most respects:—

"It lay awaiting me on our return the other night from a nine weeks' absence in Italy, and it made me almost wish that you could have a momentary vision of the discouragement,—nay, paralyzing despondency—in which many days of my writing life have been passed, in order that you might fully understand the good I find in such sympathy as yours, in such an assurance as you give me that my work has been worth doing. But I will not dwell on any mental sickness of mine. The best joy your words give me is the sense of that sweet, generous feeling in you which dictated them. I shall always be the richer because you have in this way made me know you better. I must tell you that my first glimpse of you as a woman came through a letter of yours, and charmed me very much. The letter was addressed to Mrs. Follen, and one morning I called on her in London (how many years ago!); she was kind enough to read it to me, because it contained a little history of your life, and a sketch of your domestic circumstances. I remember thinking that it was very kind of you to write that long letter, in reply to inquiries of one who was personally unknown to you; and, looking back with my present experience, I think it was kinder than it then appeared, for at that time you must have been much oppressed with the immediate results of your fame. I remember, too, that you wrote of your husband as one who was richer in Hebrew and Greek than in pounds or shillings; and as an ardent scholar has always been a character of peculiar interest to me, I have rarely had your image in my mind without the accompanying image (more or less erroneous) of such a scholar by your side."

In her letters to George Eliot Mrs. Stowe gave some charming sketches of her life in the Florida home to which after 1867, and when her literary earnings justified her in securing a restful paradise for her husband as well as herself, she resorted each winter. Early in 1872 she said:—

"I am now in Florida in my little hut in the orange orchard, with the broad expanse of the blue St. John's in front, and the waving of the live-oaks, with their long, gray mosses, overhead, and the bright gold of oranges looking through dusky leaves around. It is like Sorrento,—so like that I can quite dream of being there. And when I get here I enter another life. The world recedes; I am out of it; it ceases to influence; its bustle and noise die away in the far distance; and here is no winter, an open-air life,—a quaint, rude, wild wilderness sort of life, both rude and rich; but when I am here I write more letters to friends than ever I do elsewhere. The mail comes only twice a week, and then is the event of the day. My old rabbi and I here set up our tent, he with German, and Greek, and Hebrew, devouring all sorts of black-letter books, and I spinning ideal webs out of bits that he lets fall here and there."

Later in the same year, while 'Middlemarch' was appearing, Mrs. Stowe wrote to her friend from Boston:—

"Yesterday we were both out of our senses with mingled pity and indignation at that dreadful stick of a Casaubon,—and think of poor Dorothea dashing like a warm, sunny wave against so cold and repulsive a rock! He is a little too dreadful for anything: there does not seem to be a drop of warm blood in him, and so, as it is his misfortune and not his fault, to be cold-blooded, one must not get angry with

him. It is the scene in the garden, after the interview with the doctor, that rests on our mind at this present. There was such a man as he over in Boston, high in literary circles, but I fancy his wife wasn't like Dorothea, and a vastly proper time they had of it, treating each other with mutual reverence, like two Chinese mandarins. My love, what I miss in this story is just what we would have if you would come to our tumble-down, jolly, improper, but joyous country,—namely, 'jollitude.' You write and live on so high a plane! It is all self-abnegation. We want to get you over here, and into this house, where, with closed doors, we sometimes make the rafters ring with fun, and say anything and everything, no matter what, and won't be any properer than we's a mind to be. I am wishing every day you could see our America,—travel, as I have been doing, from one bright, thriving, pretty, flowery town to another, and see so much wealth, ease, progress, culture, and all sorts of nice things."

If the chief function of an autobiography, such as this volume really is, is to make straightforward and truthful presentment of the writer's intellectual and moral qualities in their development through life, to reveal the flaws and weaknesses as well as the elements of strength and beauty, this book deserves high praise. Mrs. Stowe may be congratulated on having lived to see the successful accomplishment, with her son's skilful and unobtrusive help, of what she felt to be her final service to her day and generation. There is rare pathos, without sadness, in nearly the last words here printed—words with which she closed a letter written more than two years ago:—

"I feel about all things now as I do about the things that happen in a hotel, after my trunk is packed to go home. I may be vexed and annoyedbut what of it! I am going home soon."

The Old, Old Fairy Tales. Collected and edited by Mrs. Valentine. (Warne & Co.)

THESE tales will be eagerly welcomed by young folks, for scarcely one of the best-known and best-liked stories is missing, and most of them are pleasantly told. Little hands will, however, find the book rather difficult to hold, for it contains thirty-nine tales, some of which are related at considerable length. Mrs. Valentine, like Mlle. L'Héritier, writes "avec quelque broderie,"—a great deal too much *broderie*, in fact, for an editor who, save for a little pruning of ancient freedom of speech to suit modern refinement, professes to follow with exactitude "the original translations in their quaint simplicity." This profession is by no means always made good. Perrault would certainly not recognize his 'Chaperon Rouge' in the version to which his name is appended. The French story is told with delightful simplicity and reality in two short pages. Mrs. Valentine fills eight or nine, and she has embroidered on it a number of details, which may possibly be interesting to a young child, but are so weak and so remote from the good traditional story that we pity those children who never know any other version than this, which is everywhere encumbered with flowers blooming in and out of season, with butterflies like flying primroses, with a great wolf-hound called Bran, which when Red Riding Hood took her walks abroad was at one side of her, and a raven called Ralph, which, when not occupied in the, for a raven, unusual

employment of "seeking worms," hopped along on the side opposite to the dog, while a cushat dove called Lily sat on the child's head, "and a soft grey pussy crept along in front, rubbing herself at times against her little mistress, and getting a gentle chiding for nearly throwing her down." The dog is very useful in the end, for he bites the wolf's heels when he comes too near to Red Riding Hood, and teaches us that wolves have heels! "Red Riding Hood," said the mother in this version of Charles Perrault's story—what treason it is to a dead author to put his name to it!—

"as father is gone out, you will not have to carry his dinner into the wood to-day. I shall send you to your grandmother's instead." "Oh, mother dear, I shall be so glad to go!" said the little one. "The dear old lady has been very ill for a long time now," added Red Riding Hood's mother, "and never, I think, gets up; she is quite bed-ridden. Winifred, her little servant, has asked leave to go to the archery show to-day, and poor granny is all alone. So I thought that you could go and stay with her a little while, and take a basket of nice things to her from me." "That I will gladly," said the little girl, "I dearly love granny, and she loves me. She will be so happy. Make haste, mother, to pack the basket."

Compare this with:—

"Un jour sa mère ayant cuit et fait des galettes, lui dit, va voir comme se porte ta mère-grand, car on m'a dit qu'elle estoit malade, porte lui une galette et ce petit pot de beurre."

Red Riding Hood went, and after much dallying with the beauties of nature fell asleep, and the wolf, perhaps because of his bitten heels, trotted heavily on till he reached the grandmother's door and was told to enter:

"She was dreadfully frightened, as you may suppose, when she saw the wolf come in instead of her little grandchild. But the savage creature did not give her time to wonder. He jumped upon the bed, and ate her all up. But he did not hurt her so much as you would think, and as she was a very good old woman, it was better for her to die, than to live in pain, but still it was very dreadful of the wolf to eat her."

This is "the most unkindest cut of all." Many generations of children have read the story and have never withheld their meed of pity for the fate of the poor grandmother, and yet Mrs. Valentine tells the children of the present day that it was well that she should die.

"Cinderella," though it is said to be from Perrault, is another instance of want of literary faith. Mrs. Valentine begins by giving the story as narrated by Grimm, and then engrafts on it Perrault's version with a totally different kind of magical machinery. Apart from this it reads pleasantly enough. Is it not, however, rather too modern a touch, besides being absolutely the reverse of the tradition, when Mrs. Valentine writes that Cinderella at the ball took care to glance at a lovely little watch which was set in a clasp in her bracelet?

'Bluebeard' is much more like the story it professes to follow, but Mrs. Valentine ought not to have translated—

"Après quelques momens elle commença à voir que le plancher estoit tout couvert de sang caillé, et que dans ce sang se miroient les corps de plusieurs femmes mortes, et attachées le long des murs."

"In a short time, her eyes growing accustomed to the twilight, she perceived that the floor was covered with clotted blood, in which were lying the heads of several dead women, parallel with the walls."

The answer to the question, "Anne, ma sœur Anne, ne vois-tu rien venir?" "Je ne vois rien que le Soleil qui poudroye, et l'herbe qui verdoye"—an answer which Grimm delighted in as a bit of genuine oral tradition—might have been translated better than by "I see nothing but the sun which makes a dust, and the grass which looks green."

These objections are urged solely in the interest of those who, so far as popular stories are concerned, want the whole truth, and nothing but the truth. Mrs. Valentine has not dealt with the subject from the point of view of folk-lore. Her object has been to gather together a highly readable collection of stories, and, with the exception of 'Red Riding Hood,' she has certainly succeeded, though, as she seems to have a repugnance to Grimm which she carries so far as not to give his name when she prints stories from the 'Hausmärchen,' she has had to fill up her volume from the stores of Madame d'Aulnoy and the Princesse de Beaumont. If stories read well children enjoy them no worse for being, as Grimm says, "pure inventions without any intrinsic value." Grown-up people, too, like to read of princes and princesses who never take a bath in anything commoner than rose water, whose curtains and bed furniture are constructed of butterflies' wings sewn together, whose prison walls, if prison be their hard lot, are, to say the least of it, of black marble, while their cells are of polished ebony. In Madame d'Aulnoy's stories the reader, great or small, who cares for this sort of thing may enjoy his fill of it, and we enjoy it ourselves, and only quarrel with Mrs. Valentine because she has used an author's name while giving a story which is none of his. There are a large number of illustrations, some of which are good, although even children will consider the colouring startling.

English Men of Action.—Warren Hastings.

By Sir Alfred Lyall, K.C.B. (Macmillan & Co.)

IN the current series of "English Men of Action" the first and perhaps the greatest of the Governors-General of India necessarily fills a conspicuous place. Few English statesmen of equal mark have had to maintain so long and desperate a fight against foes and obstacles of every conceivable kind. None of Hastings's successors had to face so sharp a trial with arms so clearly inadequate. He alone was hampered with a Council free to outvote him whenever they pleased, and too often bent on taking their own line at any cost. Frequently his hands were tied not only by the violence and rancour of his colleagues, but by the pressure of financial difficulties, the perverse action of local governments at Madras and Bombay, and the secret or open enmity of ministers, statesmen, and East India directors at home.

How he confronted the dangers and difficulties that marked his long rule has been told in more than one biography, as well as in Macaulay's glowing rhetoric. The present memoir, from the pen of Sir Alfred Lyall, the sometime ruler of a large Indian province, compresses into two hundred and thirty-five pages the story of Hastings's long and eventful life. Within the limits allowed him Sir

Alfred has shown himself a skilful workman, a thorough master of his subject, an impartial critic, and a trustworthy guide among the vexed questions with which every writer on such a subject has to deal. His own official experience gives weight to his comments on many points of Hastings's public career. His sketches of contemporary Indian and European history serve to illustrate and emphasize the great part which Hastings filled on the political stage of his day. And his general conclusions touching the personal and public worth of Warren Hastings tally rather with those of his biographers than with the portraits drawn by Mill and Macaulay.

Sir Alfred is no lenient critic of the great man's shortcomings. Sometimes, to our thinking, he is too severe, and judges Hastings by the ethical standards of a much later day. When, for instance, he condemns Hastings for hiring out the Company's troops to aid the ruler of Oudh in conquering Rohilkhand, he seems to look at the whole transaction from much too modern a point of view. The fear of the Marathas, which he himself cites in excuse for Hastings, and the Company's financial straits—Hastings, he says, was "literally at his wits' end for ways and means"—were reasons strong enough at the time to justify a stroke of policy which put an end to Maratha raids across the Ganges, and materially strengthened the weak points along the Company's frontier. The moral sense of most Englishmen in the days of George III. did not deter them from employing Red Indians against enemies even of their own race in North America. Three years after the Rohilla war an English peer, from his place in Parliament, declared, with reference to this very practice, that "we were justified in using all the means which God and nature had put into our hands"; and Lord Chatham stood nearly alone in denouncing the use made of those "horrible hell-hounds of savage war." The troops of the Nawab-Vazir were no more savages than the Rohilla Afghans, and their excesses were grossly exaggerated, as Sir Alfred admits, by the Governor-General's critics, while the Rohilla chiefs were by no means the innocent lambs of Macaulay's splendid romance. To put the matter briefly, the whole question was one of politics rather than morals, and Hastings did what almost any man in his position would then have done.

On the question of Hastings's share in the prosecution and death of Nuncomar, Sir A. Lyall, after a careful review of the facts, sees

"on the whole no reason whatever to dissent from Pitt's view, who treated the accusation of a conspiracy between Impey and Hastings for the purpose of destroying Nuncomar as destitute of any shadow of solid proof."

Differing somewhat, however, from Sir James Stephen, he thinks that

"if a hint to prosecute could rid the Governor-General of a formidable and treacherous enemy, it is by no means improbable that he may have thought himself warranted in delivering so opportune and decisive a counterstroke; and most men of his stamp would have done likewise."

At the same time he has the fairness to admit that no evidence of this hint "exists, or is likely to be forthcoming."

In the chapter on Benares and the Oudh Begams, Sir Alfred qualifies some large admissions to Hastings' credit by censures too finely pointed for daily use. It is surely beside the mark to say that Hastings "must bear the blame of having provoked the insurrection at Benares"; and it seems a strange mistake to contend that it is "not really a material question" whether Hastings had any fair warrant for his previous measures against the Rajah himself. The insurrection was only one incident in the chain of events which forced the Governor-General to demand a war subsidy from his wealthy, but contumacious vassal, and it might not have happened but for the oversight, not due to Hastings, which left his Sepoy escort at a critical moment without their ammunition. If circumstances and established custom justified Hastings, as even Pitt allowed, in demanding succour from Chait Singh, why should Hastings be held specially to blame for a passing miscarriage in the execution of his main design? And his high-handed proceedings both in this case and in that of the Oudh Begams should be judged by the customary ethics of his own day, not by the declamations of political partisans, nor by the more exacting moral standards of the present age. Sir A. Lyall indeed has small sympathy with the leaders of the famous impeachment, still less with Sir Philip Francis; but he seems at times to forget that the great man whose character he is discussing flourished more than a century ago.

Sir Alfred's sketch of the incidents and progress of the great trial in Westminster Hall is full of human interest and effective details. He might as well have referred to the account given by Fanny Burney of the impression produced by Burke's long opening oration; but against this omission may be set his useful reference to Erskine's successful speech in defence of the printer Stockdale, who had published a pamphlet condemning the House of Commons for their treatment of Hastings. The reader will also appreciate his able summary of Law's oration in answer to the Benares charge, and his lively picture of the defending counsel as they

"toiled on in the task of picking to pieces the network of accusations, in dissecting propositions and arguments, exposing different sides of the same shield, setting one account of an affair against another flatly opposed to it, proving that saints were sinners and sinners saints.....until the vast collection of contradictory proofs and arguments must have become intellectually unmanageable."

In a small volume which deals mainly with the public work of a great historic statesman there is obviously little room left for the minor details of his private life. What of these Sir Alfred has supplied are carefully and ably touched in. A characteristic portrait of Hastings in his prime faces the title-page, but, as unfortunately is usual in this series, there is no index.

A History of Bridgwater. By Sydney Gardner Jarman. (Stock.)

THE interest felt in the history of any town that has given birth to a great man, or has been the theatre of memorable events, is not based on an irrational sentiment. It is from no blind instinct that people in all times and

in all climes have been drawn to linger reverently at those spots upon the earth which have been the cradles of the earth's heroes, or which have been the battle-grounds where the great forces of good and evil have struggled for the destiny of the human race. A thoughtful man, when he finds himself pacing the streets of Florence or Stratford-upon-Avon, or the quiet little town that gave Cromwell birth, may well ask himself how it happened that there, and nowhere else, could be born a personality so colossal for action or colossal for thought as to be reflected by the features of the human family for ever. From no other set of circumstances of ancestry and environment could this particular great man have figured in life as we know him. With an oak tree the soil as well as the germ sleeping in the acorn has to do with every branch and every leaf. And must we not believe it to be the same with man? And if so, what share in the development of the hero belonged to the inevitable working of the ancestral strain, and what to those circumstances which we call accidental? Had the air of Huntingdon been more bracing—had the Ouse been less deliberate in its flow—would or would not Cromwell have meditated on the destiny of mankind? And would he or would he not have passed from meditation into those sombre broodings which the world knows of? And had he not passed into those moods, would or would not his character have developed into that dominating personality of his which not only turned the course of England's history, but taught the whole modern world a new lesson, resulting in the French Revolution—the lesson that in communities there is no other real power than that which lies between the hands of the people? Had the air of Stratford-upon-Avon been less luxurious and fragrant of Midland foliage and flowers—had it, for instance, been the sharp air of Haworth—would the purely poetical side of Shakespeare's work have been what it is? And, again, had he been born in London, and away from those riches of human character and whim which can only be fully seen in country towns and villages, would his humorous *dramatis personæ*, instead of showing that sweet freedom of movement which now belongs to them, have exhibited the metallic hardness of those typical men and women whom Ben Jonson created?

And turning to the interesting volume before us, supposing that Robert Blake had not been born in the modest town of Bridgwater, or supposing that the gardens of the ancestral Tudor house had looked over a landscape like that surrounding Keswick, instead of the expanse bounded by the undulations of the Quantock Hills, would that yearning for literary expression and for a quiet student life which was so strongly seen in his earlier years have developed into the literary passion—that passion which, when once fairly alight, becomes so obstinate that no array of circumstances can transmute the born "literator" into a mere man of action? As the birthplace of Blake, if for no other reason, Bridgwater deserved to have its history written; but in truth the town is rich in historic associations, beginning with the story of Alfred's taking refuge in the island of Athelney.

In the story of the struggle between Charles and his Parliament an important chapter has to be given to Bridgwater. When Fairfax and Cromwell entered Somerset in July, 1645, the county, with the exception of Taunton, held by Blake, was in the power of the Royalists; but this power rapidly melted away, and when Bridgwater, the last important Royalist stronghold in the west of England, capitulated the chain of Parliamentary garrisons became complete from Bristol to the English Channel, and the connexion between the Royalist forces in the West and those in other parts of England was cut off. This, of course, lends special importance to the siege of Bridgwater.

It will be remembered that after the defeat of Lord Goring at Langport, the Royalists fled precipitately to Bridgwater, a distance of ten miles to the south-east. Drawn up on Weston Moor, near Penzoy Pound (about two miles from the moat surrounding Bridgwater), the Parliamentarians waited to rest themselves and to receive the supplies that were on the road. The confident valour of the men led by Fairfax and Cromwell was never more brilliantly shown than at this time. When we consider that the Bridgwater garrison of Royalists—a garrison of fully eighteen hundred soldiers—was strengthened by a solid castle with forty guns, and an adequate stock of all other firearms, and that the magnificent moat, thirty feet wide, was filled with water at every tide, we shall realize that the Roundheads had some severe work before them. Yet not for a moment did they doubt of success. It is a pity, by-the-by, that the course of this moat, which has been long since built over, cannot now be fully traced. And it is irritating that "Moat Lane," which indicates the course the cutting took in the western part of the town, should have lost its name and been christened Albert Street. Nothing is more exasperating to the antiquary than this kind of folly.

To return to the Parliamentarians: they were not in the habit of quailing before any moat or any garrison. Cromwell in his speech to his men formulated a scheme for blocking out the tide at certain places in order to storm the town. And it was here that occurred an escape from death, which was perhaps the narrowest that even Cromwell ever had. The river Parret is subject to a tidal "bore"; that is to say, at each tide there rushes up the river a great billow, which at spring tide is several feet in height, and moves with remarkable swiftness. Mr. Jarman in the topographical section of his book, in mentioning this "bore," seems to suppose that it is a peculiar feature of the river Parret. Here he is mistaken; at the mouth of the Severn, for instance, there is a "bore" of much greater magnitude. The "bore" in a tidal river is the great wave moving in the van of the oncoming tide, as those who are familiar with the mighty rivers of America know only too well—especially those who are familiar with the Amazon, whose "bore" is over a hundred and fifty feet in height. Unfamiliar apparently with this feature of the Parret, Cromwell and Fairfax, after reconnoitring Bridgwater, crossed the river near Dunwear, and were at once caught in the "bore"; and if on that 14th of July,

1645, it had been as strong as it sometimes is the whole course of English history might have been different. The storming of Bridgwater was a brilliant affair. On the 23rd of July the town capitulated, and according to the *Weekly Intelligencer*, July 29th, 1645, capitulated upon extremely easy terms.

Mr. Jarman, who perhaps loves "the old and loyal town" rather less wisely than well, extols the loyalty of Bridgwater after the defeat of Lord Goring, and before the assault was delivered. This loyalty was owing partly to the strength of the garrison and partly to the ardour of Col. Wyndham and his wife, the latter of whom—an Amazon of a somewhat Gallic type, who, according to the evidence adduced by Mr. Crisp, was daughter of William Gerarde of Trent—was a most remarkable woman. It is related that when Cromwell and Fairfax approached the walls of the town in order to view it for storming purposes this lady herself fired a gun at Cromwell, and shot dead an officer who stood by his side, and that she afterwards sent a messenger to him to inquire "if he had received her love token," because "if he were a courtier he would in that case return the compliment." When the Roundheads got into the town she said to the Parliamentary messenger who came to negotiate terms of capitulation: "Tell them that the breast that gave suck to Prince Charles shall never be at their mercy, and that we will hold the town till the last." Mean time, however, certain tradesmen, owners of houses in Silver Street, Friar Street, and other parts of the town, were showing their "loyalty" by firing their shops in order to get rid of the Royalist garrison.

But Bridgwater and its vicinity are notable for still other reasons; it was here that was fought "the last fight," as Macaulay says, "deserving the name of a battle, that has been fought on English ground"—a battle in which for about an hour and a half a mob of six thousand farm labourers and miners stood up against three thousand regular infantry and cavalry. This was the battle of Sedgemoor.

There is at Bridgwater a remarkable collection of borough documents, many of which Mr. Jarman seems to have overhauled, but others still await examination. In the parish chest of Weston Zoyland there is a book containing the following entry, made probably by the vicar at the time:—

"An account of the fight that was in Langmere, the 5th of July, 1685, between the King's Army and the Duke of Monmouth. The engagement began between one and two of the clock in the morning, and continued near one hour and a half. There was killed upon the spot of the King's soldiers 16: five of them buried in the church, the rest in the churchyard, and they all had Christian burial. 100 or more of the King's soldiers wounded, of which many died, which now have no contained account. There was killed of the rebels upon the spot about 300, hanged with us 22, of which four were hanged in Gommaraish; about 500 prisoners brought into our church, of which there were 79 wounded, and five of them died of their wounds in our church. The D. of M— beheaded July 13th, A.D. 1685."

It is interesting to compare these figures with those of the historians. Mr. Jarman tells in interesting fashion the story of Monmouth's disastrous adventure, as will be seen by the following extract:—

"One or two well-authenticated incidents, which occurred after the battle, may be recounted here. Among the prisoners selected for execution was a youth, who had held an ensign's commission under the Duke of Monmouth: he was locally famous as a runner, and hopes were held out to him that his life would be spared if he could run a race naked with one of the colts of the marsh. The young fellow had a halter tied round his neck and affixed to the horse, the latter being then started at full speed. For three-quarters of a mile (the boundary marks being even now pointed out) he kept up with the horse, which then fell exhausted; he naturally expected that his life would be spared, but as soon as the performance was over he was hurried to the gallows. For a number of years afterwards the natives of the neighbourhood were wont to tell, in connection with this story, of the 'White Lady,' who was long seen about the great grave near Brentford Bridge, where in common with others the young ensign was buried. She was the betrothed of this young soldier, and she ultimately died, bereft of reason, at Weston Zoyland. Another intended victim was more fortunate. His name was John Swayne, or Swain, a native of Shapwick, and he was taken in bed the night after the battle by some of Col. Kirke's dragoons, or as they were better known, 'Kirke's Lambs.' On the following morning, with others, he was marched on the road to Bridgwater, followed by his sobbing wife and children, and a number of the villagers. When he arrived at Loxley Wood he fell on his knees and petitioned that the prayer of an unhappy father doomed to death might be heard, and that he might be allowed 'to show how far he could leap, that his children, when grown up, might keep him in remembrance.' His prayer was granted by his captors,—only too ready for a little relaxation, and the prisoner, being unfettered, took a run and three successive leaps, and before the soldiers had recovered from their astonishment, he had entered the adjoining coppice, which was so thickly wooded and so full of swamps as to render it impossible for the horses to follow. He remained in the ditches of the neighbourhood until the time of slaughter was over, when he returned to the bosom of his family. Four stones now mark the place where Swayne jumped, and are naturally pointed out to visitors as objects of interest. Another incident is that known as 'The Legend of the Sword.' It appears that whilst Lord Feversham was entertaining himself with the execution of the prisoners, many of his officers returned to Weston, and without ceremony went into different houses and ordered refreshments. One of them, described as an ill-bred ruffian, went into the mansion of the Bridges, which had recently been the headquarters of Lord Feversham, who, though not a welcome guest, had received all the attentions due to a stranger, by the laws of old English hospitality. The intruder found his way to the parlour, where the ladies were assembled (who had not recovered from the fright which the long-continued sounds of the great guns had occasioned), when the cowardly miscreant proceeded to offer a gross insult to the lady of the mansion, upon which her daughter, Mary (between eleven and twelve years of age), snatched his sword and stabbed him to the heart. She was brought before Col. Kirke and tried by a court-martial, when the young and interesting heroine was not only honourably acquitted, but also received an order that the sword should be given to her, with the request that it should descend to the future Mary Bridges of the family. It is now in the possession of Mrs. Dobree, of Wellington, Somerset."

The more purely local matters in the annals of Bridgwater are now recorded for the first time, and the most important of them are compiled from the borough archives—a labour of no mean difficulty. With regard to the Blakes, the Wyndhams,

the Gerardes, the Wattses, and other Somersetshire families Mr. Jarman would have found interesting data in the 'Abstracts of Somersetshire Wills' printed by Mr. F. A. Crisp.

NOVELS OF THE WEEK.

Louis Draycott. By Mrs. R. S. De Courcy Laffan. 2 vols. (Chapman & Hall.)

Three Diggers: a Tale of the Australian 'Fifties. By Percy Clarke, LL.B. (Samson Low & Co.)

Only a Sister? a Tale of To-day. By Walter Adam Wallace. (Roper & Drowley.)

Steadfast: the Story of a Saint and a Sinner. By R. T. Cooke. (Trübner & Co.)

If anyone be in exuberant spirits, or inclined to take an optimist view of life, let him read Mrs. Leith Adams's (Mrs. Laffan's) piteous story. For sustained misery it is certainly more complete than any book we have seen for a long time. Death and misfortune, disappointment and separation, all the keenest pangs human nature can suffer, are the lot of all the characters contained in it. Especially does fate delight in building up an ideal understanding between a pair of lovers, and then destroying their hopes by some external Nemesis they cannot possibly avoid. Yet, though her incidents are sombre, our author's teaching is high. The home-love of the circle in the suburban *cul-de-sac* glorifies its rather mean surroundings, and the reader is induced (a good test of art in the writer) to realize even the tall poplar in the back garden, which is a kind of γῆς ὀμφαλός to Aunt Dacie and her tribe.

There are some lively scenes in the story of 'Three Diggers,' as might well be imagined from its subject, and from the fact that it is based on the evidence of eye-witnesses. Mr. Clarke is not exactly to the manner born as a novelist, but his rough straightforwardness enables him to furnish an interesting narrative of wild Australian life, which seems to carry the stamp of truth.

'Only a Sister?' is the production of a clever man, who has doubtless learnt and thought a great deal, and it is notably well written. But, like the novels of many other clever men, it is overdrawn in the sensuous and humorous parts, and has received less than adequate care in the parts which required more delicate handling and deeper colouring. Mr. Wallace's hero is an impossible wonder; his amorous duke is treated with clumsy roughness, not to say coarseness; one of his villains is decidedly "of the Vic." Take the hero, "Daccarp Aikone, Doctor of Medicine and Law of Cambridge, and Barrister of Lincoln's-Inn," six feet four "in his boots," forty-nine inches round the chest, and weighing "sixteen stones." Aikone has the strength of an oak, and his blows are all delivered with intent to inflict grievous bodily harm. He had come mysteriously to Cambridge from Leyden, knowing four European languages; he left the Cam "after a course of unequalled brilliancy," a fellow of his college, and "well on his way to his doctorate in medicine and laws." That is a kind of hero rather rare at the University; and the manner in which Mr. Wallace treats so superlative a man is shabby. Aikone is a simple, modest

giant, and this is how we find him making love to a girl in the country:—

"My dear Miss Mapleton—er—Rosie—er—you must allow me to say that I love—chook—dam—sh—"

A prize ram has butted him in the rear; and Mr. Wallace's readers will feel inclined to do with his book what Aikone did with the offending quadruped.

'Steadfast' is a fine story of New England life in the later Colony days—fine because it is just as faithful to the permanent and universal characteristics of humanity as it is to the features of the time and place in which its incidents are set. As for the second title, it is no nearer to the mark than the great majority of titles which seek to epitomize a long story in a few words. Several people deserve the name of sinner in Mr. Cooke's narrative; at least two women and one man are saints, being free from conscious malice, and capable of any reasonable self-sacrifice. However, quite apart from the title and its inferences, 'Steadfast' is a thoroughly good and lifelike story, which any one might be glad to read.

PHILOLOGICAL BOOKS.

Notes on Abbreviations in Greek Manuscripts. By T. W. Allen. (Oxford, Clarendon Press.)—Mr. Allen's pamphlet is a contribution to a branch of palaeography in which much still remains to be done. Every one who has used a late minuscule Greek manuscript knows what a bewildering mass of symbols of contractions it presents; and if he has tried to investigate them systematically he knows how incomplete is the aid at present offered by the recognized handbooks. Even those that have of late years dealt more particularly with this department of the science leave a good deal to be desired. In spite of Lehmann and Giltbauer, there is at present no satisfactory guide to the chronological development of the abbreviations in use in Greek MSS., and especially as to those which are more distinctively tachygraphic. As Mr. Allen himself says, the chief want at present is the accumulation of more material, and in this pamphlet he aims at little more than contributing to the common stock some of the results of his observations upon certain specified MSS. Such a scheme naturally leaves little to criticize. The value of the work depends on its accuracy, and Mr. Allen's manner leads one to conclude that he is a careful and trustworthy observer. The general arrangement of the book is clear. The syllables of which abbreviations are given are discussed in alphabetical order, with references to the plates of photographic facsimiles; and the source from which each specimen is drawn is clearly indicated. The plates themselves constitute a great portion of the value of the book for purposes of reference. Handbooks of palaeography are useless without facsimiles, and facsimiles are almost invariably misleading unless they are photographic. On the other hand, photographic reproductions are apt to be somewhat indistinct; and the Clarendon Press is therefore to be congratulated on having produced facsimiles which are at once photographic and clear. Within its own limits, in short (which Mr. Allen would be ready to admit are not very wide), there is little to be said of this book but praise. On one point only is it to be regretted that there has not been more distinctness, and that is in the difference between the "ordinary" and "tachygraphic" systems of abbreviation. Several of the examples which are given among the ordinary compendia are properly tachygraphic, and consequently the second section of the work, which professes to deal with tachygraphy, goes over much of the same ground as the first. No doubt it is not easy to say where abbreviation stops and short-

hand begins. Many of the symbols used in the ordinary late minuscule MSS. are really as much shorthand as anything in the British Museum Nonnus, or others of the recognized "tachygraphic" MSS.; and it is not impossible that they are in fact borrowed from the earlier shorthand system, which existed as far back as the first century. Still, for the purposes of classification distinctions must be drawn if possible, and we require really a threefold division of the subject into (1) abbreviations properly so called; (2) shorthand forms habitually used in "ordinary" writing; (3) tachygraphic forms, i.e., those characteristic of professed schools of shorthand, like the Byzantine or Grotta Ferrata scribes. But the indistinctness, if it is such, which we have mentioned is not serious, and does not detract from the real value of the book, which every palaeographer will find useful for purposes of reference. It is at once a testimony to the merits of the system under which the Craven Fellowships are at present bestowed, and an earnest of good work in the future in a science in which good work is required; and we are thoroughly glad to hear of the important commission which the Delegates of the Clarendon Press have given to Mr. Allen, to examine and report on the Greek MSS. (meaning presumably those of classical authors) in the various libraries of Europe. There is much that will still repay investigation in many MSS. of comparatively late date, which have often been overlooked, though they may represent a valuable text; and Mr. Allen's present pamphlet seems to indicate that the work has fallen into competent hands.

Gai Valeri Catulli Carmina. Recognovit Joh. P. Postgate. (Bell & Sons.)—This elegant little book should be on every scholar's table. The editor has taken immense pains to do something for the very corrupt—perhaps in many cases hopelessly corrupt—text of Catullus, and his preface gives, in a very short space, a clear idea of what the manuscript evidence is and what is the present position of the problem. Difficult as that problem is, we are inclined to agree with Prof. Postgate that modern scholarship has done much for the text of Catullus, and that probably it will do a great deal more. Since Ellis and Baehrens and Munro, many new conjectures have been proposed, of which a number, no doubt, will be rejected by the judgment of the learned, but some will probably live, either to be adopted or to form the basis for future improvement. This uncertainty about the text, however deplorable in the case of a great poet whose name belongs to literature, is inevitable when the text has come down to us in a badly mutilated condition. If we are not mistaken, Mr. Postgate's new text of Catullus will be recognized as marking, on the whole, an advance on any preceding one—an advance small indeed, it may be granted; but in such a matter rapid progress is now impossible. Among the novel emendations proposed by Mr. Postgate, or adopted by him from others, the following seem to us good, though we should be sorry to call them certain. In xxix. 20, for "Hunc Gallie timet et Britanniae," *eine Gallie ultima et Britanniae*; "Are the ends of Gaul and Britain to be for him?" *Eine* is from Baehrens, but *ultima* is Mr. Postgate's. In lxii. 53, "Hanc nulli agricolae, nulli accollere iuveni," for *accollere*, which no one has satisfactorily explained, Mr. Postgate writes *a, collere*, which may be right, unless Baehrens has judged correctly in making the *a* a mere uncorrected repetition of *co* in *collere*. In xxxi. 13, "Gaudete vos o lidie [or lydie] lacus undae," Mr. Postgate would read *liquida*, which is nearer the manuscript than the *limpida* of Avantiis. In lxiii. 62, 63, "Quod enim genus figuraest, ego quod non habuerim? Ego mulier, ego adulescens, egoephebus, ego puer," &c., *ego mulier* is extremely difficult, however it be taken. *Ego enim vir*, Mr. Postgate's correction, seems to hit the sense required, and is not too far from the manuscripts. On the other hand, we do not care

much for "paulum Istos: commodum enim: volo ad Sarapin Deferri" (x. 26) for *istos commoda*; nor for Baehrens's *crissantem* for *trusantem* (lvi. 6); nor for "is mos populi" (lxvii. 12). In lxiv. 109 we do not like Mr. Postgate's "late casu cuncta obvia frangens," of the falling tree, nearly so much as the "lateque comis obvia frangens" of Munro, whose mastery of Latinity, by the by, has been set in a clearer light than ever by the recent discussions on Catullus. In lxii. 21, 22, "Qui natam possis complexu avellere matris, Complexu matris retinentem avellere natam," no alteration seems to us necessary, though Baehrens would read *retinente*, and Mr. Postgate *complexum*, in the second line. In lxiv. 282, "Aura parit flores tepidi fecunda Favoni," Mr. Postgate writes *aperit* for *parit*, from Mr. Housman. But what then becomes of *fecunda*, and Lucretius's "genitabilis aura Favoni," and of Callimachus's *ἀνθεα.....Ζεφύρον πνέοντος ἔερσιν*, which Ellis and Baehrens quote in support of *parit*? Mr. Postgate, we are glad to say, declines to take the corrupt manuscripts of Catullus as guides for his ancient Latin orthography. He should not, however, have sinned against the laws of Latin formation by writing "Thuanæus" for *Thuanus* in his modern Latin.

Anglo-Saxon Chronicles from 800-1001 A.D. Edited, with Introduction and Notes and a Complete Glossary, by J. F. Davis. (Whittaker & Co.)—From the character of this book we infer that it is intended for the use of candidates for some public examination for which a portion of the *Chronicles* is prescribed as one of the subjects. The text consists of extracts from the Winchester and Peterborough *Chronicles*, so arranged as to form a continuous history of the period embraced. The work is creditably executed, but the omission of the accents in the glossary is a serious defect. In the text the haphazard accentuation of the MSS. has been retained. This is the right course in an edition for scholars, but in a book of this kind the accents should either be omitted altogether or normalized throughout.

OUR LIBRARY TABLE.

MRS. J. E. PANTON'S *Nooks and Corners* (Ward & Downey) is a companion volume to her former book on furnishing and household management, called 'From Kitchen to Garret.' Not long ago her book about the scenery near London—"By-Paths and Cross-Roads"—was noticed in these columns, and, if the opinion may be expressed without impertinence, it is more agreeable to meet her indoors than in suburban lanes. Her good-humoured, optimistic, unflinching flow of talk does not seem at all out of place among comfortable armchairs and pretty corner-seats, and if only one-third of the book deals with the matters indicated in the title, and the rest is devoted to domestic details of a still more intimate nature, a lady writing for ladies is within her right when she runs off into such enthralling topics as the nursery and the girls' dress. Mrs. Panton evidently has had much experience in furnishing, and supplies a number of useful hints, but the style in which she chooses to give them takes away from their value, because it would be impossible to find the particular piece of information for which one might seek without reading through several chapters. The key of Mrs. Panton's system is "Aspinal," a word which is to her not only a proper name, but a neuter substantive, an adjective, and a verb. She is not always wise—who cares to be in the course of a long gossiping conversation? Her Edwin and Angelina will find it expensive work if they determine to paint a whole room with "Aspinal's neat little tins" of paint, and they really ought not to be advised to choose blue for a London hall—it is too cold and dark. Mrs. Panton advises them to live in London rather than the country. She has tried both, and knows better than to say that the country is cheaper. But whereabouts in London will

they find a house rented at 100*l.* a year (see p. 192) where "you can at any moment hail any vehicle" (see p. 8)? It is, moreover, a counsel of perfection to advise people with an income of 1,000*l.* a year to live in London at a rent of no more than 100*l.* a year. Emphasis must be laid upon the words "in London," because in the suburbs "the house rent and taxes would come to 50*l.*" Edwin and Angelina will do well to distrust Mrs. Pantons' finance; but they will find her a useful lady-guide on a shopping expedition.

THE late Lord Lytton says somewhere that the only notion a Scotchman has of humour lies in the use of a broad form of Scotch dialect. The judgment is hasty and untrue; but such a book as *Lays and Letters from Linton*, by Samuel Mucklebackit (James Lumsden) published by Mr. Sinclair, of Haddington, goes far to justify the dictum. The author deprecates criticism on the ground of the trials and troubles during which the greater part of his volume was composed. With such allowance, or even without it, it may be acknowledged that the writer shows a sound knowledge of Lowland Scotch, a form of English that is too forcible and too tender to be lost without regret on the part of every lover of his native tongue, and that some of his verses have a ring of originality and vigour. Such lines as the following,—

An' lasses sweet as lads are stoure,
Braw, cockernooned leddies,
Wi' faces that would papists sour
Mak' benedicts an' daddies!
Nae prim-faced, dwarfish, dolly jades
That lad or guidman bothers,
But licht an' strappin', stately maids,
Proud Scotland's future mothers!

are above the average of the contributions to the poets' corner of a local newspaper. He is also well skilled in the old Scottish forms of rhythm, though his employment of them is apt to provoke invidious comparisons. Altogether his muse is too imitative. The long prose dissertations between Samuel and the Auld Dominie are too like the 'Noctes' with the wit eliminated; and when the lines of Burns run in his head the author generally manages to weaken the flavour of the original.

Time seemed still to augment the force
Of that great grief which o'er me flowed

is a poor substitute for

Time but th' impression deeper makes,
As streams their channels deeper wear,—

surely one of the finest similes in poetry! The best quality of the book is the graphic representation of homely life in the Lothians ('Hansel Monday' and 'Hiring Friday' are good instances of what we mean), and from an agricultural point of view there is much humour in the way in which the astute Dominie made his excellent bargain with Lord Glum for the farm of Blae-braes.

MR. JOSEPH HATTON collects a store of personal and incidental gossip—which has done service already from week to week—under the title of *Old Lamps and New: an After-dinner Chat* (Hutchinson & Co.). Some of it is unmistakably interesting, and even well written, whether fresh or stale. Some is merely vamped up, as must of necessity be the case when an average writer undertakes to supply virtually unlimited "chat" about the notabilities of the day. But the piecing together has been done cleverly enough to serve its turn, and Mr. Hatton's book does him as much credit as he could wish. It might have done him more without the elaborated and rather pretentious preface, in which he has thought well to write a little essay on lamps.

Palestine. By Major Conder, R.E. (Philip & Son).—The editors of the "World's Great Explorers and Explorations" have been fortunate in their selection of an author for the 'Palestine' volume of their series. Major Conder is well known from the active part he has taken in the exploration of Palestine, and by his numerous published works on subjects connected with the

Holy Land. No one has seen so much of the country, and few men have been brought into such close and continuous contact with that most interesting of people the *fellahin* of Palestine. He therefore writes with authority; and the present volume, which we think is the most finished work that has come from his pen, will certainly add to his reputation. It is charmingly written, contains much information in a convenient form, and is well illustrated by woodcuts and maps. Major Conder, in an introductory chapter, gives a useful sketch of previous explorations in Palestine, with portraits of some of the explorers, amongst whom we are glad to see the celebrated American Dr. Robinson, who was the first to attempt a scientific investigation of the geography of the Holy Land. He then describes the explorations in Judea, Samaria, Galilee, Moab, Gilead, and Northern Syria; and concludes with a valuable chapter on the results of the explorations. A notable feature of the book is the number of maps. There are a good general map of the country; physical and geological maps; and maps of Palestine, as apportioned amongst the Twelve Tribes, as it was in the beginning of the Christian era, as parcelled out into fiefs about 1187 A.D., and as it is now divided for administrative purposes by the Turkish Government. There are also specimens of ancient maps of considerable interest. A good index, and lists of Old and New Testament sites in Palestine which have been identified, add much to the value of the work. Several of the identifications and conclusions proposed for acceptance are still open to question, but any discussion of them would exceed the limits of a short notice. The story of the great work which a young engineer officer was called upon to undertake, and which, sometimes under most trying circumstances, he carried to a successful conclusion, is one that no one can read without pleasure and profit.

MESSRS. MACMILLAN & Co. send us *Clubs for Working Girls*, by Miss Maude Stanley, an unpretentious little book, the title of which explains its nature. Miss Stanley is of opinion that there is no better means of preventing those improvident early marriages to which she traces the greater portion of the miseries of the poor than the institution of clubs for working girls, which form in many cases a home for those who would otherwise have none.

The Letters of the Rev. John Ker, D.D. (1866-1885), which Mr. David Douglas of Edinburgh has published, are, as might be expected from a Scotch minister, largely taken up with theological matters. Dr. Ker was evidently an amiable and accomplished man, but unless his correspondence belies him he took little real interest in any but professional topics, or he may have supposed that his correspondents did not. The tone of the letters is excellent.

Our Cats and All about Them. By Harrison Weir. (Tunbridge Wells, Clements & Co.)—Mr. Harrison Weir, who is President of the National Cat Club, has written a nice book about cats. Of the two great subdivisions of mankind—more marked, perhaps, than that of man and woman, certainly than that of good and bad, or white and black, or indeed any other—that of those who do and those who don't like cats, the former will be delighted to have this book, the latter will not. The former are certainly the more to be envied, and they will find the book decidedly agreeable reading.

The Letters of the Duke of Wellington to Miss J., 1834-51 (Fisher Unwin), had better not have been published. "Miss J.," who was apparently at once vain and self-righteous, commenced the correspondence with the idea of converting the duke to her own religious ideas, but speedily showed a longing to become the second Duchess of Wellington, a wish which the duke had no desire to gratify. Why he allowed Miss J. for so many years to pester him with her letters it is hard to say. The editor of the volume, an

American lady of the name of Herrick, is rightly distrustful of Miss J.'s statements; but it seems to us that not one of them can be accepted which rests on her authority only. For instance, her assertion that in 1834, when she first wrote to the duke, "she was not aware that he was the conqueror of Bonaparte," is on the face of it incredible.

FROM MESSRS. HARRISON & SONS we have received Sir Bernard Burke's massive volume, his *Dictionary of the Peerage and Baronage*. No new peerage has been created during the year and one has become extinct, or rather, three have been extinguished by the disappearance of one, the Dukedom of Buckingham. Seven baronetcies, on the other hand, have been created, and four have become extinct. There has not been time to mark the decease of Sir Percy Shelley in the body of the work. We observe that Sir Bernard still maintains his quaint entry "Mr. Shelley was unfortunately drowned 8 July, 1822."—Another well-known peerage, *Debrett's Peerage, Baronage, and Knightage* (Dean & Son), is also on our table. Like Sir Bernard's *magnum opus*, it is an encyclopædia in disguise, and its extraordinary wealth of addresses makes it most useful to journalists.

OF the other books of reference before us *The Educational Annual* (Philip & Son) of Mr. Johnson deserves praise for its utility and freedom from pretension.—*The Service Almanack* (Harrison & Sons) is also useful; but as we have said before, we think it is unwise in the "chronological synopsis" to omit almost every British defeat.

THE journal of "The Ruskin Reading Guild" has now taken to itself the name of *Igdrasil*, and enlarged itself from being a medium of communication between sundry Ruskin and Carlyle societies into a magazine appealing to a wider public. Mr. W. Marwick and Mr. Kineton Parkes are the editors, and Mr. Allen, of Orpington, is the publisher.

EVERY man of science knows how difficult it is to keep up with the literature of his special study, and the enormous increase in the number of periodicals published in various parts of the world makes it highly desirable that some summary of their contents should be accessible for reference. But the *Review of Reviews*, of which the first number is before us, only gives an account of the contents of a few of the most popular periodicals published in this country, France, the United States, Italy, and Germany. Not only is the whole of the great mass of foreign periodicals of a scientific character ignored, but English magazines dealing with art, science, or philology are passed over, such as the *Portfolio*, the *Classical Review*, the *Journal of Philology*, the *Antiquary*, the *Reliquary*, the *Archæological Review*, the *Philosophical Magazine*, the *Law Quarterly*, *Botanical Magazine*, &c. Mr. Stead promises to remedy this defect in future numbers, and if his journal is to be useful, he must not be afraid of being encyclopædic. Such "character sketches" as that of Mr. Stanley in the present number might be dispensed with, as they have no real connexion with the proper aim of the new periodical.

OF the annual volumes which the New Year brings, we may mention the third volume of the new series of the *Reliquary* (Bemrose & Son), containing excellent contributions by Father Hirst, Mr. Romilly Allen, Mr. Harold Dillon, Dr. Cox, Mr. Phillimore, and other antiquaries,—the *Journal of Education*, one of the best periodicals of the day,—the *Monthly Chronicle of North-Country Lore* (Scott), and Vol. VIII. of the *Western Antiquary* (Redway), two good specimens of popular magazines of an antiquarian cast.

WE have on our table *Short Biographies for the People*, by Various Writers, Vol. VI. (R.T.S.),—*Reports of Artisans on the Paris Exhibition*, 1889 (Roworth),—*Appeal to Conservatives*, by A. Comte, translated by T. C. Donkin and R. Con-

greve (Trübner).—*Five Months' Fine Weather in Canada, Western U.S., and Mexico*, by Mrs. E. H. Carbutt (Low).—*The Teacher's Manual of Geography*, by J. W. Redway (Boston, U.S., Heath).—*The Art of Breathing*, by L. Kofler (Trübner).—*A System of Harmony for Teacher and Pupil*, by J. A. Broekhoven (Novello).—*Spacial and Atomic Energy*, by F. Major, Parts I. and II. (Eyre & Spottiswoode).—*Key to Lock's Arithmetic for Beginners*, by the Rev. R. G. Watson (Macmillan).—*Rose and Thorn*, by K. L. Bates (Nelson).—*After Shipwreck*, by J. A. Owen (Authors' Co-operative Publishing Company).—*Divided Lives*, by E. Fawcett (Drane).—*A Warrior King*, by J. Evelyn (Blackie).—*Dora's Dolls' House*, by the Hon. Mrs. Greene (Nelson).—*Golden Silence*, by Emma Marshall (Nisbet).—*My "Hansom" Lays*, by W. Beatty-Kingston (Chapman & Hall).—*Verses written in India*, by Sir Alfred Lyall (Kegan Paul & Co.).—*Milton's L'Allegro, Il Penseroso, Arcades, Lycidas, Sonnets, &c.*, with Introduction and Notes by W. Bell (Macmillan).—*Psalms of the West* (Kegan Paul & Co.).—*Les Artistes Littéraires, Études sur le XIX. Siècle*, by M. Spronck (Paris, Lévy).—*Dix Contes*, by J. Lemaitre (Paris, Lecene & Oudin).—*Ueber Pausanias*, by W. Gurlitt (Grätz, Leuschner & Lubensky).—*Education et Hérité, Étude Sociologique*, by M. Guyau (Paris, Alcan).—*Astronomisches aus Babylon, oder das Wissen der Chaldäer über den Gestirnen Himmel*, by I. Epping (Freiburg, Herder).—*Die Echtheit der Paulinischen Hauptbriefe*, by R. Lindemann (Zurich, Schröter & Meyer).—*and Shakespeare der Autor seiner Dramen*, by K. H. Schaible (Siegle). Among New Editions we have *Celticism a Myth*, by J. C. Roger (E. W. Allen).—*The Ancient British Church*, by W. L. Alexander, D.D. (R.T.S.).—*Manual of Object Lessons*, by A. Park (J. Heywood).—*and A Treatise on Dynamics of a Particle*, by P. G. Tait and W. J. Steele (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Doudney's (D. A.) Kept, or the Guidance and Guardianship of the God of all Grace, cr. 8vo. 2/6 cl.
Hughes's (Rev. H. P.) The Philanthropy of God, Sermons, cr. 8vo. 3/6 cl.
Fitchford's (J. W.) Beata Spes, some Reasons for the Blessed Hope of Everlasting Life, cr. 8vo. 6/ cl.
Rate's (Rev. J.) Leaves from the Tree of Life, Discourses, 6/ Row's (Rev. C. A.) Christian Theism, cr. 8vo. 5/ cl.
Sacred Books of the East, Vol. 34: The Vedānta Sūtras, translated by G. Thibaut, Vol. 1, 8vo. 12/6 cl.
Tertullian's Apology for the Christians, translated by T. H. Binsley, cr. 8vo. 3/6 cl.
Vince's (C. A.) Christian Conduct, Sermons, cr. 8vo. 5/ cl.

Poetry and the Drama.

Heathcote's (A. M.) Ragged Robin, and other Plays for Children, 12mo. 2/6 cl.
Moulton's (Rev. G.) The Ancient Classical Drama, 8/6 cl.
Taylor's (J. P.) Poetic Imagery, Similes, &c., 18mo. 10/6 mor.
Watson's (W.) Wordsworth's Grave, and other Poems, cr. 8vo. 3/6 (Cameo Series).

History and Biography.

Fyffe's (C. A.) History of Modern Europe, Vol. 3, 8vo. 12/ cl.
Kaye and Malletson's History of the Indian Mutiny, 1857-8, Vol. 6, Cabinet Edition, cr. 8vo. 6/ cl.
Kinnaird (Mary Jane), a Biography, by D. Fraser, 3/6 cl.
Lane-Poole's (S.) The Barbary Corsairs, cr. 8vo. 6/ cl. (Story of the Nations).
Macaulay's (Lord) Critical and Historical Essays, Trevelyan Edition, cr. 8vo. 9/ cl.
McCarthy's (J.) History of the Four Georges, Vol. 2, 8vo. 12/ cl.

Geography and Travel.

Bartholomew's (J. G.) Atlas of Commercial Geography, 3/ cl.
Bartholomew's (J.) Library Atlas of the World, sm. folio, 52/6
Century Atlas and Gazetteer of the World, edited by J. G. Bartholomew, 4to. 3/6 cl.
Clutterbuck's (W. J.) The Skipper in the Arctic Seas, 10/6 cl.
Dix's (E. A.) A Midsummer Drive through the Pyrenees, 7/6
Torre's (Rev. H. P.) The Islands of the Egean, cr. 8vo. 5/6 cl.
Wake's (R.) Selection of Sketches and Letters on Sport and Life in Morocco, folio, 21/ bds.
Worthey's (Mrs.) The New Continent, 2 vols. cr. 8vo. 12/ cl.

Philology.

Driver's (Rev. S. R.) Notes on the Hebrew Text of the Books of Samuel, 8vo. 14/ cl.
Records of the Past, edited by A. H. Sayce, New Series, Vol. 2, cr. 8vo. 4/6 cl.
Sargent's (J. Y.) Models and Materials for Greek Iambic Verse, cr. 8vo. 4/6 cl.
Thucydides, Book 4, a Revision of the Text by W. G. Rutherford, 8vo. 7/6 cl.

Science.

Beard's (G. M.) Practical Treatise on Nervous Exhaustion, cr. 8vo. 7/6 cl.
Cremona's (L.) Graphical Statics, trans. by T. H. Beare, 8/6

Gore's (J. E.) The Scenery of the Heavens, cr. 8vo. 10/6 cl.
Noel's (Hon. E.) The Science of Meteorology, 8vo. 2/6 cl.
Sachs's (Dr. J. von) History of Botany from the Sixteenth Century, trans. by H. E. F. Guernsey, cr. 8vo. 10/ cl.
Wood's (Rev. J. G.) Petland Revisited, cheap edition, 3/6 cl.
Young's (C. A.) Elements of Astronomy, cr. 8vo. 6/ half-mor.

General Literature.

Atkinson's (E.) The Industrial Progress of the Nation, 10/6 cl.
Burns's (D.) Temperance History, Vol. 1, 8vo. 5/ cl.
Collins's (Wilkie) Blind Love, 3 vols. cr. 8vo. 31/6 cl.
Ellis's (J. J.) Harness for a Pair, cr. 8vo. 2/6 cl.
Green's (E. E.) My Black Sheep, cr. 8vo. 2/ cl.
Hare's (A. and L.) Fragments of Fancy, cr. 8vo. 6/ cl.
Hoe's (Mrs. C.) The Question of Cain, cr. 8vo. 6/ cl.
Kennedy's (A.) Merry Clappum Junction, imp. 16mo. 5/ cl.
Love in the Sunny South, a Romance, by Tina, cr. 8vo. 3/6 cl.
Murdock's (H.) The Reconstruction of Europe, cr. 8vo. 9/ cl.
Murray's (D. C. and H. M.) A Dangerous Catapaw, cheap edition, cr. 8vo. 2/6 cl.
Murray's (H.) A Game of Bluff, 12mo. 2/ bds.
Nordhoff's (C.) Seeing the World, a Young Sailor's Own Story, cr. 8vo. 2/ cl.
Radcliffe's (W. L. H.) Whispers from Fairyland, cr. 8vo. 3/6
Smart's (H.) Long Odds, cr. 8vo. 2/6 cl.
Winter's (J. B.) Beautiful Jim, cr. 8vo. 2/ bds.

FOREIGN.

Fine Art and Archaeology.

Locella (G.): Dante in der Deutschen Kunst, 5m.
Schreiber (T.): Die Hellenistischen Reliefbilder, Pt. 2, 20m.

Philosophy.

Baumker (C.): Das Problem der Materie in der Griechischen Philosophie, 12m.
Landseer (R.): Bruno der Märtyrer der neuen Weltanschauung, 2m. 50.
Marbach (F.): Die Psychologie d. Firmianus Lactantius, 1m. 50.

History and Biography.

Miklosich (F.) und Müller (J.): Acta et Diplomata Græca Medii Ævi, Vol. 6, 14m.
Mittheilungen aus dem Vaticanischen Archiv, Vol. 1, 10m.
Monumenta Germaniæ Historica: Necrologia Germaniæ, II., Part 1, 9m.

Geography and Travel.

Baumann (O.): In Deutsch-Ostafrika während d. Aufstandes, 3m. 60.

Philology.

Böhtlingk (O.): Rrhadrānjakobanishad in der Mādhjama-Recession, 5m.
Casaric Commentarii, iterum recognovit E. Hoffmann, 2 vols. 4m. 50.
Marcelli de Medicamentis Liber, ed. G. Helmreich, 3m. 6.
Meyer (E. H.): Völupsa, eine Untersuchung, 6m. 50.

Science.

Abhandlungen zur Geschichte der Mathematik, Part 5, 60m.
Carus (J. V.): Prodrum Faunæ Mediterraneæ, Vol. 2, Part 1, 12m.

General Literature.

Dahn (F.): Welt-Untergang, 7m. 50.

AUSTRALIAN CANNIBALS.

Athenæum Club, Jan. 6, 1890.

ALLOW me to state (though without in any way impugning Mr. Lumboltz's accuracy as to the tribe amongst whom he dwelt) that there are—perhaps I ought to say were, since they disappear so quickly—many Australian tribes to whom cannibalism was as repulsive as it can be to Europeans.

Taplin's 'South Australian Folk-lore' confirms as to South Australia my own observations in New South Wales. The strange rite in vogue among the Dieyerie tribe in South Australia was horrible, but scarcely comes under the category of using human flesh as food. Moreover it is hard to visit upon all the sins of some. It would be harsh to accuse the English of being cannibals because a few years ago a poor English boy was devoured by his countrymen in a boat.

I doubt whether any necessity would have brought an Australian to such a pass. Hungering almost to death, an Australian would, if food were given to him, divide it equally with his companion. This may not be a great virtue, but neither is its contrary, which is often found in Europe.

I thank you for your exposure of the brutalities which, it seems, occur in Queensland still on what we idly call the fringe of civilization, where rifles in the hands of white barbarians destroy the helpless holders of wooden weapons. Such exposures as yours form the only hope of amendment; for the rascals who do these deeds are afraid of criticism, if of nothing else.

G. W. RUSDEN.

SURNAMES ENDING IN "S."

New Club, Glasgow.

I CAN confirm Mr. Rybe's conjecture that the final s in names frequently means "son of,"

from the usage of our kin in the North Frisian islands. Until the latter half of the eighteenth century surnames were unknown in Heligoland. A child was named after his grandfather (or other relative), with his father's Christian name as second name. Thus, as Oetker has observed, if a man called Jasper had a son who was to be named Pai, the boy's full name would be Pai Jaspers; his son, again, would be Jasper Paiens, and so on. "Son of" was indicated by s or en or ens. In 1763 the Government insisted on the use of proper surnames, but the usage seems long to have been variable, such names as Jasper Jaspers, Klaas Klaasen, &c., indicating some confusion between legal and customary nomenclature. I know one name of this kind now borne in Heligoland, viz. Heike Heikens. I may, perhaps, mention that Oetker does not notice that as a matter of fact the old system of naming is kept up by the use of three names. The surname is now fixed, the first name is variable, but the middle name generally commemorates the father or grandfather. A man is just as often known by his first two names as by his surname. Thus a young fisherman named Hans Dreier Paiens or Payens (pronounced Poins), whom I know very well, is nearly always called by his friends "Hans Dreier." Oetker has noticed the extensive use of nicknames in Heligoland; he wrote in 1855, but I can fully confirm his statement, and, indeed, not only an interesting, but an amusing paper might be written about Heligoland nomenclature.

WILLIAM GEORGE BLACK.

Bury, Lancashire, Dec. 30, 1889.

I HASTEN to correct an error in my former communication, wherein I quoted a certain family document as substantiating Mr. Rybe's suggestion as to the final cognominal s being an abbreviation for "son." I quoted from memory, and I now find that my information is inaccurate, my slip having been caused by a confusion often latent in many minds after perusing a legal fabrication! I feel it my duty, therefore, to recall my former statement before it shall have time to mislead. I was unable at the time of writing my letter to verify the information it sought to give, and, trusting in a usually faithful memory, was seduced into the statement of a substantially inaccurate assertion. S. C.

MR. WILLIAM GILBERT.

BORN in 1804, the late William Gilbert died at his house in the Close, Salisbury, on the 3rd of last month, after having been the witness of the most stirring events in this century, and having seen the rise and decline of many a great literary reputation. He was not an author by early choice or inclination. He began life by being a midshipman in the service of the East India Company; after leaving that Company's service, he qualified himself for practising as a surgeon, but when he was prepared to do so, a legacy enabled him to live without labour. He began to write books, not as an occupation, but as a means of making life more interesting, his first work of note appearing when he was not much under sixty. He displayed originality at the outset, and if he had been stimulated to write by the necessity of earning his daily bread, he might have been a second De Foe. No modern writer has written so closely in De Foe's style as William Gilbert; indeed, he readily admitted that the author of 'Robinson Crusoe' was his master in the art of putting things. The works by him which will be remembered the longest are 'Dives and Lazarus,' 'Margaret Meadows,' 'Dr. Austin's Guests,' and 'Shirley Hall Asylum.' Perhaps a book for boys deserves an immortality which none of them may achieve; that is, 'King George's Middy.' The most ambitious was one on 'Lucrezia Borgia,' which proved that writing history was not William Gilbert's forte. The

qualities for which his well-known son, W. S. Gilbert, is celebrated, were marked in him. He wrote of himself, with perfect truth, that he had "a keen sense of the ridiculous," and that "to avoid the painful, I often find myself seeking shelter in the ridiculous." Few of the men who are buried in the crypt of Salisbury Cathedral were more painstaking in their generation than William Gilbert, the last person, we believe, who is to be interred there. His works number upwards of twenty-five, and though he died at a great age, he had not lost hope of adding to their number. Happily for his fame, he did not live to write what no admirer could read, and happily also for it his son continues the best traditions of his father as a man of letters.

INTERNATIONAL COPYRIGHT.

DURING a recent stay on the Continent, I was much astonished to find that American editions of English copyright books were sold in all the principal cities of Italy. It seemed to me an extremely unfair thing that the sale of the legitimate Tauchnitz edition, in countries which have agreed to the terms of the Berne Conference, should be injured by an edition published in America, which can be sold at a lower price because nothing is paid for authors' rights. Baron Tauchnitz is, however, so intimately acquainted with the customs of continental booksellers that he may well be left to take care of his own interests, but for the large number of writers who have not disposed of their rights to the great German publisher there seems but little protection against piracy. It may be thought that so few of the pirate copies are sold that the evil is hardly worth notice. Such, I believe, is not the case. In Florence, Venice, and Rome there are large colonies of English people in addition to the crowds of tourists who visit Italy each year. Now these persons are all of them more or less cultured, and may be expected to take some interest in contemporary literature. I have been told that a single bookseller in Rome has sold over two hundred copies of different works by Mr. Ruskin. The greatest trade is of course done in works which are very famous and at the same time very expensive in England. A complete edition of 'Modern Painters' is to be had for seven francs, and 'Atalanta in Calydon' with other poems may be had for about a franc and a half. People unfortunately buy in the cheapest market, and so long as pirate editions are the cheapest, people will buy them if they can get them. I have written to Messrs. Chatto & Windus on the subject, and they intend, I believe, making further inquiries. I have ventured to trouble you with this letter in the hope that some steps may be taken to put an end to a scandal which is daily assuming greater proportions.

CHARLES T. J. HIATT.

THE ORIENTAL CONGRESS.

A MEETING is to be held in London next Wednesday for the purpose of considering a series of resolutions drawn up by Prof. Douglas and Dr. Leitner on behalf of 130 Orientalists. The first of these is an expression of gratitude to the King and people of Sweden for their reception of the Congress last autumn. The second runs:—

"That the original principles of the International Congress of Orientalists, as laid down at its first meeting in Paris in 1873 in the 'Statuts définitifs adoptés par l'Assemblée Internationale,' be maintained in their integrity."

The third proposes that the next Congress should be held in London from the 1st to the 10th of September, 1891. The fourth fixes a subscription of 25 francs for all members, natives or visitors, ladies or gentlemen. The fifth is as follows:—

"That the committees proposed by the French General Assembly for the various countries (with power to add to their number) be accepted, and that the English organizing committee for the next Con-

gress thus elected place itself in communication with the above-mentioned committees and with Orientalists generally in order to receive and give early information of the questions to be discussed at the next Congress, to suggest subjects or methods of inquiry to specialists and travellers, to arrange for prize essays and other awards, to summarize the researches made on every field of Oriental learning since 1886, and to propose measures for the cultivation of Oriental studies in various countries as indicated in the enclosed circular."

The sixth and seventh are self-denying ordinances, abolishing special privileges for any one class of members and distinctions of any kind, except those conferred by the Congress itself, and laying down that there shall be only two banquets, one at the beginning and the other at the end of the Congress, and only two excursions out of London after the conclusion of the labours of the Congress. The seventh provides that the prizes and other awards be, as far as possible, equally distributed among the various branches of Oriental learning.

THE BOOK SALES OF 1889.

THOUGH the number—fifty-seven in all—of sales by auction during the season 1888-9 has been much the same as in preceding years, the quality of the books offered for competition is by no means remarkable. Where a sale shows an average of 1*l.* per lot the record may be considered good; but in the majority of instances this has not been reached. The most noticeable collections were the Hopetoun House library, dispersed in February last; the Mansfield-Mackenzie and a portion of the Buccleuch library in March; the Burnett and the Goldamid sales in April; the "Library of a Collector" at Messrs. Puttick's, and the Thornhill sale, also in April; the Smith and the Gatton Park sales in May; the Streatfield, Hildyard, Crawford, and Burton-Constable libraries in June; the Halliwell-Phillipps, the Buckinghamshire, and the Perkins collections in July. In these nearly everything of any importance is to be found, the remainder consisting mainly of works which, though doubtless desirable from one point of view, are continually being offered for competition, excite but little interest, and are knocked down, one after the other, at sums which might be predicted beforehand, so little do they vary. It is from the least important sales that the most certain results are obtained, average books on these occasions being disposed of for average prices; excitement culminating in reckless bids is unknown; the whole proceedings are reduced to one dead level, the most favourable for critical observation. On the other hand, the Roxburghe sale, which took place at the duke's residence, St. James's Square, in 1812, and which occupied forty-two days, indicated a state of things which is repeated to a greater or less extent on every occasion on which a library of more than ordinary importance comes to the hammer. Prices rule high, and books which at any other time would pass almost unnoticed suddenly acquire an interest by reason of their proximity to works of undoubted rarity and great pecuniary value. Nicol, the Pall Mall bookseller, who compiled the Roxburghe catalogue, was aware of this tendency, and by a process of wedging managed to lift into prominence a considerable number of the ten thousand volumes under his charge, which had they been sold by themselves or in bad company would not have realized anything like the sums paid for them. If the much-talked-of Althorp sale should ever become an accomplished fact we shall probably find that the greatest dispersion of the century will proceed upon lines historically laid down so long ago as 1812, which have been followed more or less ever since.

The season 1888-9 opened with a high-class sale at Sotheby's on December 10th and 11th, Ariosto's 'Orlando Furioso,' 4 vols. 4to. 1773, large paper, selling for 27*l.*, while a month later a small-paper copy was disposed of for 2*l.*, a sum rather below the average. The difference

between these amounts calls attention to the undoubted fact that the productions of the Baskerville press are at a discount, save in the case of the best examples. In this respect they rank with the works turned out by Aldus, with most of those of the Elzevirs—in this country at any rate—and with nearly all classics. Even the golden fleece of Longpierre could not rescue a copy of Virgil, 8vo. 1743, Edinburgh, nor prevent it changing hands for thirty shillings. The sale of Sir Thomas Phillippe's library, or rather of a portion of it, in January, 1889, disclosed nothing of much importance, except a copy of Schoiffer's 'Epistles of St. Jerome,' Mayence, 1470, folio, 53*l.* 10*s.*, and a private press copy of the 'Testamenta Lambethana,' 1854, folio, 13*l.* Passing by a number of smaller sales, and noting on the way Tennyson's 'Poems,' first edition, in the original boards, 1833, 8vo., 10*l.*; 'Æsop's Fables,' Verona, 1479, 4to., 43*l.*; and a set of the Ray Society's publications from the commencement in 1844 to 1885, 37 vols. 8vo. and 18 vols. 4to., 22*l.*, we come to the Hopetoun House library, dispersed by Messrs. Sotheby on the 25th of February and three following days. Here a copy of the so-called Mazarin Bible of 1450 (!) was knocked down for 2,000*l.*; the copy was damaged, and consequently could not compare with Sir John Thorold's, which sold for 3,900*l.*, or with the Earl of Crawford's, which fetched 2,650*l.* A beautiful specimen of Clovis Eve's binding on the 'Noctes Atticæ' of 1566, Lyons, realized 25*l.*, and a large-paper copy of Cicero's 'Epistolæ,' Aldus, 1533, in its original Venetian covers, 21*l.* The 'Chronica Hungarorum,' printed at Buda in 1473, folio, sold for 79*l.*, an autograph inscription, "Gregorius Biccicus Budisinus, 1539," and notes in the same hand, doubtless greatly affecting the price. 15*l.* 15*s.* for the first Aldine edition of Dante, Venetiis, 1502, 8vo., would half a century ago have been considered little, though perhaps the 'Cose Volgari' of Petrararch, first Aldine edition on vellum, Venice, 1501, 8vo., never was worth any more than the price paid for it, viz. 300*l.* That scarcest and most valuable of all the first editions of the ancient classics, the *editio princeps* of Virgil, printed at Rome by Sweynheym and Pannartz, most probably in 1469, realized no less a sum than 590*l.* Not more than seven copies of this famous work can now be traced, and the last occasion on which one was sold by auction was at the La Vallière sale at Paris in 1784, when, though imperfect, it realized 4,101*fr.* With a note of the first Aldine edition of the same author's works, Venice, 1501, 8vo., 24*l.* 10*s.*, the first book, it will be remembered, ever printed in italics, the record of the Hopetoun House sale is necessarily cut short. Most of the books sold consisted of Greek and Latin classics, and were therefore, with a few exceptions, in ill repute.

The Mansfield-Mackenzie sale, which occupied eight days of March, was remarkable for its picture-books. By "picture-books" I mean modern works illustrated by popular artists, such as Rowlandson, Cruikshank, "Phiz," Leech, Buss, and the rest. There was also a fine assortment of theatrical works, all in good condition, and many of them so scarce as to be practically unprocurable. The prices realized point more clearly to the prevailing mania than any amount of speculative inquiry could possibly do. We have here proof positive that the public have discarded Virgil and Homer for Pierce Egan, and the talented author of 'Airy Nothings in a Circumbendibus, Hop, Step and Jump,' who in the year 1825 clothed himself with the pseudonym of "Olio Rigmaroll." The following prices, extreme though they may be, appear to have been easily obtained. The thirty-seven numbers of 'Actors by Gaslight,' 8vo. 1838, 5*l.* 17*s.* 6*d.*; 'The Attic Miscellany,' 1789-91, 8vo., 7*l.*; the *Bon Ton Magazine*, 1818-21, 6 vols. 8vo., 14*l.* 15*s.*; 'The British Stage and Literary Cabinet,' 1817-21, 5 vols. 8vo., 17*l.* 10*s.*; 'A Dialogue in the Shades,' between Mrs. Cibber

and Peg Woffington, 1766, 4to., 63l. A collection of eighty-four works illustrated by the Cruikshanks, and all in the finest condition, comprising some of Ainsworth's novels, and the usual assortment of comic almanacs, table-books, and fairy libraries, was sold in distinct lots for a total sum of 553l. 1s. 8d., probably the largest amount ever realized for books of the kind. Another extensive collection of seventy-seven volumes of Dickensiana brought in the aggregate 725l. 3s., the account of the origin of the 'Pickwick Papers,' n.d. 8vo., going for 72l., and a set of the Christmas books for no less a sum than 20l. 10s. After this we can look with considerable nonchalance on a sum of 67l. paid for a copy of the first edition of 'The Vicar of Wakefield,' 2 vols. 1766, 8vo.; 55l. for the first edition of Gray's 'Elegy,' 1751, 4to., and 45l. for Charles Lamb's fairy tale of the prince with the long nose—'Prince Dorus,' 1818, 8vo. At this same sale a complete set of the first editions of Lever's works in 59 vols. 8vo. realized 275l., and a set of Strutt's works, mostly originals, 14 vols. 4to., 1773-1810, 72l. Thackeray's *Snob*, the eleven numbers complete, together with the *Gownsmen* in seventeen numbers, brought 125l., while Westmacott's 'English Spy,' 2 vols., first edition, 1825-6, made the altogether unusual sum of 30l. 10s.

The Duke of Buccleuch's sale included some high-class books, though of a totally different description. Among them were 187 volumes of Valpy's *Delphin Classics*, a complete set on large paper, 37l.; Dame Juliana Barnes's 'Fysshynge with an Angle,' 1496, 4to., 44l.; the Florentine edition of the 'Decameron,' 1527, 4to., 185l.; Caxton's 'Dictes and Sayengis of the Philosophers,' 1477, folio, perfect, and measuring 11½ in. by 8 in., 650l.; 'The Chronicles of England,' W. Caxton, 1480, folio (9½ in. by 7 in.), 470l.; Higden's 'Description of Britayne,' W. Caxton, 1480 (11½ in. by 8 in.), a "made-up" copy, 195l.; 'The Ryal Book, or Book for a King,' W. Caxton (1487?), folio, imperfect, 365l. Wynkyn de Worde's 'Lyf of Saint Katherine of Senis,' printed with Caxton's types about the year 1492, realized 99l., the hunters after black-letter in this case declining to make up the century.

The Burnett sale is noticeable for the same reasons that made the Mackenzie sale famous, Dickens, Cruikshank, and Thackeray occupying the principal and almost the only places. The Goldsmid library, on the contrary, consisted of 461 lots, representing sound literature in almost every department. This library had evidently been formed with great taste, and only after much expenditure of time. It is satisfactory to find that it realized rather more than 750l. Passing along, a first-rate copy of Walton's 'Angler,' 1653, 8vo., first edition of course brings 180l., and Whitbourne's 'Discovery of Newfoundland,' 1620-22, 4to., 51l. This latter sum is hard to understand, for though the book is extremely rare it would hardly seem to be worth the amount paid for it. At the Halliwell-Phillipps sale in July last a very good copy sold for 5l. 15s.

The Thornhill sale, in April, was productive of some good topographical works, among which were Aubrey's 'Surrey,' 5 vols. large paper, 1719, 8vo., 19l. 15s.; Blomefield's 'Norfolk,' with continuation by Parkin, 5 vols. 1739-75, folio, extra illustrated, 50l.; Butcher's 'Survey of Stamford,' large paper, 8vo. 1717-18, 2l. 12s.; Dallaway's 'Western Division of Sussex,' 2 vols. 1815-30, 4to., containing the rare plate of Shilling Park, the portrait of the Bishop of Chichester, and the cancelled leaves and plan, 38l.; Drake's 'Eboracum,' large paper, 1736, folio, 27l.; Gage's 'Hengrave,' in Suffolk, large paper, 1822, folio, 6l. 5s.; Harris's 'Kent,' vol. i. (all published), large paper, 1719, folio, 3l. 18s.; Hasted's 'Kent,' 4 vols. uncut, 1778-99, 25l. 10s.; Hodgson's 'Northumberland,' 3 parts in 7 vols. 1820-1858, 4to., 40l.; Hutchins's 'Dorsetshire,' 4 vols. large paper, 1796-1815, folio, 15l. 10s.; Morant's

'Essex,' 2 vols. 1768, folio, 27l.; Shaw's 'Staffordshire,' 2 vols. large paper, 1798-1801, folio, 38l.; and Thoresby's 'Ducatus Leodiensis,' large paper, 1816, 2 vols. folio, 12l.

The Lee sale, at Messrs. Puttick's in April, was not noticeable for anything except a set of Ray Society publications in 41 vols. 8vo. and 18 vols. 4to. 1844-87, which realized 22l. 10s. The Smith sale, in the following month, was, however, more important. A fine uniform set of 'Chronicles,' consisting of thirty 4to. volumes of various dates between 1803 and 1827, brought 111l.; Dibdin's 'Tour in France and Germany,' 3 vols. 8vo. uncut, 1821, 26l.; Lodge's 'Portraits,' 4 vols. 1821-34, folio, 18l. 18s.; and a good copy of Walton's 'Angler,' by Nicolas, 2 vols. 1836, 8vo. india proofs, 17l.

The Streetfield sale, in June, disclosed a small collection of the works of Cotton and Increase Mather, among which was the third edition of 'The Wonders of the Invisible World,' 1693, 4to., 20l. 10s.; but the chief feature consisted of a number of original autograph manuscripts of Lord Tennyson's 'Maud' (16 pp. 4to. and 4½ pp. 8vo.), 111l.; 'The Brook' (8 pp. 8vo.), 51l.; and of 'The Daisy' (4½ pp. 8vo.), 24l. 10s.

The best of the Earl of Crawford's books appear to have been sold; at any rate, the second portion of his library was not to be compared in point of quality with the first. There were, however, some good volumes of Americana, which brought heavy prices; three Caxtons, and an enormous number of liturgies, the last filling the numbers 586-722. The most curious among them was a fine specimen of the 'Prymer in Englishe' (London), 1558-9, 16mo., which fetched 120l.

The Halliwell-Phillipps collection disappointed many people on the look-out for Shakespearean rarities, for it was neither better nor worse than many other libraries which are being sold without comment every year. There were nine early quartos, but only one among them a first edition, and that imperfect; the First Folio realized no more than 95l.; the third and fourth were worse still. Perhaps Mr. Halliwell-Phillipps was more of a commentator than a collector; though, from another view of the case, his choicest relics of the great dramatist may even now be awaiting the tardy will and pleasure of the Birmingham Town Council, which, if its decision be much longer deferred, may ensure the whole collection passing away to other and more appreciative hands across the Atlantic.

Of late years but few early Shakespearean quartos have come to the hammer, the Daniel sale, in 1864, being the last occasion on which any quantity have been disposed of at one and the same time—the last, that is to say, with the exception of the comparatively inferior assortment gathered together with so much labour and expense by the late Mr. Frederick Perkins, whose large library was sold by Messrs. Sotheby in July last. Since the days of the Roxburghe sale, when these little books first received a measure of public recognition, a great change has come over the dreams of the English book-buyer. Then it was primarily a question of money; now there is always some one who holds it in such little account that the possession of a few printed leaves is regarded as an equivalent for the loss of it, or who considers that books of a certain class are so certain to rise still higher in the market that his judgment of their value must be right so long as a competitor is left to dispute the possession with him. The latter assumption may be correct; and assuming that the value of these books should increase in the same proportion during the next eighty years as it has done during the last, then there is no doubt that it is so. The difference between prices then and now cannot be better exemplified than by pointing out the chief Shakespearean rarities disposed of at the Perkins sale, and contrasting the prices realized with those obtained for similar books nearly a hundred years ago.

Shakespeare's First Folio, 1623, title and Ben Jonson's verses mounted, 415l. (Perkins); a perfect copy, 100l. (Roxburghe); the Second Folio, 1632, wormed, 47l. (Perkins); a perfect copy, 15l. (Roxburghe); the Third Folio, 1664, perfect, 100l. (Perkins); a perfect copy, 35l. (Roxburghe); the Fourth Folio, 1685, repaired, 14l. (Perkins); a perfect copy, 6l. 6s. (Roxburghe); 'Romeo and Juliet,' 4to. first edition, 1599, cut down, 164l. (Perkins); the same, perfect, 12l. 12s. (Roxburghe); 'Much Ado about Nothing,' 4to. 1600, first edition, cut down, 75l. (Perkins); the same, perfect, 2l. 17s. (Roxburghe); 'The Merchant of Venice,' printed by Roberts, 1600, 4to. first edition, 121l. (Perkins); the same, 2l. 14s. (Roxburghe); a perfect copy of the edition by Heyes, 1600, 4to., 10l. (Roxburghe); the 'Second Part of Henry IV.,' perfect, 4to. 1600, first edition, 225l. (Perkins); the same, perfect, 2l. 4s. (Roxburghe); 'Hamlet,' fourth or fifth edition, W. S. for J. Smethwicke, n.d. 4to. cut down, 60l. (Perkins); the same, perfect, 4l. 13s. (Roxburghe); 'Pericles, Prince of Tyre,' 1609, 4to. perfect, 60l. (Perkins); the same, perfect, 1l. 15s. (Roxburghe); the spurious 'Life of Sir John Oldcastle,' 1600, first edition, 4to. perfect, 27l. (Perkins); the same, perfect, 19s. (Roxburghe). Examples might be multiplied, for both at the Perkins and Roxburghe sales many other specimens of the early quartos were brought to the hammer, but the difference between the prices realized corresponds closely with that disclosed in nearly every one of the selections I have made. The change in the value of money is, no doubt, responsible to a slight extent, but the real reason of the great disparity must be sought for in the almost universal desire on the part of collectors to purchase rare originals under any circumstances and almost at any price. Of late years the opportunities of doing so have greatly diminished, and a glance at the pages of *Book Prices Current*, with its long lists of thousands of works in every department of literature, shows that there is every probability of these opportunities becoming fewer still as time goes on. J. H. SLATER.

Literary Crossp.

THE issue of the next part of 'Præterita' is indefinitely delayed, owing to Mr. Ruskin's continued illness. It is, however, the author's intention to add, when his health permits, eight more chapters to the twenty-eight already issued of these "outlines of scenes and thoughts perhaps worthy of memory in my past life." The series, as will be remembered, began in the spring of 1885, and at the rate of past publication it ought to be completed before the end of 1891.

MR. MURRAY announces the speedy publication of the 'Speeches and Addresses' delivered in India by Lord Dufferin. The same publisher promises a translation into Latin verse, by the accomplished Bishop of St. Andrews, of the Collects of the Prayer Book as well as of some psalms and hymns.

MR. F. C. BURNAND is reissuing, greatly revised, his 'My Time, and what I've done with it.' The publishers are to be Messrs. Burns & Oates, instead of Messrs. Macmillan, and there will be a portrait of the author for a frontispiece.

IN the February number of *Scribner's Magazine* Mr. W. H. Mallock will give an account of a visit made to a number of old Hungarian castles. The article is illustrated by photographs by Mr. Mallock.

THE late Dr. Charles Mackay has left behind him a large quantity of unpublished MS., most of which has been quite recently

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written. It includes a novel in two volumes entitled 'For Love's own Sake'; 'Old English Rhymes made New: a Handbook for Poets and Versifiers of the Nineteenth and Twentieth Centuries'; 'Phœnician Origin of the Grecian Mythology'; 'Stonehenge and Druidism'; 'Walks and Talks among the People,' and a number of poems dating up to the very latest day the deceased author was able to hold a pen, the quality and vigour of these last showing, it is said, no signs of decreasing vitality or failing intellectual power.

MR. W. W. BEAN is going to issue a volume containing a list of the members of Parliament for the six northern counties (Northumberland, Durham, Yorkshire, Lancashire, Westmoreland, and Cumberland) and the cities and boroughs in the North, from 1603 to 1886; the petitions to the House of Commons on disputed elections and the decisions relating to them; notices relating to candidates and election matters taken from authentic sources, and various analyses of polls, showing the plumpers and split votes for the respective candidates; and a series of biographical notices of most of the members and candidates. There will be an index of names at the close of the work.

MR. JOHN ASTLE, who died at Teddington on Christmas Day, was a journalist and author whose name is well known in various parts of the country. He was a man of much ability, and his memory was remarkably good. Many years ago he edited the *Cheltenham Times*, and afterwards the *Cheltenham Express*. In 1872 he became the first editor of the *South Wales Daily News*, Cardiff. A few years subsequently he edited the *Manchester Evening News*, and with that journal he maintained an unbroken connexion as leader-writer during his ten years' residence in Teddington. He was the author of 'Wolsey, Lord Chancellor of England: an Historical Romance,' 'Rawson Gargrave,' and several brochures and poems. His son is a South Wales journalist, and his daughter resides at Cardiff. He also leaves a widow (second wife) to mourn his loss.

MESSRS. CASSELL & Co. are about to reissue their well-known French, German, and Latin dictionaries in threepenny monthly parts, commencing with the French dictionary.

WE regret to hear of the sudden death of Mr. Swayne, one of the best known of the American publishers who visit England. For the last eleven years he made annual journeys to this country, and latterly came more often still. He was a partner in the firm of Messrs. Dutton & Co., of New York, which concerns itself chiefly with books for children and theological works.

BERROW'S *Worcester Journal* has been celebrating its bicentenary by publishing facsimiles of early numbers. Yet sceptics will doubt if it can really claim an earlier origin than June, 1709,—a highly respectable antiquity.

WE are sorry to learn from the Bombay papers just received that the registrarship of the University of Bombay, long and honourably held by Dr. P. Peterson, has passed out of his hands, a candidate unknown to literature having been elected in

his stead. It was certainly not an unreasonable expectation entertained by all the best friends of that rising university that when the vice-chancellor happens to bear a name to which no scholarly associations attach, at least the registrar should have made his mark in literature and enjoy a fairly wide reputation as a *savant*. But the Senate of that university has disregarded these considerations.

THE electric light installations at the British Museum are nearly completed. It is in contemplation to open the public galleries from eight to ten o'clock at night before long, so that those who are unable to pay a visit to the Museum during the daytime will have an opportunity of inspecting the collections. The temporary exhibition of Tudor books, engravings, and MSS. will, no doubt, prove attractive to evening visitors. The electric light is also nearly ready for lighting at the Public Record Office.

THE death of Baron Kremer reduces the committee nominated at the last Oriental Congress to three members. If each of them elects an additional member by co-optation, as the Baron will certainly be replaced by another Austrian, there will only be room for a Frenchman and an Englishman, Russia, Italy, and other countries being thus excluded. The movement for a meeting in London appears to be growing, some five-and-twenty more scholars having given in their address, among them Prof. Foucart, of the Collège de France, and Prof. Lanman, of Harvard.

THE friends and colleagues at the Museum of Mr. Geo. Bullen, F.S.A., Keeper of the Department of Printed Books, are setting on foot a testimonial, which will be presented to him on his retirement at the close of this month after fifty years of active and assiduous service in the Library.

MR. CHANCELLOR T. E. ROGERS is engaged in bringing out a volume of 'Records of Yarlinton,' in which much information will, it is said, be given concerning the great families of the district. The publisher is Mr. Elliot Stock.

A CORRESPONDENT writes:—

"In the oration of the new Chief Justice of the United States before Congress, on George Washington, which has been published, he says, 'We love to hear again what the great Frederick and Napoleon'—other large names follow—'said of him.' There are some who would like to hear for the first time what Frederick the Great said of Washington, one of the most noticeable things in 'the great Frederick's' works and letters being their resolute silence concerning Washington, though D'Alembert tried hard to extract his opinion. Chief Justice Fuller, whose oration is notably barren of novelty, may have had in mind a sentence in Mr. Cabot Lodge's work which mentions a tribute which 'it is said' Frederick paid to some achievement of Washington. But no reference is given by Mr. Lodge. The greatness of Washington is not concerned in the question suggested. It is not wonderful that the relations of Frederick to England should have made him reserved on American affairs. It is wonderful that a Chief Justice of the United States should be inexact in a 'centennial' oration before both Houses of Congress."

MISS JENNETT HUMPHREYS writes:—

"In your 'Chesterfield' review of January 4th

allusion is made to the poems of Miss Jane Brereton. May I say that Brereton was the lady's married name? She was born Jane Hughes. Vide 'Dictionary of National Biography.'"

THE united firms of Messrs. Simpkin, Marshall, Hamilton & Co. have sixty of their staff laid up with influenza.

THE Rev. W. A. Heard, who has been elected Head Master of Fettes, was for some years a House Master there and gained a considerable reputation, which he more than maintained during the last five years, when he has had a house at Westminster School.

THE Rev. J. Kennedy, who has been for many years Head Master at Aldenham, and has greatly raised the school, has been appointed to Tonbridge.

THREE German professors of some note died last week: Dr. von Hase, of Jena, the theologian; Prof. W. Müller, of Göttingen, distinguished as a student of German philology and folk-lore; and Dr. E. Nasse, of Bonn.

MR. JOSIAH GILBERT writes:—

'To the poem entitled 'Rephan' in 'Asolando' Mr. Browning appends the following note: 'Suggested by a very early recollection of a prose story by that noble woman and imaginative writer Jane Taylor of Norwich.' Of the eminent Norwich family I do not remember one of the name of Jane, and I feel sure the story referred to is that called 'How it Strikes a Stranger,' among the 'Contributions of Q. Q.,' the signature of Jane Taylor of Ongar. The story describes the arrival in an ancient city of a remarkable personage, who eventually acknowledged himself to have been an inhabitant of the most brilliant star in the heavens, permission to visit the earth having been granted on condition that he should remain there, subject to all the circumstances of earthly existence. The story made a great impression at the time, and would be well known amongst Mr. Browning's early friends."

To the new edition of his work on 'The Great Silver River,' which Mr. Murray announces, Sir Horace Rumbold will add a chapter on the commercial resources of the Argentine Republic.

WE believe that Prof. A. Socin, of Tübingen, the well-known author of Baedeker's 'Palestine and Syria,' will be the successor of the late Prof. Fleischer in the Arabic Chair at the University of Leipzig.

THE Rev. C. Macdonald writes:—

"In the *Athenæum* of the 21st of last month I am said to recognize Admiral Robertson Macdonald as the 'present Clanranald.' It should have been Admiral Sir Reginald Macdonald—quite a distinct personage. These two gentlemen, the one representing the Kinlochmoidart branch, the other the main and principal family, i.e., the Clanranalds, happen to be both admirals in the Royal Navy; hence, no doubt, the reviewer's mistake."

THE chief Parliamentary Papers of the week are United States, Contract Labour Law, Correspondence (5d.); Births, Deaths, and Marriages, Scotland, Report for 1887, Thirty-third Annual (2s. 1d.); and Friendly Societies, Reports for 1888, Part A. (1s. 2d.).

SCIENCE

RECENT PUBLICATIONS.

The Birds of Berwickshire: with Remarks on their Local Distribution, Migration, and Habits, and also on the Folk-lore, Proverbs, Popular Rhymes and Sayings connected with Them. By George Muirhead. Vol. I. (Edinburgh, Douglas.)—As the title indicates, this handsome volume is far more than a mere account of the avifauna of Berwickshire. The illustrations—chiefly vignettes—are eighty in number, and although, of course, they vary in importance, we can safely say that all of them are good. The map is not so much to our taste, for, owing to the absence of contour-lines, it resembles the flat plan of a parish divided into holdings and allotments. This is, however, a small matter, and, for the rest, the work will be an ornament to any drawing-room table as well as a useful addition to the library shelf. Not only has the ornithological portion been written with accuracy, but the style also is scholarly, and displays a great deal of antiquarian as well as etymological knowledge. Many quaint sayings, proverbs, and scraps of old ballads attest the important part played by birds in the daily life of the Lowland peasant; and in this connexion we may observe that the unscientific reader will not be frightened from these pages by dry descriptions of plumages or tables of comparative measurements. The introduction, in which the natural features of the county are described, is an excellent bit of writing, the sketch of the gradual transformation of the Merse, through drainage and plantations, being particularly happy. We look forward to the appearance of the second volume with eagerness, as marking the completion of a work which, while it appeals to a wider circle than that of the ornithologist, will also do much towards promoting a genuine interest in bird-life.

Hydraulic Motors: Turbines and Pressure Engines. By G. R. Bodmer. Illustrated. (Whittaker & Co.)—Mr. Bodmer's treatise on hydraulic motors has been written to supply the want of a comprehensive modern work in English on the subject of turbines. He explains the principles underlying the action of turbines and water-pressure engines, and the application of these principles to design. He gives descriptions of the more distinctive types of these machines, with details of results obtained, and reviews the various methods of water measurement. A turbine is a machine for utilizing the energy of water by causing it to flow through curved channels or buckets on which it exerts a pressure which is converted into motive force. The machine consists essentially of a ring, or pairs of rings, to which are attached curved vanes or blades arranged uniformly round the circumference, connected with a shaft or spindle on which the apparatus revolves. The principle of the action depends on the motion and pressure of the water relatively to the vanes. Turbines are radial, axial, or combined. In radial turbines the water in passing through flows in a direction at right angles to the axis of rotation. In axial turbines the flow is parallel with the axis of rotation. In combined or mixed flow-turbines both the systems are combined. Turbines work either entirely full of water, when they are said to be drowned, or with a free admission of air into the compartments or buckets. The former are frequently termed reactive, the latter impulse turbines. Mr. Bodmer discusses in seven chapters the general principle and design of the turbine, and the peculiarities of each of the two main divisions of the subject above indicated. He gives a full summary of rules and formulas, and numerical examples of the efficiency of different machines. This is followed by a lucid chapter on the various methods by which the quantity of flowing water is measured. There is then a long chapter containing descriptions of various turbines and

of experiments upon them, which is followed by a chapter devoted to American turbines, showing the leading characteristics in which they differ from those usually employed in Europe. The last chapter of the book is directed to the subject of hydraulic pressure engines, in which water acts by its pressure on pistons or plungers, in the same way that steam or compressed air acts by elastic force in steam or air engines. The author is at home in his subject; his descriptions and definitions are for the most part clear and good; and the illustrations, of which, unfortunately, there is no list, are generally well executed. If the full and careful work of Mr. Bodmer be compared with the comparatively brief notices on the subject which are to be found in the best English mechanical text-books, it will be seen at once that he has made a contribution of standard value to the library of the hydraulic engineer.

The Southern Skies: a Plain and Easy Guide to the Constellations of the Southern Hemisphere. By R. A. Proctor. (Allen & Co.)—The reader may be surprised to see a new work announced by Mr. Proctor, which sounds, in fact, like a voice from the dead. But the maps and accompanying explanations were originally published in the pages of *Knowledge* (which has been so ably edited by Mr. Ranyard since its founder's death) in 1886 and 1887, and now appear in collected form. They are twelve in number, and give the positions of the principal star-groups visible in southern latitudes between 24° and 46° for the successive months of the year, whilst the letter-press furnishes some useful hints how to find them, so that the whole forms a handy guide to the heavens for observers located in the southern hemisphere.

ASTRONOMICAL NOTES.

SAD indeed has been the news received from Demerara with regard to the solar eclipse party sent to the Salut Islands under the charge of Father Perry, so well known for the observations of the transit of Venus at Kerguelen in 1874 and of several total eclipses. Five days after obtaining successful observations of the late eclipse, Father Perry died of dysentery on the 27th ult. He was born in London on the 26th of August, 1833, studied at Douay and Rome, and was appointed Professor of Astronomy at Stonyhurst College and Director of the Observatory in 1860. He was elected Fellow of the Royal Astronomical Society in 1869, and of the Royal Society in 1874, and President of the Liverpool Astronomical Society in 1889. The photographic results of the recent eclipse will, undoubtedly, prove of great value; but the failure, through bad weather, of the parties sent to Loanda, off the west coast of Africa, to obtain any observations during totality will disappoint the hopes of resolving one of the objects proposed by Mr. Turner (of the Royal Observatory, Greenwich, who organized the English parties), namely, to ascertain whether the corona would change in form during the time which elapsed between totality at the western and eastern stations.

The French Academy has adjudged the Lalande prize for last year to M. Gonnissiat of the Lyons Observatory, the Valz prize to M. Charlois of Nice, and the Janssen prize to Mr. Norman Lockyer.

Dr. Zelbr has determined elliptic elements for the comet discovered by Prof. Swift on November 16th, by which it appears that the period amounts to about seven years. As the comet has long passed its perihelion and is also receding from the earth, it is not likely that many more observations of it will be obtained.

Mr. S. C. Chandler (*Astronomical Journal*, No. 205) has made some further investigations into the motion of the comet (*d*, 1889) which was discovered by Mr. Brooks on July 6th, with the interesting result that it is highly probable that the body in question is identical with a comet discovered by Messier in 1770, often

called Lexell's lost comet, because that astronomer calculated that it was moving in an elliptic orbit with a period of about five and a half years, but it was not seen afterwards. It is now well known that this was due to the fact that at the return in 1776 its position was such as to render any observation impossible, and before another could take place the comet made, in 1779, so close an approach to the planet Jupiter as completely to change the nature of its orbit. We referred in our "Notes" for December 7th to Mr. Chandler's previous paper, in which he pointed out that Brooks's comet also made a near approach to that planet in 1886, which must have greatly altered the character of its orbit. He now finds, in fact, that that approach brought it at one time (May 20th, 1886) within a distance of about nine diameters of Jupiter, only a little outside the orbit of his third satellite. Calculation of the elements of the comet's orbit before this appulse leads to the conclusion that these present a great similarity to those of Lexell's comet after its approach to the planet in 1779, rendering the probability great that the bodies are identical. Continuing his investigations, Mr. Chandler shows that no similar serious disturbance will occur until 1921, so that appearances may be looked for in 1896, 1903, 1910, and 1917, at each of which returns the conditions of visibility will be favourable, giving opportunities for further investigations into the motions of this interesting comet, which it appears narrowly escaped being converted into a fifth satellite of Jupiter.

Herr Berberich, of Berlin, has published a determination of the elements of the orbit of Borrelly's comet (*g*, 1889), by which it appears that it will pass its perihelion about the 26th inst., at the distance from the sun of 0.27 in terms of the earth's mean distance. It will be nearest the earth (distance about 0.80 on the same scale) early next week, when its theoretical brightness will be ten times as great as at the time of discovery. The following is M. Bigourdan's description of the appearance of the comet as seen at the Paris Observatory on the 15th ult.: "C'est une nébulosité vaguement ronde, de 2' de diamètre, légèrement plus brillante dans la région centrale, sans condensation notable. On soupçonne dans son étendue plusieurs points stellaires dont deux sont nettement visibles." It is now in the constellation Aquila, moving towards Capricornus, and will probably be visible (though much fainter) in the southern hemisphere after the perihelion passage.

Dr. Matthiessen's revised computation of the elements of the orbit of Denning's periodical comet (*Astronomische Nachrichten*, No. 2942) shows that the next perihelion passage will be due this year on the 9th of May. He gives an ephemeris commencing on the 17th inst., but the comet's brightness will not be so great as when it was last seen in 1881 until nearly the middle of April, and it will at no time during the forthcoming return be more than a quarter as bright as when discovered by Mr. Denning on the 4th of October, 1881.

Prof. Schiaparelli, of Milan, has communicated to the *Astronomische Nachrichten* (No. 2944) a very interesting paper on the rotation of Mercury. From a large number of observations (extending over the last ten years) of markings noticed by him on the disc, he has arrived at the conclusion that the planet rotates on its axis in the same period that it revolves round the sun, similarly to the rotation of the moon with reference to its revolution round the earth.

SOCIETIES.

SHORTHAND.—Jan. 1.—Mr. H. Richter, V.P., in the chair.—The following new members were elected: *Fellows*, Messrs. F. G. Harwood, F. J. Hallett, and R. L. Woolcombe; *Foreign Associate*, Mr. G. Browning-Browning (South Africa).—A paper by Mr. E. T. Harwood 'On Alphabetic Symbolism' was read by Mr. A. W. Kitson. The author, a Pitman writer and teacher, stated that "while holding the very highest opinion of the Pitman system of shorthand," he ventured

to say "that it has a few weak points," and that one of them lies in the direction of "long or awkward outlines" for "most frequently recurring words." He had endeavoured to find a remedy in "Alphabetic Symbolology," which consisted of the use of most of the letters of the common longhand, in position, above and on the line of writing, to represent the awkward or long outlines that he had found to militate against speed in writing.—A lively discussion followed, a very general opinion being expressed that the plan adopted by Mr. Harwood was legitimate enough for the rapid writer of a detached-vowel system like Pitman's, yet the curtailment of words by the method adopted in the joined-vowel systems is a better plan for gaining brevity, being more distinct and legible.

ARISTOTELIAN.—Jan. 6.—Mr. S. H. Hodgson, President, in the chair.—Mr. R. E. Mitcheson read a paper 'On Practical Certainty the Highest Certainty.' That to be certain is no more than to have the "courage of our convictions" is at the root of Kant's philosophy. Greater or less certainty is measured by the gravity of the interest which we are willing to stake upon it, just as Kant says of pragmatic or contingent belief that its best test is a bet. Other forms of belief distinguished from pragmatic belief by Kant are the same in kind. This he practically admits of all but mathematical knowledge. Judgments dealing with the facts of nature and the laws derived from their observation are empirical and not necessary, and the categories which make such judgments possible are applicable only to possible experience, and do not justify the anticipation of its existence. He agrees with Hume that the principle of causality rests on no *a priori* necessity, but on a kind of subjective necessity arising from its general usefulness in experience; he differs from him in insisting on its necessity when referred to a possible experience, but without the anticipation of such experience necessity has no meaning. What of the *a priori* synthetical judgments of mathematics? This possibility depends on the pure intuition of space and time, the universal conditions under which the manifold of sense becomes an object. The argument requires that we should have *a priori* intuition of the object itself; for the *a priori* character of the conditions means only their universality within experience. The principles of mathematics are thus regulative, not constitutive. In the Ideas of Reason Kant only professes to give regulative principles. The highest of them are, however, morally certain, for the absolute imperativeness of moral laws makes us postulate a moral governor of the world. But this imperativeness means only that we are compelled to act upon them. This is all we mean by the highest certainty, and if we speculate on the possibility of higher intelligences, the greater certainty of their knowledge would be shown in greater immediacy of action.—A discussion followed.

MEETINGS FOR THE ENSUING WEEK.

- Mos. London Institution, 5.—University Education in London, Mr. F. Magnus.
- Royal Academy, 8.—Painting, Mr. J. E. Hodgson.
- Tues. Society of Architects, 7.
- Colonial Institute, 8.—Hong Kong and its Trade Connections, Mr. W. Kewick.
- Biblical Archaeology, 8.—Annual Meeting.
- Civil Engineers, 8.—Recent Dock Extensions at Liverpool, Mr. G. F. Lyster.
- Zoological, 9.—New Species of Otter from the Lower Pliocene of Eppelheim, Mr. R. Lydekker; 'Complete List of the Sphingids and Bombyces known to occur on the Nilgiri Hills of Southern India, with Descriptions of New Species,' Mr. G. F. Hampson; 'Craniol and Dental Characters of the Domestic Dog,' Prof. B. C. A. Windle and Mr. J. Humphreys; 'Fourth Contribution to the Herpetology of the Solomon Islands,' Mr. G. A. Boulenger.
- Wed. Entomological, 7.—Annual Meeting.
- Meteorological, 7, Section of Fellows; 7½. Annual General Meeting.
- British Archaeological Association, 8.—Notes on the History of Crowland: its Charters and Ancient Crosses, Mr. A. S. Canham.
- Society of Arts, 8.—Adjourned Discussion on Sir R. Rawlinson's Paper on 'London Sewerage and Sewage.'
- Thurs. Royal, 4½.
- London Institution, 6.—The Sugar Islands of the West, Mr. D. Morris.
- Naturalists, 7.
- Royal Academy, 8.—Painting, Mr. J. E. Hodgson.
- Linnean, 8.—Life-History of a Remarkable Uredine on *Jasminum grandiflorum*, Mr. A. Barclay; 'Certain Protective Provisions in some Larval British Teleostean,' Mr. E. Prince.
- Antiquaries, 8½.
- Historical, 8½.—Papers relating to the Officiating Priest at the Pascha Celebration in Rome, 1849, a Page in the History of Italian Unity, Mr. J. F. Palmer.
- Soc. Society of Arts, 5.—The India Office Records, Mr. F. C. Danvers.
- Physical, 5.—Carbon Deposit in a Blake Telephone Transmitter, Mr. F. B. Hawes; 'Electric Spikes,' Prof. S. P. Thompson; 'Galvanometers,' Prof. W. E. Ayryon, Mr. T. Mather, and Mr. W. E. Sumner.

Science Gossip.

MR. MURRAY promises several scientific works for the early spring:—A treatise by Major Sydenham Clarke, of the Royal Engineers, on 'Fortification, its Past Achievements, Recent Development, and Future Needs,'—a translation of M. Berthelot's celebrated work on Explosives, by Mr. Cundill, H.M. Inspector of Explosives, and

Mr. Napier Hake, who fills the same office in the colony of Victoria,—a volume on the 'Railways of America' by various writers,—and a reprint of Mr. Acworth's articles in *Murray's Magazine* on 'The Railways of Scotland.'

MR. HERBERT WARD, the African explorer, has written an article on 'Life among the Congo Savages' for the February number of *Scribner's Magazine*. It will be fully illustrated, the engravings including a full-page portrait of Tippeo Tib.

MICROSCOPISTS, abroad as well as at home, will hear with great regret that Mr. Frank Crisp is about to resign the office of Secretary to the Royal Microscopical Society, which he has held for twelve years. During that period the character and position of the Society have been greatly improved, and the numerous microscopical societies which have sprung up elsewhere have come to regard it as their common parent; the number of its fellows has been doubled, and its *Journal* has been converted into one of the most useful aids to research which are now put into the hands of working biologists. For twelve years this *Journal* has averaged a thousand pages in each volume, and its circulation is understood to be more than one thousand copies. This result, it is generally known, has only been obtained by the yearly expenditure of a sum of money larger than the annual income of the Society; Mr. Crisp's banker alone, in all probability, knows how large that sum is. But Mr. Crisp has not only given money; he has also devoted a large amount of time to editing and improving the character of the *Journal*, and by his own contributions and criticisms has done a great deal in making intelligible to microscopists the modern theories of the microscope. His retirement from, no less than his election to, the office which he holds marks a critical period in the history of the Society. But though his legal duties are so much increased as to leave him no choice, he will still be intimately associated with the Society, as he is willing to act as its treasurer, and we may be sure that his interest in it is in no way abated.

In our obituary notice last week of Sir Henry Yule we referred to the univalued position which he held among British geographers. It might have been better, as his achievements in that line are not all of very recent date, to enumerate shortly some of the labours on which his reputation rested. He had a profound and intimate knowledge of the geography of Eastern Asia, and, above and beyond this knowledge, a remarkable power of intuition which enabled him to sift and to apply it. This is well shown, to quote a crucial instance, by the way in which, without ever having visited the regions in question, he evolved light and order out of that extraordinary jumble of conflicting authorities, medieval and modern, the geography of Central Asia. Not only had he to deal with inaccuracy, ignorance, and medieval credulity, and great lacunae which had to be filled up by ingenious inference; there were also the famous frauds of the learned geographer Klaproth, which—Lord Strangford and Sir H. Rawlinson collaborating, but not directly aiding—were successfully exposed, and of themselves form a very curious episode in geographical research. The reader who is interested in these subjects will find this particular question of Central Asian geography treated with rare fullness and acumen in Col. Yule's introduction to Lieut. Wood's 'Journey to the Source of the Oxus,' as well as in the *Proceedings of the Royal Geographical Society*. The notes to 'Marco Polo' abound with scattered instances of the same kind of work; but we may draw attention to a comparatively unfamiliar essay, prefixed to Capt. Gill's 'River of Golden Sand,' where the system of the great rivers which flow down in a parallel series from the high lands of Tibet into the Bay of Bengal is treated with equal lucidity and learning, en-

livened by characteristic flashes of wit and humour. It will be understood that this is not intended as an exhaustive record of work, but merely as a note supplementary to our notice of last week.

THE general meeting of the Association for the Improvement of Geometrical Teaching is to be held in the Botanical Theatre of University College, Gower Street, on Friday next. At the morning sitting the reports of the Council and the Committees will be read; the new officers will be elected; and the following will be proposed for election as members of the Association: Rev. E. H. Kempson, Harrow; Mr. W. G. Lax, M.A., Kensington; Mr. A. Martyn, B.A., South Eastern College, Ramsgate; the Rev. H. S. Milner, M.A., The College, Hurstpierpoint; Mr. Arthur Ransom, editor of the *Bedfordshire Times*; Mr. R. N. Roseveare, M.A., Harrow; Mr. H. A. Saunders, M.A., Sunbury House, Sunbury; and Mr. R. Viccari, Kensington. At the afternoon sitting papers will be read by the Rev. Dr. C. Taylor, on 'A New Treatment of the Hyperbola'; by Mr. G. Heppel, on 'The Teaching of Trigonometry'; by Mr. E. M. Langley, on 'Some Geometrical Theorems'; and by the President (Prof. Minchin), on 'Statics and Geometry.'

THE fifth edition, which Messrs. Williams & Norgate will publish shortly, of Sir John Lubbock's 'Prehistoric Times' will contain several additions.

STAATSMINISTER VON GOSSLER lately proposed to a number of scholars in Berlin the issue of a periodical to deal exclusively with the *Prähistorie* of Central and Eastern Germany, and particularly to report on all excavations and "finds" throughout the district from the Ems and the Neckar to the Riem. The Rhine district already possesses a serial of this character. The Berlin Gesellschaft für Anthropologie und Ethnologie has resolved to start such a *Zeitschrift* as the minister suggested.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.—5, Pall Mall East, from 10 till 5.—Admission 1s.; Catalogue 6d. ALFRED D. FRIPP, R.W.S., Secretary.

Devia Cypria: Notes of an Archaeological Journey in Cyprus in 1888. By D. G. Hogarth, M.A. (Frowde.)

MR. HOGARTH'S little work on Cyprus may be taken as an appendix to the numerous archaeological works and articles which have been already written on this island. It contains an exhaustive archaeological survey of the two extreme points of Cyprus, namely, the Paphos district and the long jutting headland of the Karpas, offering valuable hints to future excavators, and pointing out localities to avoid, and those which, in Mr. Hogarth's opinion, may yield satisfactory results. It is much to be regretted that the author has not made his work more general; a good archaeological account of Cyprus in all its varied branches is much needed; and it is extremely disappointing on reaching some point of interest to be referred for particulars to an article in a periodical, or to some German work not easily procured. Then, again, General di Cesnola is our authority for certain excavations and certain archaeological features in the island; and if Mr. Hogarth had taken these in hand instead of limiting himself to attacks on the genuineness of Cesnola's work, his accuracy and his truthfulness, it would have been more satisfactory to the general reader. Such remarks as the following are not calcu-

lated to satisfy us with the General's book as an authority for even his own special work:—

"Several conversations with those who had worked for him [General di Cesnola] shed a (to me) new light on the subject, and showed me the genesis of much that seems mythical in the book. The truth of the matter seems to be that the General seldom directed his excavations in person, and was not present when the treasures were found; he undertook rapid tours about the island, stopping, for instance, *one day only* at old Paphos (cf. his book, p. 206, 'I superintended excavations there in 1869 for several months'), but his collection was amassed by the labours of his dragoman Besh-besh, both by excavation and by purchase in the villages and in the bazaars of the towns. Thus, for example, no mention is made of Drimu in the General's book, although all the villagers aver that Besh-besh found a number of things there. The ridiculous depths to which excavations are said to have been carried, e.g., forty-one feet at old Paphos (p. 209), in a spot at which solid rock lies only two or three feet below the surface, and forty to fifty feet at Amathus (p. 255), where a tomb twenty feet in depth is quite exceptional, appear to be inventions of Besh-besh's, who spent so much of his patron's money on mastic and other things unarchæological that he was obliged to manufacture satisfactory explanations of his large expenditure."

Mr. Hogarth has done a good turn for Cyprus in proving that the numerous monoliths with which the island is studded are not, as Cesnola and other travellers have asserted, religious symbols of a revolting character, but merely supports of olive presses long since disused. He and Dr. Guillemard together have found more than forty of these stones in their wanderings, and in many cases the original use can be distinctly and satisfactorily traced.

The suggestions thrown out by Mr. Hogarth respecting the prospect of digging at Salamis, at which site the Cyprus Exploration Fund is this year engaged, are interesting from a prophetic point of view. Above ground it would appear that the indications are not satisfactory, but that the seaward side of the site is a succession of hillocks, clogged with drifted sand. Here "the digger must run exploratory trenches in all directions before fixing on a spot for his work, but considering the evident depth of deposit, the rapidity with which archaeological treasures were probably hidden from rapacious eyes by the sand, and the fact that whenever the peasants of Eukomi or Agios Sergios filch a corner of land from the Crown and proceed to plough it, they find gems, coins, and small antiques in greater abundance than on any other site in the island."

If these instructions are carried out, Mr. Hogarth expresses a hope that the excavations at Salamis may prove more productive than those conducted on the island by the Exploration Fund have hitherto been.

Still one cannot help being struck, as one peruses Mr. Hogarth's journal, by the paucity of sites, both in the Paphos district and in the Karpass, which from external evidences give signs of encouragement to the excavator. Mr. Hogarth's examinations on the sites of such towns, for example, as Urania and Carpasia, were the reverse of encouraging. "Search as I might," he says,

"I could find neither columns nor mouldings of any description: only very large blocks of stone, a carefully built water channel, some large 'oil stones,' and rough red pottery."

This absence of good indications is all the more remarkable on an island like Cyprus, which had such a measure of prosperity in antiquity. Perhaps it may be, as Mr. Hogarth suggests, that great energy must be displayed, and much money must be spent, and that by boring deep into the sandhills of Salamis results commensurate with the hopes of the excavators may be obtained.

GIFT-BOOKS.

Most sumptuously printed by M. Viel-Cazal, and illustrated by artists of rare skill directed by some of the ablest brains and most poetic sympathies in France, is the noble volume for which we are indebted to MM. Hachette & Co., entitled *Les Œuvres Poétiques de Boileau-Despréaux*. The text follows the edition of 1713, which appeared only two years after the death of Boileau, and differs little from the first edition of 1701. The spelling and punctuation have been modernized with taste and judgment, without in any degree, so far as we have discovered, changing the character of the great French classic. Boileau bears judicious modernizing better than many, and few would desire to find the older orthography and its somewhat loose, if not cumbersome punctuation in a thoroughly modern *édition de luxe* such as this, with its wealth of designs by MM. Bonnat, Boulanger, Cabanel, Chapu, Lechevalier, Chevreignard, Delort, F. Flameng, Français, Gérôme, Laurens, Lhermitte, Maignan, Merson, and Vibert, etched by MM. Boilvin, Chauvel, Courtry, Heilbuth, L. Flameng, A. Jacquet, Lalauze, Le Rat, Mathey, Mongin, Toussaint, Waltner, and others of hardly inferior renown. The admirers of Boileau cannot but rejoice in the honour done to his verse. Probably never were so many noble artists combined for such a purpose. Not the designers only, but the engravers likewise are illustrious. Thus, it is a pleasure for artistic eyes when they find Chapu's fine statue of Louis XIV. a truly beautiful example, representing him not when, as Thackeray had it, he was

Old, lonely, and broken-hearted,

but as he must have seemed in 1665, soon after the satires were written, and while the brilliant 'Discours au Roi' itself could aptly hail the young Apollo of his time as the

Jeune et vaillant Héros, dont la haute sagesse
N'est point le fruit tardif d'une lente vieillesse,
Et qui, seul, sans, sans ministre, à l'exemple des Dieux,
Soutiens tout par toi-même, et vois tout par tes yeux,
Grand Roi!—

and even Boileau himself could, with more or less sincerity, speak of his "muse tremblante." To have a drawing of Vibert etched by M. Boulard *filis* is a pleasure only inferior to finding a painting by M. Gérôme engraved by M. Le Rat, and representing with admirable spirit and sympathy, wealth of detail and richness of tone, the appeal of Boileau for rhymes to Molière, with the motto "Enseigne-moi, Molière." M. Boilvin has engraved in his best manner, or nearly so, a design of M. Flameng's of the episode of the dashing of the contents of the bard's plate in the face of his rival, as described in Satire III. M. Delort was at home in designing 'Les Embarras de Paris,' a crowded street scene, with circumstances Boileau did not dwell upon, the conception of which by the modern artist, who has delineated the city of our time with admirable zest, shows how familiar he is with the manners and characters of the Paris of Louis's early days. It is a capital work and finely etched by M. Boisson. M. A. Maignan has taken an austere view, yet imparting plenty of grace to it, of the degradation and banishment of 'Équité' from her throne, where

L'imposteur monte, orné de superbes habits;
La Hauteur, le Dédain, l'Audace l'environnent,
Et le Luxe et l'Orgueil de leurs mains couronnent.

And he has made a fine composition, with stately lines and energetic figures, of the whole group,

which is highly dramatic, yet not theatrical, and charming in tone and style. The design was etched by M. P. Lefort. The salutation of Cinéas in Épître I. by the nymphs, his attendants, has been delineated with unwonted animation and characteristically fine draughtsmanship by M. Boulanger, and most learnedly and soundly engraved by M. A. Blanchard. The mere names attest the excellence of the work. M. Lhermitte's sorrowful Adam and Eve labouring to subdue the rough glebe are but loosely-jointed figures set in a telling landscape. The "petit village," a halcyon landscape by M. Français, a beautiful and tender view of a river, its wooded banks in a vista, with meadows and humble abodes, the whole shrouded in delicately drawn foliage, is worthy of the deft fingers of M. A. Chauvel. The coquette before her mirror watched by her admirers, whose diverse faces are capital studies as engraved with wealth of tone and apt chiaroscuro by M. Boilot, is one of the latest works of M. F. Heilbuth. The often painted subject the combat of the books in 'Le Lutrin' was wisely entrusted to M. O. Merson and the brilliant etching needle of M. L. Muller, who on a small scale has done his best, which is admirable. The work is exceptionally bright, clear, and rich, and the design picturesque in the extreme. We have nearly exhausted our space, but not our praise of this magnificent volume, leaving ourselves only room enough to say that the frontispiece, as well as headpieces to the 'Satires,' 'Épîtres,' and 'L'Art Poétique' severally have been engraved in a delicate line manner by M. L. Flameng after designs by M. Chevreignard, who, especially in the frontispiece, has wisely adopted the mode of Boileau's time, its ornate allegories and graceful, if highly artificial manner and types of fancy.

Nilfahrt. Von C. von Gonzenbach. (Stuttgart, Hallberger.)—To illustrate lively letter-press, full of picturesque descriptions, anecdotes, and dialogues, with numerous drawings of landscapes, animals, architecture, and antiquities of all sorts is a notion by no means peculiar to the German artistic voyager whose comely and well-printed book is before us. The literary portion, a sort of diary, is animated, discursive, and interesting without being new or profound. Several of the marginal sketches are neat and deftly drawn; the page cuts, especially those which represent boats and reaches of the river, are very spirited. The plates *hors texte*, which seem to be copied from photographs, are not so good. The whole is well worth having as a gift-book for readers of German. Herr R. Mainella made the drawings, about two hundred and fifty in all.

La Poupée, par É. Pailleron (Paris, Lévy), comprises some highly spirited and whimsical vignettes and larger designs by "Adrien Marie," showing what befell a pretty little girl of Paris, her doll, friends, and admirers. The text, in rhymed verse, is gay, pretty, and quite worthy of the eminent tact of M. Pailleron.—*Monsieur Badaud*, par G. Vautier, illustrations par L. Laurent-Gaell (Paris, Librairie de L'Art), abounds in capital little sketches of a witty and sarcastic turn, full of character and spirited. The comical doings of M. Badaud, his wife and six daughters need no commendations of ours. The story is in the best style of Parisian badinage.—*Zerbeline et Zerbeline*, par L. Perey (Paris, Lévy), is a quaint and amusing *conte de fée* of a sort, illustrated by a few neat and trivial vignettes.

In *Epithalamium*, by M. M. Barnes, drawings by D. Wheeler (G. P. Putnam's Sons), two ladies have combined to produce a wedding hymn, which, if we take it as a religious allegory, is passionately mundane, and if it is to be received as a bridegroom's address to his bride, is conspicuously deficient in strength to control and exalt its raptures. It is difficult to think of an epithalamium without reference to Spenser. The Misses Barnes and Wheeler are both artists in

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their ways, but their inspiration is not equal to their common theme, and this appears in the unbalanced rhetoric of the poetess as well as in the unbeautiful though sometimes spirited designs and not always ungraceful figures of Miss Wheeler. We presume the demi-figures of two ladies, one of whom wears a bridal veil, which, enclosed by a cartouche, supply a tailpiece over the word "Finis," are portraits of the ladies concerned in this work. If so, we hope the artist has done her looks injustice; but was it not a little premature to bind her own locks with laurel?

MR. NIMMO has published the first part of a handsome work, which deserves to have its French reputation extended, entitled *The Soft Porcelain of Sèvres*. It is to be completed in ten similar parts, in royal folio, comprising five beautifully drawn plates, printed in gold and colours, representing some of the choicest specimens of that very popular manufacture, which, splendid as it undeniably is, is detested by artists more than any other production of that thoroughly bad and vicious school of design which rose under Louis XIV., and was patronized by Mesdames de Pompadour and Dubarry. The French text of that accomplished connoisseur M. E. Garnier, which treats of the history of soft-porcelain making from its first beginning in Europe, has been translated with skill and care by Mr. H. F. Andresen. When the whole publication is before us will be the time for commenting at length on this text, which comprises a complete series of marks used at Sèvres from 1753 to 1800. Meanwhile it is our duty to commend the book to all whom it may concern; the plates are first rate, extremely delicate, brilliant, and, in their way, charming. The daintiness of the original colours is most happily given. The book is of the highest rank in its class.

THE ROYAL ACADEMY.—WINTER EXHIBITION. (First Notice.)

THERE is not a single work of Italian origin at Burlington House, there are no archaic pictures of any kind, and when all are told, there are fewer pictures than in most of its twenty fore-runners. Still, by common consent, this is one of the most interesting and instructive of the series of exhibitions. There is a superb series of Rembrandts; an unprecedented collection of works of Velazquez and his school; several noble instances of Zurbaran, who is comparatively little known in this country; three first-rate Van Dycks; a dozen important Reynoldses, of nearly all of which there are prints; nine capital Remneys; and some charming portraits of Gainsborough. Among the other English artists are Linnell, Danby, Landseer, Leslie, Mulready, and Wilkie. Five Cuyps and two Maeses no one ought to overlook. To these let us add Tenierses, Terburgs, Metsus, and Ostades in extraordinary numbers and of choice quality. In the Water-Colour Room Alfred Stevens is represented, for the second time in his own country, by a collection of works which might have been richer as well as more numerous. If for nothing else, this gathering will be remembered for the groups of life-size, whole-length portraits of ladies and soldiers of the seventeenth century from the collections of the Marquis Townshend and the Earl of Suffolk, which represent the art of a period that has not been dealt with *en bloc* since the National Portrait Exhibition of 1866.

Gallery III. is, as usual, the centre of attraction, and, apart from the British works, is more than usually interesting on account of the pictures of Velazquez and his scholar and son-in-law, Juan Bautista del Mazo, the artist who was employed to finish pictures his master left incomplete at his death in 1660. It was Mazo to whom King Philip (Velazquez being in Italy) entrusted the task of painting his fresh-complexioned and fair-haired bride, who ought to have been the bride of Don Balthazar Carlos, a

picture which is not here. The picture No. 132, which Sir Clare Ford has lent, is of later date. After the Spanish fashion recorded by Madame d'Aulnoy, she wore rouge, and this may account for the bright isolated roses in the cheeks of her portrait (No. 132), an admirable Velazquez. Her attire and coiffure are astoundingly bizarre. Its monstrous skirt, huge as an Elizabethan wheel farthingale, and almost as ugly, is one of the veritable *guarda infantes*, the embroideries of silver gleam on intensely black silk, and her dark wig is crimped into large waves of shiny hair, expanding on each side of the cheerful face. The *Portrait of Mariana of Austria* (No. 129), by Mazo, is a replica of a picture belonging to the Villahermosa Collection at Madrid, and the queen wears the habit of a nun, which Spanish custom enforces on widows. She looks younger than her years, which could not have been less than thirty, if the date 1668 on the picture has been correctly read. This cannot be, because Mazo died in February, 1667. He has given the widow the features and air of, say, twenty-five. Her hair is almost hidden in a white wimple, and her small figure and flat contours are concealed in a stiff and voluminous robe. Her face wears an expression of sadness which time and trouble were to deepen into the sour and resentful melancholy of Carreno's portrait of her in her later years, which is now at Munich. Madame d'Aulnoy says that her son Carlos II. was, till his tenth year, so feeble as not to be allowed to stand on his legs. If this were literally true, the feeble-looking boy here represented in the gloomy chamber behind the seated figure of Mariana would not be rightly named; but as the dates agree well enough, it is probable that the picture is right and that Madame d'Aulnoy exaggerated. Charles II. was seven years of age in 1668, and had reigned (but not governed) since Philip's death three years before. Don Philip Prosper died in 1661. Therefore the rickety Infant here shown cannot be he. The broad and simple coloration, the effective chiaroscuro, and the somewhat heavy illumination of this picture are characteristics of Velazquez which his pupil, who often painted much better than on this occasion, learned from him. The dark hair of *Mariana of Austria* (132) agrees rather with the portraits of her predecessor, Isabella of Bourbon, than with the fair tresses of Philip's second queen. The features are, however, entirely Austrian. In 1873 the same owner sent here a picture by Velazquez of Queen Isabella. The harmony of the black, shimmering silver and the rich greyish-white of the wide collar falling upon her shoulders in the portrait before us, and her almost ruddy carnations are all Velazquez's. The picture belonged to General Mead, and was sold in 1847 for 13l. 13s., and is said to have been given by Ferdinand VII. to Canon L. Cepero in exchange for two Zurbarans. It was at the British Institution in 1852, and the Academy in 1873. It is a close repetition of a portrait in the Prado, where the hair is red and tied with red ribbons.

The grim and stalwart *Adrian Pulido Pareja* (133) was painted c. 1639, i.e., soon after September 1st, 1638, when that warrior had, with stubborn fury worthy of his nation, stood for six hours in a breach at Fontarabia. The portrait reminds us, as Prof. Justi said of another version at Longford Castle, of Murillo's 'Andres de Andrade' in the Northbrook Collection, which was here in 1870 as No. 86. But the Duke of Bedford's picture is a portrait of far higher strain and fibre than the Murillo. There is no ground whatever for questioning its perfect authenticity, distinguished as it is by the strong virility of every touch, the kind of sullen glow that marks every tint in the dark ruddy complexion, the steadfast air of the figure, and the sombre vigour of the whole work. It seems to us better than the Longford Castle version, and is certainly a masterpiece. One of them is said to be the subject of the story that Philip, going to Velazquez's studio and seeing the picture, mis-

took it for the life, and reproached the seeming captain for delaying to depart when he had been ordered away on duty. Convinced of his error, the king said to the painter, "I assure you I was deceived." In Lord Radnor's version the admiral wears, instead of the red cross of St. Iago, an oval medal. Very rarely did Velazquez sign or date his pictures as before us.

The portrait of *Don Balthazar Carlos* (137) is a full-length and standing. When Velazquez painted him this handsome and intelligent boy was called "the Heir of the World." It is among the latest of a numerous class, and depicts the prince not very long before he died, to the dismay of the Spaniards. It is a repetition of a fine picture at the Hague, and it is said to have been given by Philip IV. to our Charles I. It is probably that which in 1651 was sold for 10s. by order of the Commonwealth. It now belongs to the Buckingham Palace Collection. The boy seems to have just dismounted from the pony which in numerous other portraits by and after Velazquez (see Nos. 136 and 138) he is depicted riding with much grace. He is clad in black and gold armour, and his boots are of russet leather; he wears large gold spurs and a sash of red. The design is full of spirit, and the characterization is good; but the smooth surface and even handling, to say nothing of the soft coloration, deficient in vigour and fibre as it is, do not look like the work of Velazquez. The picture is doubtless a fine old version by a contemporary hand, perhaps that of an Italian, trained in the mode of Titian and not so energetic as Velazquez's. No. 134, another *Don Balthazar Carlos*, formerly belonged to the Standish Gallery (Louis Philippe's), and, as it deserved, was much admired by Richard Ford (see *Athen.* No. 1337, p. 710) and Dr. Waagen. In 1853 it was sold for 1,680l. The little prince seems about three years old, and wears the petticoats of babyhood, richly embroidered with silver on a dark grey fabric. A gorget of steel is about his neck; a sword, sustained by a broad baldric, hangs at his side; and the whole is exquisitely attuned in colour and tone to suit the rich rose sash. The flesh is a delicious illustration of Velazquez's power to deal with the carnations of youth. Another of the very numerous portraits of this prince bears the number 136, and comes from Sir R. Wallace's noble collection. About 1827 it was, on the recommendation of Wilkie, bought in Spain by Woodburn for Samuel Rogers, at whose sale in 1856 Lord Hertford gave 1,270l. for it. It was at the British Institution in 1838 and 1855, and at Manchester in 1857, where it attracted much attention. The boy is about eight years old, and mounted on that "little devil of a pony" which it was the delight of the vigorous Infant to ride, although the beast required careful bridling and six lashes before he would "go like a little dog." The prince is taking a lesson in the riding school (?) of the palace at Madrid, and bestrides the saddle with that jaunty air which enchanted the courtiers and most of all the king, his father. Prof. Justi was probably right in supposing Velazquez was directed thus to record Don Balthazar's first feat in horsemanship with a correct *pesade*. The boy wears black and white armour, that red sash in which the painter delighted, and a wide-rimmed hat with a dancing white plume in it, both of which shade the animated face. Behind are numerous figures, with a building, probably the royal stables, a dove-cot over them, and, in a balcony, two ladies (including, perhaps, Queen Isabella), and one of those dwarfs Velazquez frequently painted among the king's *entourage*. The tonality is even more beautiful than the colour of this superb picture, and more remarkable than even the spirited design itself. The subordinate portions, minor figures, and background have all been reduced in tone, force, and colour, their shadows softened and their substance sacrificed, in favour of the leading element.

In No. 138 the Duke of Westminster has sent a similar Velazquez, painted at a later date,

when the Infant was about nine years old, and showing him mounted on the same pony. Its qualities are similar, but the general tone is somewhat warmer; there is a different arrangement of the clouds, and in the background are very different figures. The building is the same, and so is the general design. There is somewhat less spontaneity in the prince's action and that of his horse. The subordinate figures before us, the famous Conde Duque Olivarez standing and taking a lance from the riding master, and, in the balcony, King Philip in a black dress and brown leather boots, Queen Isabella, one of the Infantas, and two ladies, one of whom (the Camarera Mayor?) is dressed as a nun. The atmosphere and general tone are almost as exquisitely graded as in No. 136. They were both, no doubt, as the critics have remarked, sketches at large, or experiments for the design of that magnificent masterpiece, No. 1068 in the Prado, where the boy prince, leading-staff in hand, in armour (as in No. 136), long buff boots, a black hat with a plume, and a red sash trailing from his waist upon the breeze, eagerly gallops his chestnut pony through a sunny landscape in unclouded weather, as if he sped to victory afar off. It is the very finest instance of what is affectively called Velazquez's second manner, where tender bronze-greens, warm greys, blacks, russets, and blues obtain in place of the clear silvery greys, pure whites, and fine scarlet reds of other days, such as we see in the earlier portrait of Philip IV., which is among the finest things in the Dulwich Gallery, and always reminds us of Van Dyck, while the second manner is obviously based on Titian. Several versions of Nos. 136 and 138 are in existence. A good copy is at Dulwich. Sir R. Wallace sent another Don Balthazar to this gallery in 1872, being a full-length figure in black velvet standing near a chest covered with red velvet.

In their attractiveness to students few pictures shown in this gallery equal the life-size full-length nude figures of young Spaniards which, in the Titianesque mode, is called *Venus and Cupid* (135), and is the property of Mr. Morritt, of Rokeby. To surpass Titian's masterpiece in the Prado, to which this admirable group of a naked female model extended on a couch, while a handsome Spanish boy holds a mirror to reflect her face for us, has been compared, was not given to Velazquez, in his later days at least. He could not compass the ideal of the Venetian, associated as it must needs be with the antique and founded on the sumptuous damsels and dames Bellini, Giorgione, and Palma took for models. Spanish prudery may have compelled Velazquez to select the back view of his model, who, if somewhat attenuated, is graceful and very animated, but it was Spanish prose which hindered him from attempting to give her a beautiful face—or, at any rate, something better than the commonplace, if not almost vulgar, visage of a peasant girl in the mirror's reflection. That he was unfamiliar with the nude—we know that Pacheco, his master, declared against painters studying the nude—is proved by the imperfect drawing of the model's outline, the figure's more than questionable anatomy, and inexact proportions. Very elegant is the attitude, while the legs and supple waist declare a form made for dancing with an air and spirit such as the stately, more solid, and voluptuous Venetians had not the least notion of. We are told that in Spain Velazquez was the first person to treat a naked figure at full length. The greater praise is due to him for modelling with so firm, researchful, and deft a hand the shoulders, neck, and long limbs before us, and, so far as chiaroscuro goes, developing the carnations with a taste so pure and in keeping with the surrounding black, red, and yellow elements on which his coloration at this time was generally based. We differ from Prof. Justi in thinking the modelling of this form better than Venetian in the "harmony between the tender touch and the firmness of the undulations of the inner

surfaces." This phrase is a little difficult, but it seems to mean that the modelling is exact, delicate, and faithful to nature. The morbidez of the figure before us is, perhaps, more complex; but surely it is neither so fine nor so subtle as Titian painted now and again. The "tones" of the carnations do not seem, although Prof. Justi thinks otherwise, truer than the Venetian's. The Spanish and the Italian models differed, that is all, and Velazquez could not depart from his model, this long-limbed, slender, tall, and very human woman of the lower classes. Had his model been a prototype of Pauline Borghese, who sat to her sculptor without fear, the Spaniard might have approached Titian in flesh painting, and avoided that excess of purplish red with almost cold half-tints which impairs our delight in his great achievement. He would not, in that case, have needed to put these somewhat raw carnations on the black (telling as grey) silk quilt which surmounts the white linen of the couch. It may be that this figure has lost some golden and rosy hues; it is almost certain that an under-painting (say of Indian red) has "come through" the lighter pigments of the surface and damaged the harmony Prof. Justi thought he saw. Of the sensuousness he recognized we see none in the figure, attitude, or colour. With it Velazquez might safely defy the Inquisition. Mr. Curtis has shown that it was probably painted late in Velazquez's life; it was in the Alcázar, Madrid, in 1666, 1686, and 1700; in 1734 that palace was burnt, and doubtless this must have been one of the pictures saved. A scorched part has been recognized near the head of Cupid. Ponz found the work in possession of the Duke of Alva in 1776; Conca, 1797, and, later, Cean Bermudez recognized it. It was next found (one knows how it got there!) in the hands of the Prince of the Peace, who, with 'A Sleeping Nymph' by Titian, sold it to Wallis, the English picture dealer, in 1813; the latter passed it to Buchanan, his chief, from whom the late Mr. Morritt bought it for 500*l*. It could not have been on the advice of Reynolds, who had long been dead, this was done, as the authorities say. The Duke of Devonshire's *Portrait of a Lady* (141), which looks as if it had been cut from a larger canvas, seems to be a less developed version of the noble portrait of 'A Lady with a Fan' which is at Hertford House, and was here as No. 132 in 1888. The same person is represented in the same manner, except that here, seeming about thirty-five years old, she holds a handkerchief, and there she seems rather younger, say thirty; her air is more amorous and refined. It is a lovely exercise in colour embodied by means of citron, black, white, and brown, with the carnations. It was here in 1876, at the British Institution in 1852.

Pictures by Zurbaran, the most intensely Spanish of all Spanish artists, are comparatively rare in this country or elsewhere out of Spain. Passionate and austere devotion moved him so deeply that his paintings inspire awe, and force us to recognize elements in the Spanish character at once grimmer and sterner than Murillo or Velazquez cared to delineate. Zurbaran, who almost lived in a monastery at Seville, might be called artist of the most austere of the monastic orders. With a zest that was almost fierce he entered into the severities and the unrelenting ardour of ascetic devotion. The vehement rapture of his faces is not the less affecting when, as in Lord Heytesbury's *St. Benedict* (130), they are far from being demonstrative. On the other hand there is in the National Gallery a 'Franciscan Monk Kneeling in Prayer,' whose fervent asceticism is almost terrible in its self-abandonment. Another phase of the contemplative life is exemplified in the pale and handsome but prayer-worn features of *St. Benedict* standing with a vase of whitish grey clay in his hands and seeming to bless its contents as he holds it forth. Apart from the noble pathos of the face

and the high imagination displayed in the design at large—merits which raise Zurbaran to the first rank in his country's art—the treatment of the black robe is of the finest, and as a piece of colour very grand indeed. The painter's chief defect, want of skill to harmonize the lines of his figures and their accessories, is manifest in the rocky cliffs before us, and unsuitable mountain pass which they enclose. The cup in this picture is that in which the envious hermits of the wilderness of Subiaco, to whose neighbourhood Benedict had retired, put poisoned wine, hoping he would drink its contents and die. Stretching forth his hand to bless the treacherous gift, the vessel fell to pieces and its deadly contents stained the ground. Of course this incident, which has its analogue in the history of St. John, was often painted for Benedictine convents, whose black robe the saint before us wears. This indicates that Zurbaran's employers were monks of the Order. *St. Jerome* (140) is another life-size, full-length figure in a vigorous attitude and with expressive face. With one hand he points to the angel's trumpet which, awkwardly enough, appears close to him on our left. The design is not so touching as that of *St. Benedict*, and the unrest of the figure is less impressive than the reserve of the companion design. *St. Jerome* is represented as listening to the tremendous cry of the angel of the Last Trumpet, which, as in one of his visions, was sounded in his ear, and because he had abandoned himself to the classics, a minatory voice denounced him as "No Christian, but a Ciceronian," adding "Where the treasure is, the heart is." The awe-struck Doctor of the Church is remonstrating with his interlocutor, and protesting he will, in future, read less of Cicero, and more of the Scriptures, studying Hebrew, which he had shirked, although necessary for his work as a translator. The lion, emblem of his fervid nature and his fortitude in the desert, appears at his feet; his cardinal's hat and cape are near. That his dress resembles the Benedictine costume may be a compliment to the Order. This subject is the same as that of a Domenichino in the National Gallery, and it is commonly called 'The Vision of St. Jerome.' Lord Heytesbury lent these pictures to the Academy in 1875 as Nos. 197 and 200.

The Duke of Sutherland's three Zurbarans, *St. Thomas* (142), *St. Andrew* (143), and *St. Cyril* (144), small figures painted in a broad, solid, and masterly manner, and designed in what is very like the mood of Michael Angelo, were here in 1870, 'St. Thomas' and 'St. Cyril' in 1876; they deserve the student's very best attention. They all belonged to Marshal Soult. The white draperies they all exhibit were painted with the fine skill of the artist, who was fond of such feats. —Lord Rothschild's *Good Shepherd* (131) is a capital Murillo, possessing all the best qualities and worst weaknesses of the popular painter. We need not describe or criticize it. Lord Wemyss has a replica. Mr. Curtis has traced the history of Lord Rothschild's picture. With its pendent 'St. John,' which is now in the National Gallery, it belonged before 1736 to the Comtesse de Verrue, one of the Aspasias of her age, who owned the 'St. John' and 'The Flower Girl' at Dulwich. She bequeathed it to her lover, the Comte de Lassy, who died in 1760. Next it fell to the Comte de la Guiche, and was sold, March 4th, 1771, for 12,999 livres; at the Marquis de Presle's sale, November 18th, 1779, it changed hands. In 1801 it belonged to "Citizen" Robit, of Paris; he sold it for 40,650 fr. Bryan bought it for Sir S. Clarke, at whose sale in 1840 Baron Rothschild gave 3,045*l*. for it. It was at the British Institution in 1816, 1838, and 1862; at Manchester in 1857; and at the Academy in 1870.

Fine-Art Gossip.

MR. E. BURNE JONES, fully occupied with his series of four large pictures illustrating the

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legend of the Sleeping Palace, which is rapidly approaching completion, has been compelled to put aside for the present the works he intended to send to the New Gallery and the Royal Academy exhibitions. It is, therefore, improbable that he will be represented this year in the New Gallery or at Burlington House.

MR. ALMA TADEMA'S 'A Dedication to Bacchus,' which was exhibited in the past summer at Mr. Lefèvre's gallery, is now, and for a time will be, on view in Messrs. Agnew & Sons' rooms, Exchange, Manchester.

THE private view of the Sports and Arts Exhibition at the Grosvenor Gallery is appointed for Thursday next, the 16th inst.

MESSRS. DOWDESWELL have appointed to-day (Saturday) for a private view of sixty water-colour drawings of Irish scenery by Mr. O. Rickatson. The public will be admitted on Monday next.

THE collection of water-colour drawings made by the late Dr. Percy is to be sold by auction by Messrs. Christie, Manson & Woods. The sale of his library has been entrusted to Messrs. Sotheby, Wilkinson & Hodge.

THE forthcoming number of the *Archæological Journal* will contain the following papers: 'Traces of the Early Development of Municipal Organization in the City of Norwich,' by the Rev. W. Hudson; 'Roman Norfolk,' by Mr. G. E. Fox; 'The Temple of Gallic Mercury on the Puy de Dôme, Auvergne,' by the Rev. Prebendary Scarth; 'East Anglian Perpendicular Architecture,' by Mr. J. L. André; 'On some Funeral Wreaths of the Græco-Roman Period, discovered in the Cemetery of Hawara, Egypt,' by Mr. P. E. Newberry; 'The Antiquities of Trèves and Metz,' by Prof. B. Lewis; 'On a Sculptured Stone with a Runic Inscription in Cheshire,' by the Rev. Prof. G. F. Browne; 'Additional Note on the Pasguard,' by the Hon. H. A. Dillon; and 'Report of the Annual Meeting of the Institute at Norwich.'

THE autumn exhibition of pictures at the Manchester City Gallery closed on Saturday last. It has attracted a large number of visitors, and the sales have realized about 4,800l.

MUSIC

SEÑOR GAYARRE.

THE death of this artist was announced on Thursday night last week just too late for notice at the time. Up to the present Señor Gayarre is the most prominent public man who has succumbed to the prevailing epidemic, for it was during a performance of 'Les Huguenots' at Madrid that he was seized with the influenza, which resulted in a fatal attack of pneumonia. As he had passed his forty-sixth year the Navarrese vocalist had no doubt reached the apogee of his fame; but his removal must be widely deplored, as he was only inferior to Jean de Reszké among operatic tenors of the present day. Like the majority of gifted musicians, Gayarre was of humble origin, and was "discovered" by a Spanish teacher named Slava. His progress was rapid, but his first conspicuous success was as the creator of the part of Enzo in 'La Gioconda,' at La Scala in 1876. His reputation had by that time reached this country, and in the following year he was engaged at Covent Garden Theatre, and made his debut as Fernando in 'La Favorita,' not as Gennaro in 'Lucrezia Borgia,' as stated in several papers and in Grove's 'Dictionary.' It was at once evident that he could not be accepted as the successor of Mario, but he made a favourable impression, more particularly by his rendering of 'Spirto gentil,' which remained one of his finest efforts. For several seasons he was acknowledged the foremost tenor in the Royal Italian Opera Company, and his last appearance was in the production of 'La Vie pour le Czar,' during Signor Lago's management in 1887. Señor Gayarre has been

described as a *tenore robusto*, but this is scarcely correct. He could produce a powerful tone, but it was unpleasant in quality, and he did not possess the physique necessary for such parts as Jean of Leyden and Raoul. His voice was peculiar in *timbre*, and his use of the *vibrato*, though excessive, was rarely disagreeable. No other vocalist of the present generation had such a delicious *mezza voce*, or a more perfect command over the various gradations of tone in *cantabile* phrases. As an actor he was generally acceptable, though not remarkable, and his stage presence and bearing were characterized by a certain nobility and distinction too rarely found among operatic performers.

Musical Gossip.

A MEETING will be held at the German Athenæum on Saturday next on behalf of the Beethoven House Society in Bonn. Sir George Grove will occupy the chair on the occasion.

THE much-discussed production of 'Die Meistersinger' at La Scala, Milan, has taken place with somewhat equivocal results. Indeed, it is difficult to comprehend the notices which have come to hand, for we are told that the overture was applauded, and the *finale* of the second act encored. To those familiar with the work these statements are astounding, as there is no legitimate opportunity for applause after the overture, and a repetition of the street disturbance in the second act would surely be deemed an absurdity even by a Milanese audience. The representatives of Eva, Hans Sachs, and David, seem to have given satisfaction; but Signor Novelli as Walter and Signor Carbonetti as Beckmesser are said to be unsatisfactory. The orchestra and chorus, under Signor Faocio, are highly praised.

WE refer above to the curious error in various biographical notices of Señor Gayarre concerning the opera in which he first appeared at Covent Garden. Another lapse of memory on the part of several writers has occurred respecting Mr. Ferdinand Praeger's Symphonic Poem in F, which is in the programme of Mr. Henschel's Symphony Concert on the 23rd inst. It seems to be entirely forgotten that the work was performed at the Crystal Palace on November 27th, 1886 (*Athenæum*, No. 3084).

CONCERTS, &c., NEXT WEEK.

Mon. Popular Concert, 8.30, St. James's Hall.
Wed. London Ballad Concert, 8, St. James's Hall.
Thurs. Mr. Danneberg's Musical Evening, 8.30.
Sat. Popular Concert, 8, St. James's Hall.
— Westminster Orchestral Society's Concert, 8, Westminster Town Hall.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. BENSON.—MR. F. R. BENSON'S SHAKESPEARIAN COMPANY EVERY EVENING at 8 (Thursdays and Fridays excepted), in Shakespeare's Fairy Comedy, with the Mendelssohn Music.

A MIDSUMMER NIGHT'S DREAM.
Doors Open at 7.20; Overture at 7.45. Box-Office Open Daily from 10 to 5.—No Fees. Acting Manager, Mr. H. J. ALLAN.
MATINEES OF 'A MIDSUMMER NIGHT'S DREAM,' every SATURDAY and WEDNESDAY till further notice. Doors Open at 2; Commence 2.30. Children half-price to Stalls and Dress Circle at Matinees.
GLOBE THEATRE.—THURSDAY and FRIDAY, January 16 and 17, and every following Thursday and Friday till further notice, SHAKESPEARE'S COMEDY, "THE TAMING OF THE SHREW."

DR. WESTLAND MARSTON.

AFTER a long, wearing, and painful illness, which had reduced to a skeleton a figure once inclined almost to portliness, Dr. Westland Marston expired on Sunday last at his rooms, 191, Euston Road. He was born, according to 'Men of the Time,' January 30th, 1820, or, according to other accounts, in 1819, at Boston, Lincolnshire, and was article to his uncle, a solicitor in London. So soon as his term was out he began writing for the stage. 'The Patrician's Daughter,' a five-act drama in verse, produced by Macready at Drury Lane, December 10th, 1842, with a prologue by Dickens, spoken by Macready, lifted him into immediate prominence, and introduced him into the best literary circle of London. Douglas Jerrold spoke of him always as "the younger Marston," allying

him thus with the author of 'The Malcontent,' 'Borough Politics,' a two-act comic drama, was given by Webster at the Haymarket, June 27th, 1846. 'The Heart and the World' followed in 1847; 'Strathmore,' Haymarket, June 20th, 1849; and 'Marie de Méranie,' Olympic, November, 1850. 'Anne Blake' was produced by Mr. and Mrs. Charles Kean at the Princess's, October 28th, 1852. His play 'A Life's Ransom' was given at the Lyceum, February 16th, 1857, and he had a share in 'Trevarion; or, the False Position.' 'A Hard Struggle' was played at the Lyceum by Charles Dillon, February, 1858; 'The Wife's Portrait,' Haymarket, March 10th, 1862; 'Pure Gold,' Sadler's Wells, November 9th, 1863; 'Donna Diana,' a poetic adaptation of 'El Desden con el Desden,' Princess's, December, 1863; 'The Favourite of Fortune' was produced by Sothern at the Haymarket, Easter Monday, 1866; 'Life for Life' at the Lyceum, March 6th, 1869; and 'A Hero of Romance,' translated from 'Le Roman d'un Jeune Homme Pauvre,' at the Haymarket in 1867. 'Broken Spells,' written in conjunction with Mr. W. G. Wills, was played at the Court, March 27th, 1872; 'Put to the Test,' Olympic, February 24th, 1873; and 'Under Fire,' Vaudeville, April 1st, 1885. With the decline of a taste for the poetical drama Westland Marston dropped out of fashion. An inflexible believer in the virtue and purity of woman, he could not be induced to present those features of womanhood which the present generation demands. After a dawn of unusual brilliancy, accordingly, he faded into comparative poverty and neglect. Fate fought against him relentlessly. His wife, a Miss Bourke, belonging to the family of Lord Mayo, died, and, owing to the disposition of her property, shortly after her death the fabric of his fortunes fell to pieces. One after another his two daughters, the husband and child of the elder (who alone was married), and lastly his son Philip Bourke Marston, his chief pride, went before him to the grave, and the prosperous writer, whose home had been the favourite resort of not a few of the best men of his day, finished his life in all but complete loneliness. Applications for a grant from the Civil List, supported by the signatures of all the most celebrated men of the day, were sent in, once under a Liberal and once under a Conservative Government, and met with strange and inexplicable refusal. The gatherings between 1860 and 1870 at Marston's house, 7, Northumberland Terrace, Regent's Park, are already quasi-historic. Rossetti, Swinburne, Theodore Watts, Ford Madox Brown, Dr. Garnett, Hepworth Dixon, Parnell, Lady Duffus Hardy and her daughter, Miss Neilson, Miss Ada Cavendish, and many others, assembled there on Sundays and a favoured few finished the evenings in the sanctum below. As a conversationalist Marston was most excellent, and as a courteous and attentive listener he had no equal. He had a phraseology singularly graceful and epigrammatic, and many of his casual speeches deserve to survive. When his attention was drawn to a celebrated actress who, in her later years, was betrayed into grievous exaggeration, he said, "Yes, poor dear; she makes wrinkles of what ought to be dimples." Scores of similar things fell from his lips; and more than one man had the temptation to constitute himself a Boswell. By those who knew him Marston will never be forgotten, and the estimation in which he was held in literary circles was very high. A couple of years ago a performance of 'Werner' for his benefit was got up at the Lyceum, and, thanks to the lavish generosity of his friends Henry Irving and John L. Toole, produced a sum of 1,000l. In his later years Marston depended for society wholly upon his friends, the service of many of whom was heroic and enduring. His degree of LL.D. was honorary, and was conferred on him by one of the Scottish universities. In addition to his plays, Marston published 'Gerald, a

Dramatic Poem, and other Poems,' in 1842; 'A Lady in her Own Right,' a novel, in 1860; 'Family Credit, and other Tales,' in 1861; and 'Our Recent Actors,' 1888, two volumes of sound criticism and pleasant recollections. He was one of the editors of the *National Magazine*, and contributed some lyrics and reviews to the *Athenæum*. His remains were buried on Thursday in Highgate Cemetery. Marston left in manuscript 'At Bay,' a drama twice purchased by Sothern for a term of years and never acted; 'Charlotte Corday,' and portions of a play called 'Montezuma.'

Dramatic Gossip.

MRS. BERNARD BEERE resumed on Saturday last her representation of *La Tosca*, and displayed all her former power. Her return brought back to the Garrick Theatre the tide of public interest diverted during her illness into other channels.

THE rehearsals at the Criterion of Albery's comedy of 'Forgiven' have been suspended, and the piece, it is now decided, will not be played. Byron's 'Cyril's Success' is to be substituted.

DURING the short remainder of his stay in London Mr. Toole changes his programmes from week to week. On Saturday last, accordingly, he appeared in 'Paul Pry' and 'Domestic Economy,' which to-night will give way to 'The Don' and 'The Birthplace of Podgers.'

'THE TAMING OF THE SHREW' is to be the next revival at the Globe Theatre. It will be given on two nights in each week, the other nights being assigned to the 'Midsummer Night's Dream.' This plan of varying performances has often been recommended to managers, who, however, have a strange if explicable reluctance to interfere in any way with the run of a successful piece.

THE obduracy of the illness to which Mr. Thorne has temporarily succumbed has still further delayed the rehearsals of 'Clarissa.' As a stopgap, accordingly, 'The School for Scandal' will be revived to-night.

MR. MURRAY is going to republish from his magazine Mrs. Kendal's 'Dramatic Opinions.'

MR. H. P. GRATTAN is dead. He was born in 1808, and gave to the stage several plays, the best known of which are 'The Rebel Chief,' 'The Fairy Circle,' 'The Sisters,' and 'The Rake's Will.'

'A SINLESS SECRET,' an adaptation by Mr. Frank Lindo of a story of the Franco-Prussian war by Rita, was produced on Tuesday afternoon at the Comedy Theatre. It is an improbable and a clumsily constructed piece, that contains the germ of a possible melodrama, but requires different treatment and a wholly changed interpretation. With the exception of Miss Marion Lea, who, as the heroine, showed real, if imperfectly trained power, the actors were seen to disadvantage. 'Mademoiselle de Lira,' a rather lackadaisical piece by Mrs. G. Thompson and Miss K. Sinclair, was also played in amateurish fashion.

TO CORRESPONDENTS.—E. V. R.—W. B.—F. H. C.—J. P.—R. N.—O. J. S.—received.
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LITERATURE

Asolando: Fancies and Facts. By Robert Browning. (Smith, Elder & Co.)

It is difficult and almost impossible to criticize in cold blood this volume of noble and high-toned verse, issued on the very day of the writer's death. Calm judgment of the poetry is so invaded by memories of the man that every line of the book seems to throb with the living personality of him who had become a general centre of London's artistic life. And if the disturbance in the world of letters and art has not been adequately responded to by the world outside, that is because we live in a time when poetry is no longer a passion, as (for a brief space) it was when Byron wrote—no longer even a fashion, as it was in the early part of the eighteenth century—but a taste cultivated by the few. To have expected that the news of any poet's death would in these days ring through the land with as loud a sound as did the news of the death of Scott or of Dickens would have been to mistake altogether the signs of the times.

The place filled by poetry in the palmy days indicated above is now filled by no form of pure literature at all—not even by prose fiction. Science, as Lord Tennyson has just been telling us, bids fair to still the voices of the muses altogether. It is, indeed, the peculiar misfortune of pure literature in this country that, after having been dragged through the mire by 'The Dunciad'—dragged through the mire till men of position who were formerly proud of their connexion with letters became ashamed of it—and after having fought its way slowly up again in the early years of the present century—science came and drove it back—drove it back, not, indeed, to the Grub Street whither it had been driven by Pope's viperous malignity, but into the cold shadow of another kind of neglect. So it is, however, and consequently there is nothing that shows Browning's fame more strikingly than the fact that his death has been accepted by so many Englishmen as a national loss.

As to those who move in the world of letters, they must find it hard indeed to gauge such a loss—hard indeed to imagine London without him. Moreover, his mere physical vitality was so marvellous that to associate him with the idea of death was, notwithstanding his seventy-seven years, almost impossible. Had those who bade him good-bye when he left England for Italy been told that they had felt for the

last time that hearty pressure of the great man's hand—heard for the last time that voice whose tones were so honest and so sincere—had they been told that before the close of the year they would find themselves following his coffin along the aisles of Westminster Abbey—they would have felt as though the death of a middle-aged man had been prophesied. For though, in the poem we are about to quote from this volume, he speaks of himself as being old, we, his admirers, could never think of his gazing upon nature with the eyes of an old man.

PROLOGUE.

"The Poet's age is sad: for why?

In youth, the natural world could show

No common object but his eye

At once involved with alien glow—

His own soul's iris-bow.

"And now a flower is just a flower:

Man, bird, beast are but beast, bird, man—

Simply themselves, uncinced by dower

Of dyes which, when life's day began,

Round each in glory ran."

Friend, did you need an optic glass,

Which were your choice? A lens to drape

In ruby, emerald, chrysoptas,

Each object—or reveal its shape

Clear outlined, past escape,

The naked very thing?—so clear

That, when you had the chance to gaze,

You found its inmost self appear

Through outer seeming—truth ablaze,

Not falsehood's fancy-haze?

How many a year, my Asolo,

Since—one step just from sea to land—

I found you, loved yet feared you so—

For natural objects seemed to stand

Palpably fire-clothed! No—

No mastery of mine o'er these!

Terror with beauty, like the Bush

Burning but unconsumed. Bend knees,

Drop eyes to earthward! Language? Tush!

Silence 'tis awe decrees.

And now The lambent flame is—where?

Lost from the naked world: earth, sky,

Hill, vale, tree, flower,—Italy's rare

O'er-running beauty crowds the eye—

But flame? The Bush is bare.

Hill, vale, tree, flower—they stand distinct,

Nature to know and name. What then?

A Voice spoke thence which straight unlinked

Fancy from fact: see, all's in ken:

Has once my eyelid winked?

No, for the purged ear apprehends

Earth's import, not the eye late dazed:

The Voice said "Call ray works thy friends!

At nature dost thou shrink amazed?

God is it who transcends."

Although he never put on the airs of youth—never had that jaunty bearing which is not a welcome ornament of old age—vigour was his chief characteristic up to the last. And although no one would have said to him, as Curran once said to Capt. Morris, "Die when you may, Charles, you will die in your youth," certainly those who knew him might have said, "Die when you may, you will die in your maturity." Maturity indeed—a long-reaching maturity—was the special characteristic of the man and his work. Whatever may be said of 'Pauline,' 'Paracelsus' (published in 1835) was just as mature as the volume before us. It had just the same marvellous intellectual merits, just the same, or nearly the same, marvellous artistic defects. What we long ago said in reference to English poetry, that "the Muse of England never grows old," may be said also of Browning's muse: it never grew old. And so with his physical resistance to the approach of age. "The

great are ever young," said one who knew him well—one who began his own career as brilliantly as Browning ended his—Westland Marston; but perennial maturity, not perennial juvenility, was the characteristic of Browning's greatness.

Exhilarating and manly as was the teaching of every sentence that came from that busy pen of his, those who knew him in the flesh, and those only, could realize how great a man he was—how magnanimous and genial and brave—how full of that high conscience which is the "streak of angel" in man's nature destined to redeem the human race yet. We have heard it said that in order to enjoy the high privilege of his friendship it was necessary to be a blind and uncritical admirer of his work. The very opposite of this was the truth. Sympathy was, of course, what he sought—entire sympathy, like every other artist—but did he exact it? Certainly not! This, indeed, was one of the most beautiful sides of a character that was entirely beautiful.

The very incarnation of honesty himself, what he loved most was an honest man. If the honest man could also be a thorough-going admirer of his artistic methods, this lent him an added charm; that was all. Those methods of his were always peculiar; oftentimes they were nothing less than eccentric, nay, nothing less than grotesque. To one set of readers his very eccentricities gave delight. To others they were the bitter of the sweet of Browning's art. Towards the first class he had hearty goodwill; towards the second class he had no less. This is why we call him great. This was what made him beloved whithersoever he went. This is what gives such an interest to a volume published at such a pathetic moment as this. Yet that interest, intense as it is, cannot be called a painful one either. No true lover of Browning can call it a painful one. The loss is ours, not his; there is full consolation in that. In the time and in the manner of his death he was happy—no less happy than he had been through his long life. If ever the inevitable summons of death comes as a beneficence to a man, it comes so to him who answers it as Browning did, full of years, but still enjoying the plenitude of every power. It would have been peculiarly grievous had Browning died in any other way. Whom the gods love die as Browning died: young in body and spirit, old in years, loving life and yet prepared for death. For let it never be forgotten that a new meaning has been given to the phrase "old age" by this wonderful epoch of ours, which has produced Goethe, Victor Hugo, Lord Tennyson, and Robert Browning—Moltke, Bismarck, and Mr. Gladstone. When Shakespeare mourned over his "forty winters," when Coleridge called himself an old man at fifty, they little dreamed of a time to come when the fortunes of the civilized world should be lying in the hands of men of over seventy years of age. In the beautiful land for which he had a positive passion, in the arms of the son he so dearly loved and of that devoted sister whose name should be as musical in the ears of Englishmen as that of the sister of Charles Lamb, Browning passed away; he died without a long illness and without pain—died at a moment when all his previous triumphs had been crowned by still another.

There is a sense of solemn satisfaction, we say, in the thought of Browning's death. Not often is the poetic life woven after this design, alas! but let us take it as an earnest for the future—let us hope that the poets are the earth's *infanti perduti* no longer—let us hope that the fates have at last arranged a new pattern for the "life poetic," and that we shall hear but little more of

Mighty poets in their misery dead.

To every man, whatsoever his life-history, death under such circumstances would have been happy, but especially so was it to him, whose joy in the clash of social life had a quite peculiar keenness—a keenness which would in a man of seventy-seven have been unaccountable did we not remember how peculiar had been the course of his poetic career. For ages have poets and philosophers been talking as though to enjoy fully the wine of life the drinker must in youth drink of life's best vintage, and drink his full. But is it so? There is this drawback to early success in life: "we think it will be always holiday," as Bishop Taylor says. To be in youth the spoilt child of Nature or of life is worse than to be snubbed by Fate or Chance.

No doubt to a poet early success is very sweet; but thinking "it will be always holiday," he is unprepared for the bitterness that is pretty sure to follow. It is not merely that his own ambitious dreams are likely to become too large, and that his vanity is likely to become unduly fostered, but there is the fickleness of mankind to be taken into account. In the matter of public sympathy with a poet's song there is at work a movement of flow and ebb which has nothing to do with the merit or the demerit of the work. Quite without reason, and governed by no law save that of action and reaction, it is as irresistible as the movement of the tide. He whose song had so entirely enslaved the public ear that for decades it was deaf to all other notes is at last discovered to be not so very musical after all, and, indeed, a very poor singer compared with new favourites. This would not signify if poets were also philosophers. But few poets were ever yet able to see how utterly contemptible is popular opinion upon poetry. There is no victim of popular ostracism so impatient as a poet, and his sufferings more than counterbalance all his former joys.

On the other hand, to have one's verses neglected during the whole of one's early manhood must certainly be unpleasant. During the period from the rise of Tennyson to the rise of those who used to be called (comically enough) the Pre-Raphaelite poets—Rossetti, Mr. William Morris, and Mr. Swinburne—the neglect of Browning's work must have given him many a pang. When Mr. Philip James Bailey leapt into fame by 'Festus,' Browning had already given 'Paracelsus' to the world. When by 'The Patrician's Daughter' Westland Marston scored brilliantly the success that Browning coveted above all others, Browning had written important works, and was still but little known. Some poets there are without the "last infirmity of noble minds"—poets to whom, as to Coleridge, poetry is its own exceeding great reward

—poets who would rather have the appreciative sympathy of half a dozen well-equipped friends than all the noisy welcome of two hemispheres of incompetent applauders. But these are very few. Fame is mostly the goal before the poet's eyes. It was before the eyes of Browning. But what zest must his early disappointment have lent to his later successes! It is not men's winnings, but men's expectations, that govern their happiness. This is what makes us say that the peculiar course of his poetic career added to the keenness of his enjoyment of life, and helped to make the most exhilarating and delightful of men this great poet who went everywhere—so literally went everywhere that it is not easy to find the man who did not know him. Not even Ben Jonson kept himself so entirely in touch with the social life surrounding him—not even he was so known to everybody as Browning was known; and since that time there has been no other great poet who in this particular can be named. Byron was merely the literary lion of a year or two, and his great contemporaries never even touched "society" at all. But upon this subject of Browning's contact with the world so much has lately been said (and apparently is going to be said), with more or less of unwisdom, that a word or two of common sense upon the subject may not be inopportune here.

According to certain critics, who have been discussing the poet as a diner-out, the true waters of Castalia must have the sparkle of dinner champagne. But the principles of this gastric school of poetical criticism are entirely wrong. We believe that as a poet Browning gained as much by dining out as Lord Tennyson, Mr. William Morris, Rossetti, Mr. Swinburne, and others have lost by dining at home—that is to say, nothing at all. Browning himself was the last man to countenance any such confused twaddle as this. He dined out, went to functions, private views, &c., because he liked it, not because it could be of the slightest use to him when he sat down to write his verses. A great scholar once said that "it is only the highly educated man who knows the sham of education." This may or may not be so; but certainly it is he who has had most experience in the world who knows how little this kind of experience will do for him when he comes to write verses—unless, indeed, the verses be *vers de société*. To suppose otherwise is to confound the poet's function with that of the novelist—the function of him who deals with the innermost kernels of life to the exclusion of life's husks with him whose function it is to deal with husks first and kernels afterwards. The elemental in man, and not the accidental, is the poet's material, and that is why Homer's rendering of the interview between Achilles and Priam is at this moment fresher, more modern, as well as more ancient, than any scene in 'Tom Jones.' But this is the very quality which no amount of dining-out will enable a poet to seize. Nay, for aught we know the much dining-out may be in the poet's way. It is in "society" more than anywhere else that our souls hide themselves within the net of manners. Is the objective power of the poet a whit more apparent in the poems before us—the result of innumerable dinner

parties according to the gastric critics—than in 'Paracelsus,' written when the social dinners had been few?

The effect of Browning's close contact with social life was seen not in his poems, but in himself. It gave him more *savoir-faire* than poets generally show. It made him "more like other people." The very opposite was he of the typical poet as imagined and painted by poets of the order of Alexander Smith and Sydney Dobell. A very prosaic figure would he have appeared in 'The Life Drama' and in 'Balder.' Entirely deficient in that uncanniness which was supposed to be the special and denoting characteristic of the bard, he would have been despised by the poet "Walter," who scaled Hampstead Heath to "die like a forsaken watchfire." But then, in place of these high qualities, he had that lightness of tread in the crush of feet around him—feet bristling with every kind of corn, hard and soft—which only contact with real life can give. In "society" it is an axiom that a poet is "not a safe man," but a kind of spoilt child of the gods, to be petted and humoured by the hostess for social purposes beyond his ken. But Browning's tact was as wonderful as his genius. By the one he was made popular as by the other he was made famous. As to his conversational powers, of which much has been said, it is, of course, impossible in mixed society for talk ever to be brilliant without becoming dangerous, or profound without becoming ponderous. And very likely it was always so. In Coleridge's time it was only on the retired slopes of Highgate Hill that talk about the Logos would have been found specially interesting. Perhaps in Shakspeare's time it was only at the Mermaid or the Devil that "wit combats" could ever be fairly fought out. But as profound as it ought to have been, and as witty as it ought to have been, was Browning's talk. And it was as bracing and genial as his verses. Indeed, it may be said that, unique as was Browning's work in English poetry, it was not more so than was his own personality in the various circles where he moved. Not that he, apart from his work, was one of those dominant personalities around which others instinctively cluster—cluster by that law of attraction which, with the opposite law of antagonism, makes up the economy of social life, even as, according to Sir W. R. Grove, they make up the economy of the entire physical universe. In Browning was not to be seen what Goethe calls the "dæmonic element" in man—the inscrutable and perhaps unconscious magnetism which enslaves all alike, but which seems to be neither genius, nor talent, nor virtue, nor even strength of will, nor anything that can be defined—the mysterious force which may exist, as in the case of Napoleon, alongside all that is mean and properly hateful, and may exist also, as in the case of Mazzini, alongside all that is exalted and noble. But something far more precious was his—the influence of a nature that was at once nobler than most others and more sweet, as, indeed, might well be expected of the producer of a body of work so noble and sweet as his, from 'Pauline' to the volume before us. Since Scott, and perhaps since Chaucer, there has been no more healthy writer than he; and

this is to say that his work is to England a possession beyond all price.

And if this book shows any abatement of Browning's best qualities we fail to perceive it. At no period of his life did he write a lyric fuller than the one below of that power of rendering passion by suggestion which is one of the special characteristics of his method:—

BAD DREAMS.

Last night I saw you in my sleep:
And how your charm of face was changed!
I asked "Some love, some faith you keep?"
You answered "Faith gone, love estranged,"
Whereat I woke—a twofold bliss:
Waking was one, but next there came
This other: "Though I felt, for this,
My heart break, I loved on the same."

For concision as well as for suppressed emotion this is as good as anything by Heine, though, of course, in Heine the form would have been faultless. It is in brief snatches like this that Browning is always at his best. No poet that ever lived surpassed him in producing such dramatic flashes as 'Meeting at Night' and 'Parting at Morning.'

The volume is as full as any of its predecessors of that oracular poetry of which he is the greatest master in the English language. Without his oracular qualities, indeed, he would lose much of the worship of that sect to which he said he did not belong, the Browningites. From time immemorial there has been nothing so dear to the human soul as the oracular style of utterance, and the nearer the oracle approaches the conundrum the better. To play the *Œdipus* is to most people an intellectual delight beyond all others. The first to recognize the value of the conundrum among the "properties" of the *vates* was really Goethe. In one of his recorded conversations he expatiates on the importance to the poet of *not* being understood; but then he was discussing the second part of 'Faust,' and allowance must no doubt be made for parental bias. There is nothing very profound in describing a man as a being with four feet, that has two feet and three feet and only one voice; but its feet vary, and when it has most it is weakest. To say the truth this is rather silly. But put in the form of the Sphinx's riddle it becomes very profound, and to solve it requires the best intellectual forces of man. Of course the oracular style is legitimate enough in poetry—perhaps, indeed, it may be a natural attribute of the poet as *vates*—but we should be sorry to have too much of it. It is not really so difficult to write as the poetry of simple utterance, and is more likely to be imitated by people who are far from possessing any of the great master's genius.

'Flute Music with an Accompaniment' is an instance that as regards rhyme-music there was no change in the poet's ear. We confess to being of those who hold that his position among our great poets would have been higher if he had eschewed rhyme altogether and written only in blank verse. We believe that among poets there are those who are fitted by nature to do their best work in rhyme and those to whom rhyme is a positive hindrance. It is this which makes so futile the comparison between Browning and two or three of his contemporaries in which people are fond of indulging. Comparable, no doubt,

are the methods of Lord Tennyson, Mr. William Morris, and Mr. Swinburne, but to compare the method of these with the method of Browning is absurd. The marvel is, indeed, that any art should be so expansive as to comprise methods so widely divergent as are his and theirs. But in order to state where the difference lies we should have to go to the very root and rationale of rhymed verse, and this is impossible here. Nothing can be more unlike than the mental process at work when a poet of one type writes in rhyme and the mental process at work when a poet of the opposite type does so. The function of rhyme is clear enough. Every poet, like every man, has been filling his mind with memories, thoughts, and emotions. Before these can pass into literary expression, they have to be stirred and disintegrated by some mental movement or another. With a poet who has an instinct for rhyming there is no such efficient lever to raise up the garnered riches of the soul as the quest for rhymes. With people of the opposite temperament this mass of poetic material, lying deep down in the poet's consciousness, is reached and disturbed by some other mental exercise than the quest for rhymes, and then, when this poetic material is recovered, it is afterwards manipulated by the poet within the restrictions of the rhyme scheme. Of course rhyme in the latter case becomes in very truth a clog upon expression. Rhyme is then used not to emphasize the "sense-rhythm," but to disturb it. Now, although Browning uses rhyme as a lever to reach the poetic substance within his mind, he manipulates his lines with so little industry, or else with so little skill, that the rhyme-emphasis disturbs the sense-emphasis as much as though he worked on the other method, and he is as rugged as Donne or Quarles, or any of those who make the rhyme subservient to the sense. On the other hand, without actually beating on the rhyme in the Dryden fashion, Lord Tennyson, and also Mr. Swinburne and Mr. William Morris, follow instinctively the same quest as Dryden, but under great modifications—that of using the rhyme-emphasis to strengthen what Biblical critics would call "the sense-rhythm." The great object of each of these poets is so to manipulate the rhymes as to make them seem to fall into their places naturally, inevitably, and, so to speak, unconsciously. In this their method is akin not only to the earlier English poets, Chaucer, Spenser, Shakespeare, and the rest, but also to the methods of all the great poets of the Georgian era; for though Keats in 'Endymion'—perceiving that the eighteenth century poets ran into excess in their desire to make sense-emphasis and rhyme-emphasis meet and strengthen each other, and thereby sacrificed fluency of movement—broke up his lines until the rhyme-emphasis was lost altogether, he soon became aware that he had achieved nothing more than mere ruggedness, and in his really great work, the Odes, he returned to the normal method of writing in rhyme, and sought that last grace of rhyme which produces the effect of an unconscious movement.

If this last grace is the proper quest of the writer in rhyme, there is one among

English poets who stands alone—unapproachable. The unconscious grace of the rhyming in 'Christabel' would be wonderful if it were achieved by some considerable sacrifice of pictorial power or of dramatic strength or of masculine concision. But it is achieved without any such sacrifice. Take, for instance, the description of Christabel praying in the moonlight beneath the old oak tree,

Amid the jagged shadows
Of mossy leafless boughs,

Into the entire passage the poet has packed more physiognomic detail than Dryden packs into his sonorous lines or than Browning packs into his rugged ones. The time is the end of March, and "the Spring comes slowly up this way." The boughs are leafless, they are mossy, and their shadows cast by the moon are "jagged." But so musical is 'he fall of the rhymes and the inter- f the lines that the picture slides into the reader's mind he knows not how. Unconscious, however, as the effect seems to the reader, it could hardly have been produced unconsciously by Coleridge, who combined a first-rate musical ear with that knowledge of the laws of cause and effect in metrical art which is the special function of the mere critical student. Lord Tennyson and Mr. Swinburne can achieve marvels of metrical music, some of them, as far as mere variety goes, beyond even Coleridge himself. But apparently they do not know *why* the effects are produced, as Coleridge always did. Hence Mr. Swinburne can invent new metres with more surety of ear than he can modify old ones. Let us give one instance out of many. Let us take the old octosyllabic quatrain, used by Ben Jonson and others after him, which Lord Tennyson has adopted with such success that it is now called "the 'In Memoriam' stanza." It has, of course, many beauties, but among them no one would pretend to discover that of easy grace. Its naturally elephantine movement is not, even in the hands of its great master, rendered quite so graceful as that of *Perdita* dancing "like a wave o' the sea." It has, however, one peculiar merit, that of continuity. Not being hampered by any suggestion of epigram (as is always the case with stanzas of short alternate rhymes), the stanzas can be run into each other with the freedom of couplets, and this especially adapts it to such a poem as 'In Memoriam.' Several attempts have been made to produce variations of this metre, the most notable being Mr. Swinburne's poem 'The Common-weal,' where a fifth line—a line of six syllables and rhyming to the first and third lines—is added. But this deprives at once the stanza of its continuity. Each quintet becomes more epigrammatic than even the octosyllabic quatrain of alternate rhymes. Now Coleridge also saw that something might be done by varying this structure. As a poet he knew that what the stanza needed was lightness; as a critic he knew why. He knew that what was needed was to abridge the rhythmic interval between the first and fourth lines, and he knew that this could only be achieved by giving to the second and third lines a rapid tripping movement, thus:—

Yea, she doth smile, and she doth weep,
Like a youthful hermitess,
Beauteous in a wilderness,
Who, praying always, prays in sleep.

By thus truncating by a syllable the second and third lines he gives the lines the rapid movement he desires, and this causes the reader to expect with increased eagerness the fourth line which is to rhyme with the first, so that even this stanza, which in other hands is so heavy, shares the easy grace of the entire passage in which it is introduced.

We have entered upon this discussion in order to show that this quality of easy grace, which all our poets who work in rhyme, save Browning, sought, and which some have been more or less successful in finding, Browning cannot be said to have missed, because he never tried to find it. With him a war between rhyme-emphasis and emphasis of sense is as perpetual as it is among poets whose instinct is not for rhyming at all. And why is this? Because, if he had been asked to define the rhymers' art, his definition would have been that of certain French critics, "Difficulty overcome." The moment he found a new and strange-looking word he seemed to ask himself, "How can I rhyme upon it?" and the more grotesque the word the better he liked to exercise his ingenuity upon it. His passion for double rhymes is explained by the same bias, and his ingenuity in the use of them is certainly the most striking feature of his work. This it is which so often robs his poems of that appearance of sincerity without which no poem can satisfy the reader's soul. Wherever there is a sense of difficulty overcome there is but little sense of sincerity, as need scarcely be said. English is, in genius, monosyllabic. Hence so poor is it in double rhymes that it is impossible to work in them without in some measure distorting the sense or else making the verses seem like metrical exercises. But, on the other hand, they have a music—an emotional swing—so far beyond single rhymes that the lyrical and impassioned writer cannot dispense with them. When, however, a poet works in them and secures thereby neither music nor lyrical swing he loses much and gains little:—

That's an air of Tulou's
He maltreats persistent,
Till as lief I'd hear some Zulu's
Bone-piped bag, breath-distent,
Madden native dances.
I'm the man's familiar:
Unexpectedness enhances
What your ear's auxiliar
—Fancy—finds suggestive.
Listen! That's *legato*
Rightly played, his fingers restive
Touch as if *staccato*.

He. Ah you trick-betrayer!
Telling tales, unwise one?
So the secret of the player
Was—he could surprise one
Well-nigh into trusting
Here was a musician
Skilled consummately, yet lusting
Through no vile ambition
After making captive
All the world,—rewarded
Amplified by one stranger's rapture,
Common praise discarded.
So, without assistance
Such as music rightly
Needs and claims,—defying distance,
Overleaping lightly

Obstacles which hinder,—
He, for my approval,
All the same and all the kinder
Made mine what might move all
Earth to kneel adoring:
Took—while he piped Gounod's
Bit of passionate imploring—
Me for Juliet: who knows?

The chief interest here lies in following the poet's ingenuity as a rhymers, though when the reader finds among these metrical gymnastics "captive" rhyming with "rapture" he feels that sense of disappointment which comes to the spectator of a faulty acrobatic performance. The book is rich in Browning's lovely sketches of women, as the two following poems will show:—

SUMMUM BONUM.

All the breath and the bloom of the year in the bag
of one bee:
All the wonder and wealth of the mine in the heart
of one gem:
In the core of one pearl all the shade and the shine
of the sea:
Breath and bloom, shade and shine,—wonder,
wealth, and—how far above them—
Truth, that's brighter than gem,
Trust, that's purer than pearl,—
Brightest truth, purest trust in the universe—all
were for me
In the kiss of one girl.

A PEARL, A GIRL.

A simple ring with a single stone
To the vulgar eye no stone of price:
Whisper the right word, that alone—
Forth starts a sprite, like fire from ice,
And lo, you are lord (says an Eastern scroll)
Of heaven and earth, lord whole and sole
Through the power in a pearl.
A woman ('tis I this time that say)
With little the world counts worthy praise:
Utter the true word—out and away
Escapes her soul: I am wrapt in blaze,
Creation's lord, of heaven and earth
Lord whole and sole—by a minute's birth—
Through the love in a girl!

Facsimiles of Manuscripts in European Archives relating to America, 1773-1783, with Descriptions, Editorial Notes, Collations, References, and Translations. Vols. I. and II. (B. F. Stevens.)

So long as the relative importance of the American Revolution to other events in the world's history remains an undecided question, the best way to settle it is to ascertain and weigh the facts; and, despite all that has been written on the subject, many important facts relating to the beginning, progress, and conclusion of the American Revolution have not yet been made public. The historians who have had access to the national archives in this country and France have dealt with the facts from their own point of view, and their views have been often biased by a patriotism which is but a synonym for prejudice. Moreover, large numbers of documents containing particulars of great value have not been accessible even to the most painstaking inquirer. It is with a twofold object that Mr. B. F. Stevens has planned the great work of which the first and second volumes have appeared. In the first place he proposes to make public the documents which relate to America during the revolutionary war, and thus to enable those who read them to test the truth of the statements based upon them by the historians who have consulted these papers in the original; in the second, he wishes to add to the store of information by issuing documents which have not been consulted by

any historian, and of which the existence might not even be suspected. This twofold design is intended to help students to ascertain the truth about a part of modern history which has been the subject of much rash writing and of many foolish allegations.

A summary of the introduction to the first volume will best convey the purpose which animates Mr. Stevens, who certainly deserves, what he will doubtless receive, high praise for the boldness of his project, and hearty thanks from all the students of history who profit by his labours. Before doing this we may state that Mr. Stevens's plan, as set forth in a prospectus, was "to supply subscribers with facsimiles of the American manuscripts from 1763 to 1783." Each facsimile is a faithful transcript by photography of the original. Thus the student, instead of proceeding to the British Museum, the Record Office, the Royal Institution, and the Government offices in France, Spain, and Holland, has an exact reproduction before him of the papers to be found there, the facsimile being sometimes more convenient than the original, in which the ink may be faded and the paper decaying.

What Mr. Stevens proposed to perform has been accomplished with complete success in the two volumes before us, which, as is said in the introduction, relate to the secret intelligence obtained by the British Government. Five volumes are to be devoted to this department of the subject, in which the conciliatory Bills introduced into Parliament and the efforts to restore peace made in accordance with them will be included. With regard to secret intelligence Mr. Stevens writes:—

"The confidential and private correspondence of the British Government with its political agents and spies, includes secret and intercepted intelligence from the time of the receipt in England of the news of the signing of the Declaration of Independence until the signing of the Paris treaty of peace in 1783."

It is quite true, as Mr. Stevens goes on to say, that

"this correspondence is absolutely essential to a clear understanding of the diplomatic, political, and military phases of the peace negotiations, and will very considerably modify, and sometimes conflict with, current opinions of persons and events."

A perusal of the facsimiles now supplied enables us to confirm the opinion enunciated by Mr. Stevens. There was nothing with which the ministry of which Lord North was the head was more often twitted by the Opposition than with ignorance of what was passing in France and between France and America. There were blunderers in the Government, of whom Lord George Germain was the most culpable, for it was due to his unpardonable carelessness that Burgoyne had to capitulate at Saratoga, yet all the members of the Government were exceptionally well informed of what was in progress or impending. The spy system, which in modern phrase is styled "the Intelligence Department," was organized most skilfully, and appears to have worked admirably.

Our Government had a double channel through which information was procured. The first was the reports of spies in its pay, and Americans appear to have been ready to undertake the work for an ample pecuniary

consideration; the second was by intercepting letters passing through the Post Office. If we may judge by some remarks made in these documents, the letters intercepted were not always sealed up again so carefully as to hinder suspicion being aroused that they had been opened. Before France joined the rebels in America the latter could keep up a correspondence with their friends in France and in this country. Even before hostilities began, and when communication went on in the regular way between England and France, there were difficulties in carrying or sending papers, and methods for overcoming them were resorted to. Our Post Office authorities became acquainted with these devices by opening suspicious letters. One of the discoveries is thus described in the document numbered 138:—

"Captain Burton of the Dieppe packet to whom Mr. Bancroft had been particularly recommended by Daniel Wistar, finding that Mr. Hake was an American, took occasion to intimate to him that he had a place in his vessel to conceal letters which the strictest search could never discover—and that it was constantly used for this purpose."

We fancy that Capt. Burton had cause to regret having made this confidential communication, and that he may have been puzzled to know why he was no longer able to carry letters undetected.

One of the most useful spies seems to have been the Rev. John Vardill; but Capt. Hynson, also an American, appears to have been the greatest rascal. Mr. Vardill's tactics will be understood by those who glance at the following extract from a letter dated the 29th of May, 1777, to William Eden at Downing Street:—

"I have placed an American, who is supposed to be in the interest of the Congress (a student in physic attendant on Dr. Fordyce, in Essex Street), as a lodger in the same house with Mr. Maise, *alias* Synaman, and doubt not but he will accompany him in all his movements."

Capt. Hynson, who probably posed as an honest and unsophisticated sailor, tried to make money by betraying those whom he had undertaken to serve as a spy. He made the offer to Silas Deane, one of the commissioners from Congress to Europe, and his treachery was discovered by opening a letter at our Post Office, which Silas Deane wrote to him from Paris on the 22nd of October, 1777. As the letter does the writer great credit, we give it in full:—

"To Captain Hynson. I do not write you to reproach you for the ungrateful and treacherous part you have acted;—I leave this to your own reflections, but as you have had the assurance to write to me, and propose the betraying your new patrons in the manner you have wickedly but vainly attempted to betray your former, and with them your country, I must tell you that no letters from you will hereafter be received by DEANE."

George Lupton, another American patriot who received large sums for his information, furnishes the following curious piece of information to Mr. Eden from Paris on the 9th of July, 1777; he wrote after breakfasting with Silas Deane. It was to the effect that he heard Silas Deane express the wish that Great Britain would effect a reconciliation with the American colonies, in order that both might unite in a war against France!

Enough has been said to show how much information of a curious kind can

be extracted from these documents. As facsimiles they are excellent. The translations of the French are generally accurate, and such a slip as translating *livre* by pound instead of franc is rare, though it does look strange to see it gravely stated that a vessel of 300 tons was sold for 72,000*l*. No public library, nor any private one of any pretension, ought to be without a set of Mr. Stevens's facsimiles. Sir Robert Walpole irreverently spoke of history as a lie. These documents are full of facts out of which the intelligent student can frame a history of an episode in the American Revolution which shall be trustworthy.

The Land of an African Sultan: Travels in Morocco, 1887, 1888, and 1889. By Walter B. Harris. (Sampson Low & Co.)

A Selection of Sketches and Letters on Sport and Life in Morocco. By Richard Wake. (Field & Tuer.)

MR. HARRIS'S volume has the merit of not being a very large one. Yet small as it is the impression which its perusal must leave on the mind of the critic familiar with the bibliography of Northern Africa is that it has appeared rather late in the day. Once upon a time, when Dr. Leared ranked as an authority and Dr. Rohlfs's slipshod notes were accepted as geography, Mr. Harris would have compared not unfavourably with Ali Bey and Lemprière, possibly with Host and Jackson, Gräberg and Godard, or even with Chenier and Richardson. But after reviewing in such rapid succession the travels of De Foucauld, Stuttfeld, Thomson, and Martinière, we are compelled to criticize a fresh work on Mulai Hassan's empire from a higher standpoint than would have been permissible a few years ago. The result of the examination is a reluctant conviction that the world would have been little the worse had Mr. Harris reserved his journal for the amusement of his private friends, or, since he has thought fit to appeal to a larger audience, had asked some discreet friend to revise its pages.

The book contains almost nothing with which we have not long been acquainted. The writer visited Tangier and the other coast towns, in addition to Fez, Mekines, Morocco, Wazan, and Sheshouan, which are less known, and part of the Beni M'Sara country, previously, he thinks, an untravelled district. But all the capitals of Morocco and the coast have been repeatedly described, and the gist of Mr. Harris's narratives has already appeared in various publications. However, almost every part of Morocco will bear redescription, provided the tourist possesses special qualifications for the task. Unluckily Mr. Harris is, as he frankly confesses, not a botanist nor a geologist, a zoologist, a geographer, nor an antiquary. Nor do any of his companions appear to have been better equipped for the tours they undertook. The principal of these was made in the train of the British minister on a visit to Marak'sch. An envoy generally sees less than anybody else, though he may be deluded into the belief that the empire has been put at his disposal. But at all events he travels safely and cheaply, for a guard of cavalry is provided as his escort, and as the Sultan finds transport and provisions for the party,

the cost of travelling in an innless land is trifling to the fortunate members of the "bashdor's" real or nominal suite. Hence his Excellency is never niggard in his invitations. In reality, the "mouna," or gift of provisions, which is large or small in proportion to the party, must be contributed by the hapless villagers on the route; so that an imposing following, instead of impressing the country folk, "eats them up" to such an extent that curses instead of admiration follow in the minister's rear. Yet it never seems to occur to our envoys—the Germans and French are more intelligent—to attach to the partysome men of science, whose researches would be more likely to immortalize the memory of the minister than the sporting officers from Gibraltar, galloping ladies from the Tangier hotels, sketchers who write about the trip in the illustrated papers, or lads whose only idea of happiness is to burn powder or bawl after a boar.

The latest British embassy to Morocco appears to have been no exception to the rule of its predecessors. It covered little new ground; but it rode leisurely over much of what was then, and is still, very imperfectly scrutinized—over provinces of the geology, botany, and zoology of which nothing is known. Yet throughout Mr. Harris's volume we detect no consciousness of what was missed owing to the ignorance of himself and companions regarding the past and the present of Morocco. Indeed, he only once ventures on a bit of ornithology, but with a success not so marked as to make us regret his abstinence from similar essays; for the "egret" and the "white ibis" (p. 144) are not the same bird. The only ibis found in Morocco is *Plegadis falcinellus*, which is not white, and is not the sacred species, so that Mr. Harris's theory about the respect paid to the bird he saw being a remnant of "some ancient traditions" handed down from early times falls to the ground. Most likely the bird which he describes "settling on the backs of the sheep and kine" was *Ardeola russata*, the "tair-el-bukkar" (cow-bird) of the Arabs, the "garrapatosa" of the Spaniards. Nor is Mr. Harris correct in his version of the Moorish legend regarding the origin of the stork. On the other hand, although the geographer must regret the loss of many opportunities, the reader who feels any interest in such incidents may ascertain how Mr. Harris kicked a wretched Jew who merely desired to thank him after the fashion of his ancient people; how he called a Basha a dog, and Alnaschar-like, spurned the humiliated greybeard from his presence. We also learn—and in learning understand why Englishmen are so dearly loved in certain lands—that Mr. Harris cursed a Moslem who performed his religious rites in undesirable proximity to his tent, that he swore in what must have been dreadful Arabic at the tribesmen who displeased him, and demanded provisions without paying for them. We also learn, on the authority of the person primarily concerned, that, to compensate the wealthy owner of a silver stick-top which had been stolen and sold for 4*½d.*, Mr. Harris took from the thief "what money he had.....and his new brown 'jelab.....and gave him five minutes to get out of sight, telling him

if he had not disappeared by then, that I would take a shot at him with my pistol."

Amid this and much more silly swagger, which Mr. Harris is still young enough to regret, there are many passages written with good sense, some humour, and commendable vigour. Among these are the descriptions of Fez, Mekines, and Marak'sch, the account of the caves in the Atlas near that city, the Sultan, the Shereef of Wazan and his town, and pig-hunting near Tangier; while the reflections on the contrast between Christianity and Mohammedanism, and on slavery as it exists in Morocco, are distinguished by such acuteness as to make us regret that they are mixed up with so much silly matter. Mr. Harris's remarks on the people are of little weight. "Casual beyond anything," he tells us (p. 110), "are these town moors" (*sic*). The tale of his trip to Sheshouan is, perhaps, the least attractive part of his book; for here his tendency to play the complete Morocco traveller ceases to be amusing and becomes offensive. It is enough to remark that two accounts of this excursion have already appeared, but that neither is of any value compared with that of De Foucauld, who preceded him. Mr. Harris went "in disguise," though (it is needless adding) his disguise deceived nobody, and only served to arouse the suspicions of the people, just as any such mountebank proceedings as those he narrates would have turned an English village upside down. Nor, except on the theory that his guide hoaxed him to his heart's content—and a Moorish "personal conductor" will always find adventures for his patron, and even hairbreadth escapes when these are required—is it easy to understand how Mr. Harris, whose knowledge of Arabic is inconsiderable and who is ignorant of Berber, could repeat with such circumstantiality the whispered conversation of the Sheshouanees, the majority of whom speak the latter tongue.

In another edition Mr. Harris will do well to add an index and a better table of contents. There are also one or two dubious statements, to the elucidation of which he might profitably devote a little attention. For instance, the English did not "soon" after 1662 "give back" Tangier to the Moors. We kept it for twenty years, and then abandoned the place after blowing up not only the fortifications and the mole, as usually described, but the greater part of the town also, documents in the Public Record Office showing that Charles II. paid a considerable sum to the Portuguese residents as compensation for the destruction of their houses. Nor is there any ground for the common belief that the ruins at "old Tangier" are Roman. They are most likely Byzantine. It is also a moot question whether the so-called "Cave of Hercules" near Cape Spartel is the "Specus Herculi sacer" of Pomponius Mela. A cadi is by no means the Moslem counterpart of a Christian bishop, as Mr. Harris seems to think. Again, what does our author mean by saying that at Dar-al-baida "there is no harbour as at Mazagan and Saffi" (p. 254)? Now, as in Charles V.'s day, "there are no good harbours in Barbary except June, July, and August." Nor is there the faintest historical basis for the story which is related with such trustfulness about a Scotch skipper

named M'Dougal being the original of Sidi Mogdul, the patron saint of Mogador. It is not less inaccurate to say that Mulai Idris I. was "the grandson of Mohammed" (p. 107) and cousin to Haroun-al-Raschid, while there never was any doubt why he fled into Mauritania. The object was to escape the truculence of the Kaliph Abdallah, who, in order to secure the succession to his own son, had put to death all the kinsmen of Ali at Medina except this old man. The illustrations to Mr. Harris's book are, though slight for the most part, sufficient; but they are not good enough to save us from a regret that he did not entrust the task of illustrating his book to the artist who accompanied the British mission to Morocco, some of the published drawings of that expedition being among the best views of Moorish life which have ever appeared.

Mr. Wake's posthumous volume is a work of an entirely different character from that just noticed. Its appearance recalls the melancholy circumstances under which the young author met his death; for he was killed at Suakim in December, 1888, while acting as the artist of an illustrated newspaper, and so early in his career that he did not live to see his first sketch engraved. During the previous winter he had visited Tangier, and shared in pig-sticking, bustard-chasing, and the other amusements of the place. His facsimile drawings are the result of this trip. Of the twenty-four, the majority are in sepia and concerned with the wild boar and the bustard. The remainder portray the "Soko," or market outside the walls, the letterpress being, for the most part, confined to the few lines descriptive of each plate. Considering the circumstances under which these memorials of a promising boy are published, it would be harsh to criticize their shortcomings with anything like severity. Happily, however, they suggest little save praise. With a few exceptions the sketches are so spirited that an unavailing regret must be felt at the early termination of so bright a beginning. Here and there, as might have been expected, the drawings are a little rough; but all of them are well calculated to supply a lively idea of those phases of Tangerine life in which the lamented artist was interested.

A Companion to School Histories of England.
By J. E. Symes, M.A. (Rivingtons.)

THIS little book consists of a series of "short essays on the most important movements, social, literary, and political, in English history." The essays do not profess, the author says, "to form a complete history," but he has tried "to make them so far continuous, that they will give a good general impression of the social, material, and intellectual growth of the English nation." He "passes lightly over the details of wars, dynasties, domestic and foreign intrigues, but gives more space than is usual in school histories to the condition of the common people." These statements give a sufficient idea of the scope of the work. In general character it may be regarded as one of the large family called into being by Mr. J. R. Green's 'Short History of the English People.' Social and literary history takes precedence of poli-

tical, or at least claims an equal place. But Prof. Symes, if in this respect a pupil of Mr. Green, differs from him in allowing much larger space to the later than to the earlier portions of our annals. Four short essays cover the Anglo-Saxon period; five more carry the reader to the end of the Middle Ages; and more than three-fourths of the book are occupied with the history of the last four centuries. It is only from the Reformation onwards that the view of history given by these essays can be considered as really continuous; the treatment of earlier subjects is too disconnected to be readily intelligible without considerable knowledge.

It is not quite clear for what class of students the book is intended; but from its title it may be inferred that it is not meant for beginners. It probably aims at being useful to teachers and more or less advanced students, and to such there is no doubt that it may prove acceptable. Something more than the bare chronological summary, which is all that most learners have put before them, is frequently required, and a book which groups the more important facts together, and which does for its readers what a good lecturer would do, ought to be welcome to masters and pupils alike. Mr. Symes's views are moderate and impartial, and his statements appear to be generally correct. A few errors may, however, be noted, and there are some unexpected omissions. Mr. Symes steers a judicious course between the extreme opinions of Dr. Freeman and Mr. Coote as to the nature of the English Conquest; on the other hand, he adopts, with perhaps insufficient regard to the difficulties involved, Dr. Freeman's theory of the origin of the Witenagemot. In his chapter on "Feudal England" he treats English feudalism as beginning about the time of Alfred; but his account of the matter would be the better for a clear definition of what is meant by the word. The description of the Norman Exchequer as a "committee" of the Curia Regis is likely to convey a wrong idea as to the origin of the former court and its relations with the Curia. A slight slip occurs on p. 43, the first election of borough members being placed in 1264; the right date is given two pages further on. On p. 46, again, the date 1296 should be 1297.

A special chapter, and an interesting one, deals with Langland and Wiclif. There is room for surprise that nothing is said of Chaucer in a work which puts social history and literature in so prominent a place. Another chapter is devoted to Elizabethan literature, in which, by the way, it is rightly pointed out that much of the best of what is generally called Elizabethan is really Jacobean; but next to nothing is said of Milton, Bunyan, and Dryden, while a couple of pages are all that can be spared for the age of Anne. After this date literature almost altogether escapes notice. It is, no doubt, difficult in so short a compass to make a satisfactory selection of subjects; but these are omissions which might be remedied in a second edition without unduly increasing the bulk of the book.

On the other hand, Mr. Symes's summaries of important movements are often terse, lucid, and well expressed. Speaking of chivalry, he justly remarks:—

"It was a curious jumble of piety, morality, gallantry, extravagance, and absurdity. It pro-

fessed to place woman on a pedestal, to idealize love, to inculcate a lifelong devotion to duty, and a quest for adventures in which the weak and oppressed were to be succoured. In practice these professions were often combined with cruelty, rapacity, and impurity."

It may be doubted whether the treatment of the political and religious movements of the first half of the seventeenth century in separate chapters, for the sake of clearness, really conduces to the correct understanding of either movement. Mr. Symes gives a clear account of the origin of the Whig and Tory parties, the former of which he holds to be, in its origin, the creation of Shaftesbury; but while he calls attention to the remarkable predominance of the Whigs after the Revolution, he does not point out the true explanation, which lies in the fact that the bulk of the aristocracy changed sides. An interesting parallel is drawn between two personages not often brought together—Wesley and Chatham—to whom is attributed the chief part in the rescue of the eighteenth century from materialism, and the elevation of its moral and political ideals. Not much that is new can be expected in a school-book which compresses English history into some two hundred and fifty pages; but Mr. Symes's essays may be safely recommended as containing a judicious selection of much that is most important in a very large subject, treated in a truthful, suggestive, and not unfrequently original manner.

NOVELS OF THE WEEK.

James Vraile: the Story of a Life. By Jeffery C. Jeffery. 2 vols. (Allen & Co.)
A Sage of Sixteen. By L. B. Walford. (Blackett & Hallam.)

Jupiter Lights. By Constance Fenimore Woolson. (Sampson Low & Co.)

The Child of Ocean. By Ronald Ross. (Remington & Co.)

A Cavalier's Ladye. By Constance MacEwen. (John Heywood.)

Wheal Certainty. By John Cahill. (Ward & Downey.)

Countess Irene. By J. Fogerty. (Virtue & Co.)

Currie, Curtis & Co., Crammers. By C. J. Hyne. (Remington & Co.)

The Forsaken Inn. By Anna K. Green. (Routledge & Sons.)

Cousin Ned. By Louisa M. Gray. (Glasgow, Bryce & Son.)

Dr. Hermione. By the Author of 'Lady Bluebeard.' (Blackwood & Sons.)

Captain Jacques. By Edward FitzGibbon. (Roper & Drowley.)

MR. JEFFERY tells an admirable story, pre-faced by a touching dedication to his father, which is not merely pertinent to his narrative, but manifestly serves as its key-note. James Vraile is a plain, big soldier with a pretty, heartless wife. He is on active service in India, and there before long she leaves him for somebody else, without a grain of compunction. He is nobly unselfish, and suffers terribly from his wife's cruelty. As the author says of his hero, he "was bound to make as many mistakes as were possible under the circumstances. Such men deserve, of course, to go to the wall—and they usually do." He has some compensation, however, in the possession of a baby boy, and the companionship of these two is described with as

much tenderness as anything else in the two volumes, which are conspicuously tender and delicate throughout. Mr. Jeffery undoubtedly has the art of telling a good story, and it is a long time since an apparently untried hand has commended itself to notice by such genuine and effective work.

Mrs. Walford has written of all sorts and conditions of girls, but so far she has not discovered so sweet and likable a heroine as Elma, "a sage of sixteen." She endears herself to everybody in the story—and out of it—by her glad-hearted, winning ways and her simple little kindnesses. She is welcome wherever she goes; amongst the "best people" or amongst the "half-and-halves," with whom she is particularly in sympathy. The nicest thing about Elma is that she is utterly ignorant that she has adopted a mission of any kind. She is one "whom nature leadeth," and it is into pleasant ways and places that she and those about her are conducted. If there is a fault to find it is that Elma is perhaps a shade too irresistible in her influence, too invincible, and too entirely unspoiled by circumstances, and that those who seek to emulate her may find their task less easy than it looks. But her story is decidedly pleasant and healthful, and it is a relief to find there is something besides "slumming" to be done by unselfish people.

Miss Woolson's former stories, especially 'Anne' and 'East Angels,' have assured her a welcome amongst English readers. 'Jupiter Lights' will not disappoint them. It is a tale of human nature, with little attention to any other kind of nature outside the lives of its principal characters. Adequate motives, abundance of incident, and careful work in fitting the details together have enabled the author to produce a powerful and romantic story.

'The Child of Ocean' was apparently begun as a boys' book of the buccaneering and bluefire order—at least, that is the idea suggested to the reader by the first few chapters—but it develops later into a novel, or rather a romance of a somewhat remarkable kind. Briefly, a young lady is wrecked on an island inhabited only by a man who has lived alone so long that he has lost the use of all the civilized faculties, even that of speech, and whom she educates, or rather to whom she recalls all his lost knowledge. Naturally, the first use he makes of his recovered sensibilities is to fall in love with his benefactress; and this love story, developed in such unconventional surroundings, is so well related that most people who elect to struggle through the rather unattractive opening will consider that they have not wasted their labour, especially if they read with due appreciation the picturesque and vivid descriptions of "wonders of the deep."

'A Cavalier's Ladye' changes its course as completely as 'The Child of Ocean,' but in an opposite direction. Intended, apparently, as an historical novel, its florid description of Despard the pirate's booty and the mystery attaching to his private sorcerer (presumably the founder of the firm of John Wellington Wells & Co.) may make it a fairly attractive Christmas book for boys, though it would be, perhaps, too much to recommend it even to them. But it certainly has no merits as a novel.

There is something so absolutely harmless

and even well intentioned about 'Wheal Certainty' that it seems a pity, at a time when so many books are certainly not harmless, to say anything to dissuade the public from buying or reading Mr. Cahill's attempt at story-telling. And, indeed, it is not wanting in the necessary material for a passable novel. It has a hero and heroine (the latter a devoted daughter), a villain of the deepest dye, a mining speculation, and a sudden death; also, everything ends happily, and yet—and yet something is wanting. There is no hiding the fact: from beginning to end the book is hopelessly dull.

There were two families, one Irish and one Austrian, and a family arrangement was made that the two Irish sons should marry the two Austrian daughters; but one daughter would not make up her mind about it, but preferred to interest herself in a Jewish girl with a voice and a marvellous capacity for being imposed upon. Finally she took the Jewess's part in an opera, and next day her Irishman fought a curiously complicated duel, and then they married, and Mr. Fogerty wrote a book which he called 'Countess Irene,' and everybody was happy—except his readers.

'Currie, Curtis & Co., Crammers,' has a beginning and a middle, but is sadly deficient in an end. It consists of a series of scenes, some intended to be serious and some comic, in the lives of three young graduates who start in life as a firm of "crammers." The author has no story at all to tell, but he goes on stringing his commonplace daily incidents together until he has filled a volume—or exhausted his stock; let us hope the latter. Mr. Hyne's last book, 'Beneath your very Boots,' was distinctly amusing; if he will drop slang and drivel, and substitute a good story and decent English, his next should be still more so; but 'Currie, Curtis & Co.' is utter trash.

Miss A. K. Green has never written any other story comparable to 'The Leavenworth Case,' and her latest effort is no exception. It is gruesome enough for the most depraved taste; but there is no excitement in its mystery, and no great ingenuity is displayed in unravelling it. No one but a lover of the horrible for its own sake is likely to find reading 'The Forsaken Inn' a pleasure.

'Cousin Ned' is pleasantly and, in a way, cleverly written. There is a good deal of observation and understanding displayed, and some quiet humour besides. The characters are well individualized and carefully sustained, and the author contrives to avoid the least appearance of exaggeration or caricature. This is specially noticeable in his treatment of the heroine; she is not the most interesting of the group, and yet she is not by any means unlikable. Every now and again there is a touch that recalls—and no more—a something of Miss Austen's manner. The Ramsay Revivalists are in their way excellent, and so is Mr. Hamilton, who, with a very few touches, is made to give the impression of a real person. The story becomes a little too wire-drawn, and rather flags in interest, towards the end especially.

'Dr. Hermione' is a whimsical but clever little story with a character of its own, and a suggestion of reserve power besides. Few people figure in it, but those few are well and crisply drawn, and their talk is often

bright and amusing. A shade of good-natured cynicism distinguishes the thing, and is not the worst part of it. It seems a little as though the author of 'Lady Bluebeard' (who is also the author of 'Xit and Zoe') had not been perfectly certain what to do with every one, nor, more especially, where to land them. The Lakes, London, and Egypt are the localities chosen. Dr. Jones is a pleasant, kindly old gentleman, with a sharp tongue and a shrewd eye. On the whole, the men are, perhaps, nicer than the women, about whom, nice as they are, there is just a suspicion of the "minx."

'Captain Jacques' is a romance of the time of the Plague, and is about as good as a great deal of that sort of literature is wont to be. The hero of this romance leads not only a double, but a triple life. He is at once captain of a band of cutpurses and murderers, an eminent physician, and his own servant. For some time he successfully keeps going the three characters in a merry enough manner, till a series of accidents (some rather improbable) betrays him at the close of the story. The reader has all along seen how the land lies, and is not greatly excited when the villain is at last run to earth. Though the story is well enough on the whole, there is no one in it who interests the reader at all particularly, unless it is the man of disguises, and he scarcely enacts his parts with sufficient zest and spirit.

ANTIQUARIAN BOOKS.

The Court Leet Records of the Manor of Manchester. Edited by J. P. Earwaker. Vols. X. and XI., 1806-1832. (Manchester, Blacklock.)—Antiquaries should be grateful to the Corporation of Manchester for the publication of this interesting work. There does not exist, so far as we are aware, in a printed form any series of manorial records covering so long a period. The first volume begins with the year 1552; the earlier rolls or books which must have existed are, it is to be feared, lost. It is the custom of antiquaries to disregard court rolls of modern date, and on their behalf it must be pleaded in extenuation that from the Restoration downwards they become less and less interesting. Though this be admitted, we are still grateful for having the modern records before us. Even in the nineteenth century the manner of governing towns has varied much, and the kinds of offences of which the authorities take cognizance are by no means the same in all places. The Court Leet of Manchester has in recent days exercised considerable power, and many offences which are commonly dealt with by justices of the peace, or not punished at all, came within the limits of its jurisdiction. The editor gives in his preface to the eleventh volume a useful compendium of the business of the court. The illegal acts most commonly complained of were "making use of defective or improper weights and measures; selling bad meat, or selling meat after eleven o'clock at night; allowing chimneys to discharge large quantities of smoke; not properly fencing off land, and not sufficiently guarding cellar steps; not keeping walls in repair, and not repairing bridges; allowing waggons and carts to stand in the streets, or permitting waste water to accumulate there." In 1820 we find the first mention of gas. It appears that William Hyde, a Manchester grocer, was possessed of a building near Market Street, wherein he made great quantities of "gass," and that he emptied the limewater used in the manufacture of the same into the public kennels of the street,

by which he caused "divers fetid, nauseous, and unwholesome vapours, smells, and stenchesto the common nuisance of the inhabitants." It was considered that Hyde was at the mercy of the court, but no fine, so far as we can see, was inflicted. Mock auctions and auctioneers ringing bells in the streets, or otherwise making an unpleasant noise for the purpose of attracting attention, gave no little trouble. In 1831 a far more serious offence was dealt with. Thomas Cartwright and Thomas Hilliard were possessed of a certain room in which they permitted pistols to be fired and other loud noises to be made. The offenders were fined 10*l.* each, and a further sum of 50*l.* if the nuisance were not abated within one week. This seems a most severe sentence for keeping what was, no doubt, a shooting gallery. We imagine that the noise was not the chief offence, though probably the only one for which they could be proceeded against. The real ground of such severe measures must have been the fear of accidents. A John Stonehouse is mentioned several times. We have been informed on good authority that in 1797 he was a hat-maker in Oldham Street, and had a private residence in Lever's Row. He was the father of William Brocklehurst Stonehouse, Vicar of Owston and Archdeacon of Stow, 1844-62, whose 'History of the Isle of Axholme' is well known to students of the topography of Lincolnshire, and the far larger number of persons who are interested in the great drainage works of Sir Cornelius Vermuyden, the celebrated Dutch engineer.

A List of Civil War Tracts and Broad-sides relating to the County of Lincoln. Compiled by Ernest L. Grange. (Horncastle, Morton.)—To review such a work as this is impossible. We can but say that it is good or bad. No perfect collection of Civil War tracts is known, nor are we likely to become possessed of such a treasure. The text is given with sufficient fulness, and we have not noticed any omissions; if, as we apprehend, no book has been inserted unless the name of the city or county appears on its title-page; for several that are thus deficient exist, and yet are not inserted in Mr. Grange's catalogue. Take as an example a tract issued "by authority" in 1653, which is entitled 'Lieut.-Col. J. Lilburn Tried and Cast.' This scarce quarto contains much concerning Lilburn's factious doings during the riots which took place in Lincolnshire on account of the drainage of the low lands in the Isle of Axholme, an episode in the Great Rebellion which is commonly passed over by historians.

The Lost Towns of the Humber. By J. R. Boyle. (Hull, Brown & Sons.)—We can say little for the style in which this useful and accurate book is written. It requires a good geologist as well as an accomplished antiquary to do justice to such a subject. The Humber at some far past time was longer in reaching the sea than now. As time went by the coasts of the East Riding and of Lindsey were carried away, and the mouth of the Humber became much wider. The little long point of land on which Spurn lighthouse stands is a remnant of a much larger promontory. Somewhere about that spot, that is at the extreme end of the point, Henry IV. landed, for the towns of Ravenser Spurn and Ravenserodd had long perished. This lonely and desolate place—waste sand almost surrounded by the sea and the Humber—had attracted, as such desolate spots were wont in those days to do, a hermit, who had built for himself a cell or anchorage with a chapel attached. Of that anchorage, Mr. Boyle remarks, the present lighthouse at Spurn is the lawful lineal descendant. The sands of Spurn are continually shifting, though not so much as uneducated people imagine. Matthew Danthorpe probably took his name from a village in Holderness. He met the future king and his retinue on their landing. The presence of this solitary ecclesiastic was held to be a good omen, for hardly had the new king become

settled on the throne before he granted to the hermit his royal licence to complete the hermitage and chapel which he had begun to build. The town of Ravenser was part of the great seignory of Holderness, which in the thirteenth century was in the hands of William de Fortibus, Earl of Albemarle. How far the account of its foundation is true or not we are unable to say, but the story is that the first inhabitant of Ravenserodd took possession of a stranded vessel and made for himself a rude home therein. The man's name has not come down to us. He had the monopoly of the trade in his solitary place, and soon became rich by selling food and drink to the sailors who passed by. He acquired very shortly the nickname of "De la Sea," or "At Sea." One of the earliest burgesses of Ravenser was "Peter atte See." This person was probably a descendant of the man who took up his abode in the stranded boat. He sometimes went by the name of "Peter de Mari." He got into a long and acrimonious dispute with the burgesses of Grimsby because he tried, not unsuccessfully as it would seem, to attract trade from the Lincolnshire town of Grimsby to the new place on the Yorkshire side. "Peter de la Mer," as he was then called, represented Ravenser in the Parliament of 1304, and was one of the wealthy merchants who were robbed by the Dutch pirates in 1310, and at about the same time he lent a considerable sum of money to the abbey of Meux. Mr. Boyle has compiled what seems to us a very accurate pedigree of the family of Atte See, or De la Mare. They intermarried with some of the best blood of the neighbourhood. Sheffield, Hildyard, Stapleton, and Monceaux are among the local magnates with whom they were connected.

Genealogy of the Family of Harvey. By W. J. Harvey. (Mitchell & Hughes.)—This is a painstaking twelve-page pedigree of the family of Harvey, of Folkestone, Hackney, Twickenham, &c., with four pages of notes. It begins with Thomas Harvey, of Folkestone and Hackney, who was mayor of the former borough in 1600, and is brought down to the present time. The Harveys were connected by marriage with various families of importance, such as Sawyer of Norfolk, Kynnersley of London, Lord Montague of Boughton, Dering of Surrenden, Whitmore of Salop, Robert, Earl Nugent, Francis, Earl of Bradford, Thomas, Earl of Stamford, Luttrell of Dunster Castle, and Wolstenholme of Edmon-ton. The pedigree appears to be executed with much fulness and precision. The compiler makes a special appeal to all Harveys or Herveys, and to their connexions by marriage, in this country and America, to enter into communication with him as to family history. Surely Harvey is one of our commonest names, and if but a hundredth part of those bearing the name write to Mr. W. J. Harvey, of Melbourne Grove, Champion Hill, London, we do not envy him his correspondence.

OUR LIBRARY TABLE.

Pen and Pencil Sketches, by Nemo (Nisbet & Co.), is one of those volumes which lie beyond the range of a reviewer. When a man, who is presumably over eighty years of age, writes a simple unaffected record of his life's work as an Evangelical clergyman, it is impossible to condemn the results. Every man, whatever his age or profession, now writes his reminiscences. Why should not the parson do the same? One thing may be truly said. On the moral side of the question, this single volume is more likely to do good than hundreds of those with which we are deluged at the present day. But if there is certainly no reason why it should not be published, there is little or nothing, from the literary point of view, to justify its appearance. It is the history of an estimable, hard-working parson of strong Evangelical principles. Those who incline to the author's opinions will doubtless take pleasure in their enunciation. Others

may not improbably find them somewhat narrow. It may be worth noticing that Henry VIII.'s Cromwell is confounded with the Lord Protector, and that the old story of Coleridge and the horse-collar is trotted out as a new discovery connected with the Lake district.

DR. WOLFRED NELSON, under the title of *Five Years at Panama*, publishes, through the Bedford Company of New York, an excellent work on the Isthmus. Dr. Nelson appears to have gone there partly as the correspondent of a Canadian paper and partly as a medical man, and, considering the climate and his hard work in the medical profession, has made good use of his time. Any one who desires to know anything at all about the Isthmus and the canal will find an answer to his questions in Dr. Nelson's work. According to his showing, M. de Lesseps has put out representations which are not only incorrect, but which he must have known to be incorrect; and if Dr. Nelson is right, the directors of the Panama Company, if it were an English company, would undoubtedly be placed in the dock.

THE name of "Cavendish" is sufficient warrant of the excellence of his sumptuous work on *Patience Games*, which Messrs. De La Rue & Co. send us. "Patience Games" contains a large variety of games, lucidly explained and admirably illustrated, after the well-known fashion of Messrs. De La Rue. "Cavendish" appears to be somewhat eclectic in his choice of the games for illustration and comment, and in particular it is to be regretted that the fascinating game of patience played with two full packs of cards, popularly known as "Job," obtains no notice from so competent a guide.

Tricks with Cards (Warne & Co.), the complete manual of card conjuring, is by the author of "Modern Magic." Prof. Hoffmann's book needs no other recommendation.

THE *Grundriss der Geschichte der Philosophie* of the venerable Prof. Erdmann is well known to students of philosophy as a trustworthy manual giving within a moderate compass an accurate account of the subject. Greek philosophy is treated at somewhat less length than usual, while mediæval philosophy receives more attention than is commonly paid to it. In the later editions the section devoted to German philosophy since Hegel has been greatly expanded, to the injury of the symmetry of the book. Not that German philosophy since 1830 is without interest, but because, with, perhaps, one exception, Germany has in the last sixty years produced no metaphysician of the first rank. Drobisch, Weisse, Lange, Trendelenburg, and Rosenkranz—to pick out a few names at random—were able and learned men, but they were rather commentators on other men's thinking than original investigators. Excellent as critics and historians, they contributed little or nothing of their own. The translation in three handsome volumes, published by Messrs. Sonnenschein & Co., is by various hands and of various degrees of merit, and has been edited by Prof. Hough, of Minnesota, U.S.—The veteran Dr. William Smith (not the editor of the dictionaries, but the Scotch Dr. Smith) has reissued his well-known translation of *The Popular Works of Johann G. Fichte* as two volumes of the "English and Foreign Philosophical Library" of Messrs. Trübner. The excellent memoir of Fichte is, we are glad to see, retained.

THE works of reference on our table include *Hart's Annual Army List* (Murray), a volume which is a household word in military circles, and has now attained its fifty-first year,—*The Clergy List*, which has now passed into the hands of Messrs. Kelly, and has been rearranged and improved in various ways,—Mr. Skinner's useful *Stock Exchange Year-Book* (Cassell & Co.), which grows in size yearly,—*The Civil Service Directory* (Allen & Co.), which undoubtedly meets a want, but would bear considerable im-

provement, the "Record of Services" being conspicuously incomplete,—Mr. Shirley Hibberd's perennial *The Garden Oracle* ("Gardeners' Magazine" Office),—and the *Era Almanack*, in which, as usual, Mr. Ledger provides a variety of interesting matter.

WE have received the reports of the Free Libraries at Halifax, Manchester (which has acquired the collection of the late Mr. Bailey), Newcastle-upon-Tyne, Swansea, and Watford. All of them speak of continued prosperity, with the exception of Swansea, where the lending library seems to be indifferently maintained, and consequently not so much used by the public as was expected. The third part of Mr. Pink's *Catalogue of the Books in the Reference Department of the Cambridge Free Library* has reached us.

MESSRS. EYRE & SPOTTISWOODE have issued a new large-type edition of their Variorum Bible. In this handsome volume the poetical books have been printed in paragraphs, the critical annotations have been brought up to date, and the explanatory notes have been enlarged.

WE have on our table *A Month in Palestine*, by Countess Cowper (J. Bumpus),—*Political History since 1815*, by C. H. Levermore and D. R. Dewey (Boston, U.S., Schofield),—*Elementary Mathematical Tables*, by A. Macfarlane (Ginn & Co.),—*Miscellanies*, by F. W. Newman, Vol. III. (Kegan Paul),—*Whist with and without Perception*, by "B. W. D." and "Cavendish" (De La Rue & Co.),—*Our College Theatricals*, by L. Croft (Biggs & Debenham),—*How Men Propose*, collected by A. Stevens (Fisher Unwin),—*Follow the Right*, by G. E. Wyatt (Nelson & Sons),—*The Child of the Caravan; or, the Boy Musician*, by E. M. Green (Griffith & Farran),—*Mr. Orde's Grandchildren*, by C. S. Lowndes (Nisbet),—*Holiday Sporting Stories*, by F. Mason (Trischler & Co.),—*Girls of To-day*, by A. T. Pask ("Judy" Office),—*The Children's Treasury* (Nelson & Sons),—*Holy Gladness*, words by E. Oxenford, music by Sir John Stainer (Griffith & Farran),—*The Church Monthly*, volume for 1889 ("Church Monthly" Office),—*The Kingdom of God*, by A. B. Bruce (Edinburgh, Clark),—*The Church in Modern Society*, by J. H. Ward (Boston, U.S., Houghton),—*Histoire des Institutions Politiques et Administratives de la France*, by P. Viollet, Vol. I. (Paris, Larose & Forcel),—and *Les Contes d'Animaux dans les Romans du Renard*, by H. Carnoy (Paris, Maisonneuve). Among New Editions we have *Cyclopædia of Education*, edited by A. E. Fletcher (Sonnenschein),—*An Elementary History of Art Painting*, by N. D'Anvers, revised by F. Cundall (Low),—*List of Bibliographical Works in the Reading Room of the British Museum* (Trustees of the British Museum),—and *Wives and Daughters*, by Mrs. Gaskell (Smith, Elder & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Brace's (C. L.) *The Unknown God*, 8vo. 12/6 cl.
Duffield's (S. W.) *The Latin Hymn Writers and their Hymns*, 8vo. 12/6 cl.
Rodwell's (Rev. W. M.) *The Mosaic Sacrifices in Leviticus* i-viii, imp. 16mo. 3/6 cl.
Somerville's (Rev. A. N.) *Precious Seed sown in Many Lands*, Sermons, cr. 8vo. 5/6 cl.
Tait's (Very Rev. A.) *High Days of the Christian Year*, 10/6 cl.
Law.
Stringer's (F. A.) *Oaths and Affirmations in Great Britain and Ireland*, cr. 8vo. 3/6 cl.
Poetry and the Drama.
Griffith's (L. M.) *Evenings with Shakespeare, a Handbook to the Study of his Works*, sm. 4to. 15/6 cl.
Gurney's (A.) *Voices from the Holy Sepulchre, and other Poems*, cr. 8vo. 5/6 cl.
Walters's (J. C.) *In Tennyson Land*, 8vo. 5/6 cl.

History and Biography.

- Correspondence of Princess Lieven and Earl Grey, edited and translated by G. Le Strange, 2 vols. 8vo. 30/6 cl.
Freytag's (G.) *The Crown Prince and the German Imperial Crown*, Reminiscences, trans. by G. Duncan, 4/6 cl.
Jackson's (Lady) *The First of the Bourbons*, 1589-1595, 2 vols. cr. 8vo. 24/6 cl.
Kitchen's (G. W.) *Winchester*, cr. 8vo. 3/6 (Historic Towns).
McCray's (F. T.) *The Life Work of the Author of 'Uncle Tom's Cabin'*, imp. 16mo. 8/6 cl.

- Pitt (W.), a Biography, by E. Walford, 12mo. 5/6 cl.
Smith's (H.) *A Century of American Literature*, cr. 8vo. 6/6 cl.
Stubbs's (J. W.) *History of the University of Dublin*, 12/6 cl.

Geography and Travel.

- Edwardes's (C.) *Sardinia and the Sardes*, 8vo. 14/6 cl.

Philology.

- Century Dictionary (The), Vol. 1, folio. 42/6 cl.
Kinloch's (A.) *Russian Conversational Grammar*, cr. 8vo. 9/6 cl.
Schiller's Wilhelm Tell, edited, &c., by K. Breul, 12mo. 2/6 cl.

Science.

- Kühne's (Dr. H.) *Practical Guide to the Demonstration of Bacteria in Animal Tissues*, trans. by V. D. Harris, 2/6 cl.

General Literature.

- Andrews's (E. B.) *Institutes of Economics*, cr. 8vo. 7/6 cl.
Black's (W.) *The New Prince Fortunatus*, 3 vols. cr. 8vo. 31/6 cl.
Eastwood's (F.) *In Satan's Bond, a Story of Love and Crime*, 2 vols. cr. 8vo. 21/6 cl.
Ebers's (G.) *Joshua, a Story of Biblical Life*, translated by C. M. Bell, roy. 16mo. 5/6 cl.
Fothergill's (J.) *A March in the Ranks*, 3 vols. cr. 8vo. 31/6 cl.
Fox's (J. A.) *A Key to the Irish Question*, cr. 8vo. 7/6 cl.
Goodchild's (J. A.) *A Fairy Godfather*, cr. 8vo. 6/6 cl.
Grey's (C.) *Glenathole*, cr. 8vo. 6/6 cl.
Hope's (E.) *William Orleigh*, 3 vols. cr. 8vo. 12/6 cl.
Jonesco's (B. T.) *Only a Singer*, cr. 8vo. 10/6 cl.
Macdonald's (A.) *A Life's Retribution*, cr. 8vo. 6/6 cl.
Payn's (J. A.) *Prince of the Blood*, 12mo. 2/6 bds.
Shaw (G. B.) and others' *Fabian, Essays in Socialism*, 6/6 cl.
Sigerson's (G.) *Political Prisoners at Home and Abroad*, 2/6 cl.
Spender's (Mrs. J. K.) *Kept Secret*, cr. 8vo. 2/6 bds.
Stockton's (F. R.) *The Casting Away of Mrs. Leeks and Mrs. Aleshine and The Duasante*, cr. 8vo. 2/6 bds.
Wilde's (Lady) *Ancient Cures, Charms, and Usages of Ireland*, cr. 8vo. 6/6 cl.
Wood's (Mrs. H.) *Bessy Rane*, cheap edition, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

- Göttsching (J.) *Apollonius v. Tyana*, 2m.
Riehm (E.) *Einleitung in das Alte Testament*, Parts 2-6, 1m. 50.
Roskovany (A. de) *Supplementa ad Collectiones Literature de Matrimonio*, Vols. 5 and 6, 23m.
Schriften d. Institutum Judaicum in Berlin, No. 7, 1m. 50.

Law.

- Lyon-Caen (Ch.) et Delalain (P.) *Lois sur la Propriété Littéraire et Artistique*, 2 vols. 20fr.

Fine Art and Archaeology.

- Rosenberg (M.) *Der Goldschmiede Markzeichen*, 22m.
Schuchardt (C.) *Schliemann's Ausgrabungen im Lichte der heutigen Wissenschaft dargestellt*, 8m.

History and Biography.

- Duc d'Orléans: *Récits de Campagne, 1833-41*, publiés par ses Fils, 3fr. 50.
Mémoires du Baron Haussmann, Vols. 1 and 2, 15fr.
Plew (J.) *Quellenuntersuchungen zur Geschichte d. Kaisers Hadrian*, 5m.

Geography and Travel.

- Levasseur (E.) *Le Brésil*, 25fr.

Philology.

- Plutarchi Chæronensis *Moralia*, rec. G. N. Bernadakis, Vol. 2, 3m.
Pollionis (C. Asini) de Bello Africo *Commentarius*, rec. E. Wülfelin et A. Miodonski, 6m. 80.
Prager Philologische Studien, Part 2, 1m. 20.

Science.

- Brialmont (A. H.) *Les Régions Fortifiées*, 28fr.

General Literature.

- Delpit (A.) *Comme dans la Vie*, 3fr. 50.
Gréville (H.) *Un Mystère*, 3fr. 50.
Guillot (A.) *Les Prisons de Paris*, 7fr. 50.
Mael (P.) *Sauveteur*, 3fr. 50.
Maizeroy (R.) *La Peau*, 3fr. 50.
Richepin (J.) *Le Cadet*, 3fr. 50.

INTERNATIONAL COPYRIGHT.

294, City Road, Jan. 14, 1890.

IN reference to Mr. Hiatt's note on p. 49 of last week's *Athenæum*, will you allow me to point out to British authors and owners of copyright that it rests with them to protect their own interests against the sale of pirated editions of their works in Italy, or in any other country that has become a party to the International Copyright Union. Under Article 2 of the Berne Convention they are entitled to the same rights which the law of any of the countries in the Union grants to natives.

In Italy piracy is punishable by fine, not exceeding 5,000 fr., and confiscation of all pirated copies or editions, together with the plates, if any, connected therewith; and the court also has the power of awarding damages to the author or his representatives. The steps necessary to ensure this protection are to make good their title to the work by registering it at Stationers' Hall, and then to instruct their lawyer, Italian or English, to move the Italian courts to seize the copies and fine the vendors. Registration in any other country than the country of origin is now unnecessary.

I cannot help thinking that if the Italian vendors of pirated editions once realized that

English copyright owners were determined to protect their own property, this illegal traffic would soon cease.
F. R. DALDY,
Hon. Secretary to the Copyright Association.

SURNAMES ENDING IN "S."

12, Portland Place, West Kensington, Jan. 11, 1890.

I HAVE waited to see if any of your correspondents would draw attention to the Welsh practice as regards surnames in confirmation of Mr. Rye's conjecture. As no one has done so, perhaps you would allow me to say a few words on the point. It is well known that surnames, in the modern acceptation of the term, are of very recent introduction into the Principality. Broadly speaking, they have been formed from a limited number of Christian names, and that in two ways. Taking the names that first occur to me as being the commonest (and omitting such as end in *s*, as Thomas or Rees), from David, Evan, Griffith, Henry, Harry, Howell, Hugh, Owen, Richard, and Robin, we have Bevan, Penry, Parry, Powell, Pugh, Bowen, Pritchard, Probyn, Propert, &c., by the side of Davies, Evans, Griffiths, Harries, Howells, Hughes, Owens, Richards, Roberts, Robins, &c. The prefix *b* or *p* is for *ab* or *ap*, and means *son*. Where that prefix is found, the suffix *s* is usually omitted, while the series of names that have the *s* omit the prefix—evidently from a more or less conscious feeling of the equivalence of the two forms. That the attached *s* is due to English influences is susceptible of easy proof. Thus a farmer known among his neighbours as Dafydd Sion Harry, that is David (the son of) John (the son of) Harry, would have his name entered on a rate-book or register as David Jones or David Harries.
J. P. OWEN.

THE BOOK SALES OF 1889.

If the record of a blunder—a bookseller's blunder—in last week's issue ('The Book Sales of 1889') be allowed to pass without explanation, collectors of bibliographical trifles may, under certain contingencies, hereafter consider themselves entitled to nurse a grievance against the *Athenæum* for which its editor is in no way responsible. We are told that in the Mansfield-Mackenzie sale, held at Sotheby's in March last, a copy of Charles Lamb's charming fairy tale, 'Prince Dorus,' dated 1818, brought 45*l*. Being the second edition, a sovereign should have sufficed. It has been pointed out by myself and others, in your columns and elsewhere, that the original edition of this rare little book is dated 1811; but neither the second-hand bookseller who bought the Mackenzie copy nor those who bid against him seem to follow Capt. Cuttle's golden advice.
ANDREW W. TIER.

THE LONDON UNIVERSITY AND THE ROYAL COMMISSION.

THAT the London University, notwithstanding the rapidly increasing number of its graduates and the professional or political repute which some of its members have gained, is by no means what a university bearing the name of the greatest city in the world should be, is a question concerning which the public appears to have formed a definite opinion. But when it was known that a Royal Commission had been appointed to inquire whether the existing university should be modified or a new university created, the hope was naturally entertained that there would be an exhaustive inquiry into the present condition and the past history of the university, and especially into those particulars in which there is generally supposed to have been imperfect success, if not total failure. And it was to be expected that the results of such an inquiry would form the basis of a well-ordered scheme of reform or reconstruction. But these hopes have not been realized. The questions submitted to the Commissioners were too complicated to be adequately dealt with in nine days;

and the changes suggested in the report are as unpractical as they would be found to be useless and mischievous if the attempt should ever be made to remodel the university in accordance with the Commissioners' suggestions.

To show how inadequately, not to say perfunctorily, the Commissioners have discharged their duties is an easy task. One of the worst faults in the present constitution of the university, and that which, perhaps more than anything else, has prevented gradual and useful constitutional reform, is the life-tenure of office by the members of the Senate, who form practically the governing body of the university. Yet the Commissioners have failed to acquaint themselves with the fact of this life-tenure. They speak (clause 28) of its being desirable that the changes they suggest should "not be postponed till the respective terms of office of the existing members of the Senate would, under its present constitution, have expired." This alone might suffice. But to give one other example. The three partially dissentient Commissioners, Sir William Thomson, Prof. Stokes, and Mr. Weldon, while expressing a just scepticism as to the possibility of carrying out effectually the scheme to which their signatures had been appended, state that "the London University has long since ceased to be in any sense a teaching university, and has become merely an examining board." The fact is, that if the London University ever was "a teaching university," it still is such in relation to the medical degrees, which can be attained only by the students of certain prescribed institutions. This important difference between the medical degrees and those in Arts, Science, and Laws places a serious difficulty in the way of reforming or reconstructing the university in accordance with any simple and comprehensive scheme. Perhaps it may involve eventually the distinct organization of the medical faculty.

Of the scheme of reform put forth by the Commissioners, or rather, perhaps, of that on which it was based, and with which it in the main agrees, the Home Secretary is reported to have said recently that to him it had about it an air of unreality. Certainly the Commissioners display a disregard of facts nearly as sublime as that which of old characterized the architects of Nephelococcygia. Including the year 1889, the number of graduates in Arts (B.A.) since the foundation of the university is 3,845, while in Medicine (M.B.) the number is 1,304, in Science (B.Sc.) 648, and in Laws (LL.B.) 470. Thus the number of graduates in Arts very far exceeds that of the graduates in all the other faculties collectively. And this disparity shows no tendency to diminish. The respective numbers for 1889 are—B.A., 238; M.B., 64; B.Sc., 60; and LL.B., 17; the number of graduates in Arts this year being thus not very far from double that of the graduates in Laws, Medicine, and Science together. Seeing, however, that the university, in accordance with its charter, was especially designed to promote liberal culture, this disparity should occasion neither surprise nor regret. But when the Commissioners propose that Faculties of Arts, Laws, Science, and Medicine should be created with equal powers and equal representation on the Senate, it is scarcely possible to characterize the proposal as other than monstrous and absurd. Law and Medicine are, in fact, already represented on the Senate in excessive numerical strength, while the effective representation of literature, learning, and general liberal culture is, to say the least, comparatively scant. This, no doubt, arises from the Senate being in great measure a committee of "grantees"—to use a term employed by Mr. Goldwin Smith with regard to reform at Oxford; and such a committee naturally has faults which have been animadverted upon again and again. A committee consisting mainly of "grantees," lawyers, physicians, and surgeons—and such the Senate would doubtless remain under the Commissioners' scheme—can

scarcely be expected to have either the inclination or the ability to deal with many important academical questions. To give a single illustration. Some five-and-twenty years ago the present writer, conversing with the late Chairman of Convocation, Dr. Storror, spoke of the so-called "Scriptural Examinations" as not well suited to promote Semitic and Biblical scholarship. The reply was to the effect that there was no one on the Senate qualified to deal with the matter. Unsuitable and antiquated regulations continue in force to this day. It is probably still true that there is no one on the Senate qualified to deal with them.

Another important particular in which the Commissioners have shown a disregard of facts has already called forth a strong protest from the provincial colleges (see Prof. Hillhouse's communication to the *Athenæum*, Nov. 2, 1889). This is the proposal to place these colleges outside the university, and to confer extraordinary privileges and powers on University College and King's College, London. The Commissioners are, apparently, not aware that the proportion of graduates from the two London colleges has become comparatively insignificant. At the recent B.A. examination the proportion of graduates coming from these colleges was but 1 in 17 of the total, King's contributing, in fact, only 2 out of 238 successful candidates. The Welsh colleges alone had nearly double the number of B.A.s which came from University and King's together. Probably enough the London colleges have been seriously affected by the changes made at Oxford and Cambridge, and by the establishment of the provincial university colleges. But surely it is not impossible for them so to modify their arrangements as to hold their own in the competition without endangering what has hitherto been the unique distinction of the London University, the comparative difficulty, and the consequent value, of its pass-degrees. To exempt their students from the matriculation and intermediate examinations (as proposed) on the presentation of certain certificates could scarcely fail to result in a diminution of continuous study and an increase of cramming and "correspondence tuition" just previous to the candidature for the degree. Thirty years ago Mr. Grote and his colleagues on the Senate dispensed with the college certificate as a necessary qualification for the B.A. degree, alleging as a reason the lax manner in which such certificates had been given. There is no reason whatever to believe that certificates would be given now with less laxity.

It came out in the evidence before the Commission, and, indeed, was tolerably well known previously, that it was the intention of the founders of the London University to give it eventually a constitution analogous to those of the universities of Oxford and Cambridge. No doubt difference of circumstances would require some difference of detail; but it is in this direction alone that useful reform is likely to be carried out. There would be no necessity for cutting off the provincial colleges. Such is now the facility of communication that representatives of institutions in Bangor, or Manchester, or Bristol could easily from time to time attend meetings of Congregation in London. The reproach of being, in any respect, "a mere examining board," would thus be wiped out, and the London University might begin to discharge what are really the highest functions of a university, the encouragement of continuous study and research, and the enlargement of the boundaries of knowledge.
T.

P.S.—A scheme differing to some extent from that of the Commissioners has been issued by the Senate. This scheme is, however, in the main open to the same objections as those indicated above, together with others resulting from the changes made. But the scheme is for the present merely provisional.

THE HOSPITALERS IN ENGLAND.

IF "Cecil Torr" happens to be ignorant of the past history of the Order of St. John in England, and of its quiet and unobtrusive works of charity, about which I write in the current number of the *Newbery House Magazine*, I venture to think that he might do better by applying to the Secretary General of the Order of St. John (Sir E. Lechmere, Bart.), at St. John's Gate, for a small pamphlet, which will enlighten his darkness, than by proclaiming his ignorance in the columns of the *Athenæum*. For myself, I have been a member of the Order for some thirty years; it was at meetings of its members that the Red Cross Society's work and the St. John Ambulance work were first inaugurated; and the charter granted to us in 1888 did not make us more an Order than we were before, though the Queen and the Prince of Wales then put their seals of approval to our work—the one becoming our Head and the other being installed as our Grand Prior. Her Majesty and the Prince would not have done this if they had not been convinced that we are what we claim to be, the representatives of those who, five or six centuries ago, in various ways assisted the cause of Christendom. I am aware that a few Roman Catholics sneer at us because we are Catholic, i.e. cosmopolitan, in our charities, and not Roman Catholic; but, as English citizens, we regard the Queen as the sole fountain of honour in *Angliā*; and if she not only places the stamp of her approval on us and on our works, but allows her children and grandchildren to join our ranks, we can well afford to exist without the countenance or patronage of Mr. Cecil Torr.

THE WRITER OF THE ARTICLE ON THE ORDER OF ST. JOHN IN 'NEWBERY HOUSE MAGAZINE.'

DR. VON DÖLLINGER.

IN Dr. von Döllinger Christendom has lost its most learned ecclesiastic—perhaps its most learned man. There are, of course, many men living who excelled him in special departments of knowledge; but it may be doubted if he has left behind him a single person who can match him in the extent, variety, and accuracy of his learning. In the field of ecclesiastical history he had not a rival. A few men might be named who possibly surpassed him in minute knowledge of particular periods or local episodes: Dr. Newman in the preludes, development, and ramifications of Arianism and kindred heresies; Dr. Hefele in acquaintance with the history and correlations of the early councils; Lightfoot in mastery of the Ignatian controversy; Dr. Stubbs in the parts played respectively by the civil and ecclesiastical powers in the growth of the British Constitution; Schulte in familiarity with all the principles and details of canon law. But none of his contemporaries equalled him in the wide sweep of his knowledge, while in certain departments of history—the development of the Papacy for example—his erudition was confessedly unique. That branch of ecclesiastical history had been one of his favourite studies for many years, but he began a fresh and special study of it at the time of the Vatican Council, and it is to be hoped that the enormous mass of materials which he collected during that period is left in such shape that one or more of his eminent disciples will be able to prepare it for publication. It would be a monumental, perhaps an epoch-making work. It was certainly Dr. von Döllinger's own belief that the vast amount of new evidence which he had accumulated would completely undermine the historic basis of the Papacy.

But while thus following with enthusiasm the labyrinthine clues of mediæval history, he made excursions, by way of pastime, into various fields of learning, and produced from time to time works any one of which would have made the reputation of any ordinary man. His nature was wonderfully sympathetic, and he

held the oppression and persecution of the weak by the strong in special abhorrence. Thus his early study of Islam led him to espouse eagerly the cause of the oppressed Christians in the European provinces of Turkey in the struggle of 1875-8. But there was nothing sectarian in his sympathy. He hated persecution, by whomsoever inflicted and whoever might chance to be its victims, and he justly hated it all the more when the persecutors were professing Christians. He opposed, therefore, with voice and pen the recent attempt made in Germany to revive the persecution of the Jews, and one of his last publications was a powerful and pathetic account of the wrongs which the Jews in Europe have at various times endured at the hands of Christians.

Döllinger was born in Bamberg, a picturesque town which, with its double-apsed cathedral, always retained a strong hold on his affections. He was born in February, 1799, and was thus at the time of his death within a month of his ninety-first year. Yet his great age had dimmed but slightly the brightness of his powerful intellect; and his magnificent physique, humanly speaking and barring external attack, gave promise of enduring for years to come. To the last he kept up his habit of walking two or three hours every day; and to be his companion in those walks was a rare privilege. He delighted to pour out his immense stores of knowledge on a vast variety of subjects, standing still occasionally, if the topic of conversation chanced to be a matter of controversy, to emphasize his argument. He was a charming talker, full of anecdote and humour, and thoroughly enjoying a hearty laugh. He once told the present writer, with keen zest, an amusing story of the Archbishop of Munich, who subsequently excommunicated him. When it was announced to the archbishop that he was to receive the archiepiscopal pall forthwith, his Grace betook himself to serious religious preparation for the great honour. The tradition is—a tradition in which the archbishop devoutly believed—that this pall is woven by the pure hands of nuns in a Roman convent from wool shorn off the backs of sacred lambs kept for that very purpose, and is then dispatched to the honoured recipient by a special messenger from the Vatican. The archbishop accordingly set apart some days for religious seclusion and meditation, and on the appointed day waited in a proper frame of mind for the messenger from the Vatican with the pall and the Papal benediction. Presently there was a ring at the bell, and the servant announced the advent of the bearer of the pall. Into the archbishop's presence there was speedily ushered a Munich Jewish banker, who at once opened a bag and pulled out the pall, which he handed to the archbishop together with a bill for 200l. The archbishop himself told the story to Döllinger, and gave a pathetic description of the sudden collapse of his holy meditations. But what struck Döllinger was the humour of the thing, and he laughed heartily over his recollection of it. In the course of his walks he sometimes met a file of Seminarists accompanied by one or two priests. When they met him they stood still in single file on one side of the road, and with bare and bent heads saluted him reverently as he passed. His companion on one of these occasions remarked: "That is very strange. They ought all to have turned another way and spat as you, an excommunicated ecclesiastic, passed them." "Oh! they are all sorry for what has happened," he replied. "I believe that if I presented myself at any church in Munich to receive the sacrament, it would be given to me. The priest would conveniently not know me. Besides," he added, with a merry twinkle in his eye, "excommunicated though I am, I still possess a good deal of ecclesiastical patronage." For the King and Government of Bavaria took no notice of the Papal excommunication, and Dr. von Döllinger retained all the offices which he had previously held, including the deanery of

the Chapels Royal. An instance of his mental and bodily vigour may here be mentioned in connexion with the two Bonn conferences which he assembled with a view to bring about an understanding on disputed points between Roman Catholic, Oriental, and Anglican churchmen. At the Conference of 1875, Dr. von Döllinger, then in his seventy-sixth year, made a speech of five hours' duration, in which he gave a masterly review of the whole subject. It would have been a wonderful intellectual and physical *tour de force* for any man; it was a marvellous exhibition on the part of a man of Döllinger's years. He never hesitated, never used a note, and never leant for support on anything all the time that he was delighting an audience of English, American, German, French, Italian, Russian, Greek, and Armenian ecclesiastics and laymen. He was very fond of bodily exercise, and never gave up his habit of having a good swim daily in the Tegernsee during the weeks he spent there in the autumn of each year with his friend and former pupil, Lord Acton.

The main points in Dr. von Döllinger's public life are too well known to require any detailed notice here. His university career was a distinguished one, and he was barely out of his teens when he became a professor. His literary activity was extraordinary, both in its intensity and in the variety of the subjects which occupied his mind and employed his pen. His mind was one of singular independence, and his master passion was unwavering loyalty to the truth, be the consequences to himself or his cause what they might. This fearless love of truth brought him very early under the suspicion of the Vatican. He used himself to tell a story in illustration of this. When a Roman Catholic is admitted to a private audience of the Pope, it is part of the ceremonial that he should prostrate himself a certain number of times between the door of the reception room and Papal chair. When Döllinger had his first interview with the late Pope he noticed that the Holy Father watched keenly to see whether the great German professor would go through the stated number of prostrations. But Döllinger omitted no part of the ceremonial, for he troubled himself exceedingly little, one way or the other, about the visible pageantry of rank and power provided that he approved of the substance.

It is, of course, known to everybody that Döllinger was the very soul of the opposition to Papal Infallibility in the Vatican Council and afterwards. His was the brain that organized the opposition, and supplied, for the most part, the intellectual ammunition which riddled the cause of Infallibility into shreds unless the appeal to history was altogether abandoned. It was one of the many examples of his intimate knowledge of the secret springs and counsels of foreign Governments, and of the Vatican in particular, that he knew, months before any one suspected it, that the main purpose of the wire-pullers of the Vatican Council was to spring the dogma of Infallibility on the world by a sudden movement. He sounded the alarm in that series of powerful articles (inspired by him) which appeared in the *Augsburg Gazette*, and were afterwards published in collected form in the famous volume which appeared under the designation of "Janus." The German bishops were all opposed to any attempt to impose Papal Infallibility as a dogma, and were incredulous as to any attempt being made in the Council in that direction. The Archbishop of Munich assured him at the railway station, when Döllinger went to see him off to Rome, that there was no likelihood of the dogma being seriously proposed. "But if it should be proposed," added the archbishop, "you may rely on my opposing it." He did take the side of the minority in the Council which opposed the dogma; but when it was carried by the votes of the majority, the archbishop was among the first to yield; and, not satisfied with that, he proceeded—much against his will,

it is true—to excommunicate Dr. Dollinger for not following his own example. Dollinger was under no illusion as to the result. He said to a friend at the time: "The bishops of the minority [they numbered more than eighty] must either yield or resign their sees. Look at Hefe [Bishop of Rottenburg]. His Quinquennial Faculties* have expired, and at this moment there are nineteen couples of rank in his diocese who cannot get married because he cannot give the necessary dispensations." The event proved that he was right. Hefe and all the rest of the protesting bishops yielded one by one.

Who can tell what might have been the consequence of their perseverance in opposition? Cardinal Newman has declared in his 'Letter to the Duke of Norfolk' that if the minority had held out he would not have considered the decree of Infallibility binding on his conscience. When the present Pope succeeded Pío Nono he sent an envoy from the Vatican to Dr. Dollinger with the message: "Come back to us, *perchè c'è un altro Papa*." "Yes," answered Dollinger, "but the same Papacy." Some years before this he had said to the present writer that a new Pope, however well intentioned, could do next to nothing. "The Papacy," he said, "is the growth of centuries, and it will take generations to destroy it." With the Vatican decrees he rejected from the domain of necessary faith both the dogma of the Immaculate Conception and the decrees of Trent, and took his stand on the dogmas accepted by undivided Christendom.

Most of the obituary notices of him have spoken of his "separation" from the Church of Rome. That is an expression which he always repudiated. He did so once in a letter to the writer of this article. "You know," he said, "that an unjust excommunication is quite invalid. I am consequently still in the communion of the Church of Rome, though I think it right to obey the sentence of excommunication, utterly invalid as I deem it." And in his mind the Old Catholic movement aimed at supplying the ordinances of the Church to those who were unjustly deprived of them, and also at working as a leaven of reform within the bosom of the Roman Church rather than as a rival and aggressive communion. He attributed the comparatively small impression made in Germany by the Old Catholic movement to Bismarck's ill-advised Falk Laws. By accepting and proclaiming as an article of necessary faith a decree which the bishops of the minority had denounced as an historic falsehood the bishops, Dollinger said, had lost caste in Germany. But Bismarck, by his persecution of them, had enabled them to show dignity and heroism in suffering, and this had largely rehabilitated them in the eyes of the German people.

Much more might be said if space permitted. All that has been attempted here is to give our readers some of the salient features of the character of one of the most remarkable and influential, and also one of the most lovable, men of the nineteenth century. He was a great politician as well as a great ecclesiastic, and held confidential relations with most of the leading statesmen of our time.

THE ORIENTAL CONGRESS.

A MEETING of English representatives of the International Assembly of Orientalists, consisting of 157 signatories of the circular which we published in our issue of the 14th ult., was held on Wednesday. The resolutions which we published last week were all accepted by the meeting. Subjects for discussion and proposals were suggested by Profs. Montet, Kaulen, de Harlez, Robiou, Van den Gheyn, Houdas, and others,

* I.e., faculties granted every five years to every bishop in the Roman communion. Unless these faculties are renewed on their quinquennial expiration the bishop's hands are tied, and he cannot carry on the ordinary administration of his diocese. It is an admirable system for keeping the bishops in complete subjection to the Pope.

which will be duly circulated among the signatory members. Offers of prizes were also received. The following scholars (subject to their consent to act and with power to add to their number) were accepted as delegates or members of the committees of delegates for the following countries in order to receive adhesions to the Congress, and to suggest subjects for research and discussion: for Germany, Profs. Abel, Kielhorn, Kaulen, Spiegel, Wilhelm, and Drs. von Bilguer and Rafter; for Austria, Profs. Grünert and Steininger, and Mr. Glaser; for Belgium, Profs. de Harlez, Michel, Van den Gheyn; for Denmark, Prof. Fausbøll, Dr. d'Irgensberg, Jensen, Aderssen; for Spain, Prof. D. Delfin Donadieu, Dr. G. C. Naranyo de Palmas; for the United States of America, Profs. Lanman, T. Chase, Gottheil, Hatfield, Platner; for Holland, Prof. G. Schlegel, M. J. Meyer, and Dr. van Logherm; for Italy, Profs. Gorresio, Severini, Turrini, Grossi, Puini, Cora, and M. R. Bonghi; for Portugal, Prof. G. de Vasconcellos-Abreu and G. Vianna; for Russia, Prof. Tsagarelli, Chwolson, Gottwaldt (Finland being represented by Prof. O. Donner and Dr. J. N. Reuter; and Poland by Dr. Karłowicz); Roumania, Prof. Hazdeu; Sweden, Prof. Skarstedt and Rector Malmström; Switzerland, Profs. Montet and Baumgartner; Greece, Dr. D. Melessinos. The English organizing committee, we believe, is to be composed of Prof. Sayce, Dr. Leitner, Prof. Douglas, Dr. Ginsburg, Dr. Bellew, Mr. Hewitt, and Dr. Bullinger; the *comité de réception* of Sir A. C. Lyall, Sir G. Birdwood, Sir L. Griffin, Sir R. Meade, Prof. Douglas, Dr. Leitner, Dr. Ginsburg, Dr. Badenoch, and Mr. J. Macdonald. The general meetings of members have been fixed to be held once in every three months. Prof. Douglas will specially conduct the correspondence with China and Japan; Dr. Ginsburg with Russia, Germany, and Austria; Dr. Leitner with France, Hungary, Turkey, and India (with the exception of the North-West Provinces, which have been taken charge of by Mr. W. Irvine); Prof. Salmoné and the Rev. Dr. A. Tien with Syria and Egypt; Dr. Phéné with the United States; Mr. Macdonald with Australia; Dr. R. G. Badenoch with Scotland; and Mr. F. W. Percival with, we believe, Belgium, Spain, and Portugal; whilst the general business for the forthcoming Congress will continue to be done by Dr. Ginsburg, Prof. Douglas, and Dr. Leitner in England, and by Prof. Maspero, the Marquis de Croizier, and M. Madier de Montjau in France.

Literary Gossip.

THE original autograph MSS. of the first canto of Sir Walter Scott's 'Lay of the Last Minstrel' and the whole of Tom Moore's 'Lalla Rookh' will be sold by Messrs. Sotheby, Wilkinson & Hodge next month. In the same sale will also be included Sir John Franklin's autograph diary, written during 1831, while travelling in Malta and the Ionian Islands; several characteristic letters of Dickens; one of Sir W. Scott; a short note written by Nelson not long after he had lost his right arm; a portrait in water colours of an Oriental, drawn and signed by Thackeray; and, on an octavo sheet of note-paper in Lord Tennyson's autograph, the songs inserted in 'The Princess.' This manuscript varies in several verses from the printed edition. Included in the sale are two valuable illuminated English manuscripts from Bere Court, one the second portion of Wiclif's version of the Bible, and the other a Book of Hours.

THE electric light, which has recently been introduced in the Public Record Office, is now in working order. The public search rooms and corridors are lighted by one hun-

dred and ten incandescent lamps, of which thirty are employed in the Literary Search Room. Different opinions will probably always prevail as to the advantage and safety of this light for purely manuscript researches; but in the present case, though the lamps are hung too low, it is at least the best of its kind obtainable.

A CHARMING instance of Mr. Browning's kindness of heart has recently come to our notice. A young girl was set as a school task to write an explanation of 'Prospice.' Not satisfied with her essay, she ventured to send it to Mr. Browning, to whom she was an entire stranger, and he took the trouble to make sundry corrections and additions, winding up with—"There, my dear young lady, I have done the little that was necessary, and hope it may suffice.—Affectionately yours, Robert Browning."

MRS. F. ST. JOHN THACKERAY, late one of the classical masters at Eton, is busy on a work having for its object to familiarize English readers with the writings of the early Christian poet Prudentius, about whom, if we remember rightly, he contributed an article lately to *Macmillan's Magazine*.

MR. LOWELL, who is now living at his old home in Cambridge, Massachusetts, is busy with his book on Hawthorne.

MRS. LONGMAN, the widow of the late Mr. Thomas Longman, died at her house, 19, Stanhope Gardens, on Monday last, in her seventy-fifth year. Mrs. Longman was the last surviving member of the famous generation of the house that published for Scott, Southey, Coleridge, Moore, Campbell, Sydney Smith, Mackintosh, and Macaulay. The deceased lady took a keen interest in all the great literary projects with which her husband was connected, and enjoyed the friendship of many eminent men of a bygone generation. Mrs. Longman's two sons, Mr. T. Norton Longman and Mr. George H. Longman, are partners in the firm.

MESSRS. WARD & DOWNY will publish shortly a new novel by Mrs. Macquoid, in two volumes, called 'Cosette,' which is appearing in *East and West*.

MR. LEADMAN, F.S.A., of Boroughbridge, Yorkshire, would be very glad if any reader who possesses any family tradition connected with the battle of Marston Moor would kindly send it to him. Mr. Leadman has all but finished his account of the battle. He has overhauled seventy-two authorities, and had transcripts made of every newspaper or broadside still extant which was printed in July, 1644.

THE Rev. Wm. Graham F. Pigott is printing the parish registers of Abington Pigotts, co. Cambridge. The work will be issued by Messrs. Goose, of Norwich, in small quarto. A volume containing a reprint of the 'Market Harborough Parish Records,' from the end of the twelfth century to the year 1530, is being edited by Rev. J. E. Stocks, and will be issued shortly, under the sanction of the trustees, by Mr. Elliot Stock.

WE are sorry to hear of the death of Dr. Littledale, the most learned theologian that the Ritualists could boast of. He had read widely, he possessed a singularly retentive memory, and his dialectical skill was considerable—so was his pugnacity, at least in

his earlier days, and he was rarely vanquished in the controversies in which he delighted to engage. His publications were very numerous, perhaps too numerous, for he has not left behind him any one work quite worthy of his knowledge and ability.

THE lives of Giuseppe Martinengro, Nino Bixio, the Cairolis, and other makers of "New Italy," will be included in a work entitled 'Italian Characters in the Epoch of the Unification,' from the hands of the Countess Martinengro Cesaresco, which is to be published in England by Mr. Fisher Unwin, and at Milan by the Fratelli Tréves.

ARRANGEMENTS have been made with Mr. W. Clark Russell and Mr. W. Westall to write novels for *Lippincott's Magazine* for early dates.

MR. W. HEINEMANN is going to issue early in February four stories by Vernon Lee, under the title of 'Hauntings: Fantastic Stories'; a new novel by Mr. F. W. Robinson, 'A Very Strange Family'; and a story by Mrs. Elizabeth Stuart Phelps, entitled 'Come Forth!' the scene of which is laid in Judea in the time of Christ.

THE 'Metropolitan Year-Book for 1890' is now nearly completed, and will be published in a few days by Messrs. Cassell & Co. This year's issue will be considerably enlarged. Special attention has been devoted to the municipal portion, which will be greatly extended, whilst the commercial and social sections have also been largely developed, and many new features added.

WE regret to hear of the death, in his sixty-sixth year, of Mr. Patrick Cumin, C.B., on Saturday last. Mr. Cumin's health had been failing for some time. He was called to the Bar in 1855, but had little practice, though he edited *Gaius* and translated the *Twelve Tables*. He was employed on innumerable Education Commissions, and acted as secretary to the Duke of Argyll's Commission on Scotch Education, which resulted in the Education (Scotland) Act of 1872. He was private secretary to Mr. W. E. Forster at the time of the framing of the Act of 1870. After serving as assistant secretary for thirteen years, he succeeded Sir F. Sandford as chief secretary in the Education Department. His experience and sagacity were of great value to his chiefs, who, with all who served under him, deeply lament his loss.

WE are asked to say that Mr. Josiah Gilbert (see *Athen.* No. 3246) is quite right in supposing that the poem called 'Rephan' in Mr. Browning's last volume was suggested by 'How it Strikes a Stranger,' a story by Jane Taylor of Ongar, for whom Mr. Browning entertained a warm admiration. The error of calling her, by a slip of the pen, Jane Taylor of Norwich will be corrected in future editions.

MR. H. H. MARKS, of the London County Council, will preside at the festival of the News-vendors' Benevolent and Provident Institution, to be held at the Hôtel Métropole on Monday, February 17th.

MESSRS. SWAN SONNENSCHNEIN & Co. will publish shortly in their "Half-crown Social and Philosophical Series" 'Socialism in England,' by Mr. Sidney Webb. The account was originally prepared at the re-

quest of the President and Council of the American Economic Association, and published in their series of monographs. It has now been thoroughly revised and brought up to date for publication here.

THE Austrian Government having imposed, since the beginning of the present year, a stamp duty on the weekly papers published in Germany, several publishers have made arrangements for issuing special editions of their periodicals, edited and printed in Austria, in order to evade the additional burden. These Austro-German editions are expected to be adapted to the taste and the wants of the Germans in Austria.

THE first volume of the collection of documents relating to Prince Bismarck's economic policy will shortly be issued. The publication will thus serve as a supplement to the work 'Fürst Bismarck als Volkswirth.'

AT a meeting of the Goethe Gesellschaft recently held at Weimar, Dr. Bellermann, of Berlin, read some remarkable fragments of an unpublished political poem by Schiller, in which the poet first puts the question doubtfully whether the Germans have any reason to be proud of their nationality, whilst the English and the French struggle about the mastery of the world. Finally he answers the question in the affirmative, and prophesies that the German spirit will one day conquer the world, and that the Germans will gain the *Welt-prozeß*.

HERR ANDREAS PERTHES, chief of the well-known publishing firm at Gotla, died the other day at Eisenach, in his seventy-sixth year, after a short illness.

ONE of the few men remaining who could give personal recollections of Goethe, Ch. Schuchardt, the printer, died at Geneva on January 9th. He was a native of Weimar, where he served as printer's apprentice, and used as a boy to carry proofs to the poet. In the year 1848 Schuchardt was involved in the revolutionary turmoil, and fled to Switzerland, where he ultimately became head of the firm which printed the *Journal de Genève* and several of the publications of the many learned societies of French Switzerland. He worked also for not a few houses in Paris.

MR. WILLIAM GEORGE BLACK, author of 'The Law relating to County Councils in Scotland,' is preparing for publication a digest and review of the decisions in Scottish shipping cases. The book will contain a summary of illustrative decisions pronounced during the period treated of in the courts of England and Scotland. Messrs. W. Green & Sons, of Edinburgh, will be the publishers.

THE chief Parliamentary Papers this week are Trade and Navigation, Accounts for December (6d.); and Small Holdings Committee, Index to Report (8d.).

SCIENCE

Kloof and Karroo: Sport, Legend, and Natural History in Cape Colony. By H. A. Bryden. (Longmans & Co.)

THERE is not a dull page in this work, nor need the reader fear that, as is too often the case, "sport" is merely a synonym of

"slaughter." Cape Colony, as the author points out, is an easy-going and non-assertive country, long accustomed to hear of brilliant shooting among big game in the far interior, while its own merits in the matter of sport have been overlooked; for travellers who follow the beaten tracks on their way up country know little of its *kloofs*, or deep ravines, its wild mountains, and its extensive *karroos*, or deserts. Yet, thanks to British preservation, the elephant, buffalo, and koodoo still exist in the Knysna forest and the denser bush-veldt of Cape Colony, though extirpated in the Boer-governed Orange Free State and the Transvaal; while the fauna generally, in spite of woeful diminution since the days of Sparrman, Le Vaillant, Barrow, Burchell, and Cornwallis Harris, still presents great attractions for the sportsman and naturalist; and many quaint customs are to be observed and old legends heard among the primitive up-country Afrikaners.

The Karroo is generally spoken of as a desert because it is parched and seemingly barren during a great part of the year; though even then it produces a dry but nutritious and aromatic herbage, upon which enormous flocks of sheep and goats feed, while cattle and also horses do exceedingly well. When the rains come, "brush and scrub, apparently devoid of life, shoot out a fresh verdure; starry flowers spring in profusion, even before the green leaves appear; fragrant grasses and herbs emerge as if by magic from the soil, and the whole surface of the Karroo appears one immense ocean of dark green."

Remarkable amongst many curious plants is the fingerpoll (*Euphorbia caput-meduse*), "a low growth, not distantly resembling a squabby footstool with fingers standing forth from it." Though so hard as to require cutting up with an axe, yet when thus prepared sheep and goats feed greedily upon it and thrive amazingly; and oxen when used to it do even more credit to its recuperative powers. The air is wonderfully pure on these elevated table-lands, the nights are almost always cool; while for those who can enjoy the perfection of stalking, the neighbouring ranges afford the klipspringer (*Oreotragus saltatrix*), which may be called the chamois of South Africa. At Naroekas Poort Mr. Bryden learned that a troop of true zebras still lingered in the surrounding mountains, and the surprise which he felt at the news was largely shared in England when he subsequently showed in the columns of the *Field* that the news was true, the general impression being that this species was extinct. The photograph which forms the frontispiece to this work, taken from an adult male captured in the year 1887, shows that the true or mountain zebra is thickly barred with black to the hoofs, while its ears are much longer than in the commoner Burchell's zebra, which is an inhabitant of the plains, where it is widely distributed. Examples of both these species may now be seen and compared side by side in the Zoological Society's Gardens. It is, however, sad to learn that a third—the true quagga, with rufous-brown body sparingly striped, and then only to the centre of the barrel—is now absolutely extinct. We do not know of a living example in any menagerie in Europe,

and although there is a stuffed specimen in our Natural History Museum, its condition unfits it for exhibition. The animal to which the name "quagga" is now applied in South Africa is Burchell's zebra. Another South African quadruped that will soon share the fate of the quagga is the white rhinoceros (*R. sinus*), not a single adult specimen of which, we believe, is to be found alive or dead in any collection whatever. That the lions, which in 1653 "appeared as if they would take the fort of Cape Town by storm," should have disappeared from the colony since 1850 is not to be regretted; and the farmers are undoubtedly justified in doing their best to keep down the leopards, which are still common in nearly all the mountainous districts. The baboons, always troublesome to the crops, have of late developed a new propensity:—

"Some years back some one baboon having come across the dead body of a milch goat, discovered and extracted the milk-bag, and like Eve, 'saw that it was good.' His discovery must have been quickly imparted to his fellows, for the Karroo farmers began to find their milch goats ripped up by these brutes solely for the sweet and luscious milk. The baboons, too, becoming accustomed to butchering, presently turned their attention to the flesh, and will now destroy kids—and if they can manage it, goats—for their flesh alone."

As the author remarks, this modern development of a carnivorous habit coincident with the increase of flocks is analogous to that observed in the sheep-killing parrot of New Zealand.

The Boer has shown us that he can fight, and the following, translated from the columns of a Cape paper, *Di Afrikaanse Patriot*, will show that he can also apologize with equal energy. The names are given, but we suppress them:—

"I, the undersigned, —, retract hereby everything I have said against the innocent Mr. —, calling myself an infamous liar, and striking my mouth with the exclamation, 'You mendacious mouth, why do you lie so?' I declare further that I know nothing against the character of Mr. —. I call myself, besides, a genuine liar of the first class. (Signed) —. Witnesses, —, —."

CHEMICAL NOTES.

It is well known that solutions of hydrogen peroxide are especially prone to decompose when alkaline. Tammann has found that this spontaneous decomposition is independent of the amount or nature of the alkali present, and, from this and other results, he considers it highly probable that it is really due to the presence of traces of metallic oxides, such as iron oxide, in the alkali. The decomposition is enormously accelerated by the addition of minute amounts of such oxides to the solution. If the figure deduced from the determination of the freezing-point of its aqueous solution can be depended on, hydrogen peroxide must have a molecular weight corresponding with the formula H_2O_4 .

What would seem to be solid nitrous anhydride has been obtained by first passing a mixture of oxygen with a large excess of nitric oxide into a vessel cooled to -54° by the rapid evaporation of methyl chloride, and then subjecting the blue liquid so obtained to a temperature of about -82° by the use of a mixture of methyl chloride and solid carbonic acid.

The action of fluorine as a mineralizing agent has been widely recognized, but high temperatures have hitherto been considered necessary for its action. Bruhns has now made the important observation that under appropriate con-

ditions this method of synthesizing minerals can be employed at comparatively low temperatures. For instance, by placing ferric hydroxide and ammonium fluoride in a platinum crucible hermetically sealed in a steel case, and heating for ten hours at 250° , crystallized ferric oxide was obtained. Recently precipitated and ignited alumina, when heated with water and a trace of ammonium fluoride for ten hours at 300° , gave crystals of corundum, whilst by similar treatment amorphous silica was converted into quartz crystals.

The alleged decomposition of nickel and cobalt by Krüss and Schmidt (*Athenæum*, February 16th, 1889) still gives rise to considerable controversy. Several other investigators who have repeated the experiments have failed to obtain any evidence of such a decomposition, and consider that impure nickel and cobalt must have been employed, and that the alleged new substance was nothing more than a complex mixture of impurities. To this Krüss and Schmidt have replied, stating that they have repeated their results with different samples of carefully purified nickel, and that they find this purified metal can be resolved into two portions having different atomic weights, the one higher, the other lower, than what has hitherto been accepted as the atomic weight of nickel. They further consider that they have proved that no known element is present that could account for these altered atomic weights.

Rousseau has obtained barium cobaltite by heating to redness in a platinum crucible a mixture of hydrated barium chloride or bromide with finely powdered barium oxide. According to the temperature employed, there are obtained either brilliant, black, hexagonal lamellæ of the salt $BaO, 2CoO_2$, or large, iridescent, black prisms of the normal salt BaO, CoO_2 . Both salts dissolve in hydrochloric acid with evolution of chlorine. From these results it follows that cobalt can form a dioxide of acidic properties.

A new oxide of tin has been obtained by Spring by adding excess of hydrated barium dioxide to a solution of stannous chloride in hydrochloric acid, and dialyzing the turbid liquid so obtained as long as barium chloride passes through the membrane. The residue in the dialyzer yields on evaporation a white mass of the formula $H_2Sn_2O_7$, which must be regarded as a hydrate of perstannic anhydride, SnO_2 .

Keiser has redetermined the atomic weight of palladium, the method used being the estimation of the weight of palladium left on ignition of a known weight of palladiodiammonium chloride. As a mean of nineteen experiments the value 106.35 was obtained; this is practically identical with the results of Berzelius's determination.

GEOGRAPHICAL NOTES.

DR. HANS MEYER is reported to have succeeded in his ascent of the Kilimanjaro, and has already started for the second snow mountain which he intends to attack, namely, the Kenia.

Those among our readers who are interested in the interior parts of the Brazilian province of São Pedro do Rio Grande do Sul will find valuable information in "Ergänzungsheft" No. 96 of *Petermann's Mittheilungen*, the author of which, Herr Max Beschoren, first settled in this province in 1869, and died there in 1887. As a surveyor he gained a thorough knowledge of the whole of the north-western portion of the province. In this posthumous work he describes nine journeys through the province, enlarges on its climate and natural resources, and gives a history of the once flourishing Jesuit missions—the "sette missões"—of which hardly a trace exists at the present day. The map is on a large scale and valuable.

Dr. L. Wolf, the eminent German traveller, is reported to have died of fever on June 26th last, whilst travelling in the interior of Togo Land. Dr. Wolf was a member of Capt. Wissmann's Kasai expedition, and subsequently, in

1886, navigated the Sankuru. He was a careful observer, and his contributions to African anthropology are especially valuable.

Capt. A. Hovgaard, in a paper on the 'Kara Sea and the Route to the North Pole,' published in the *Scottish Geographical Magazine*, speaks hopefully of the prospects of opening up a sea route through Yugor Strait to the Obi and Yenisei. He says: "I am quite certain that sooner or later a regular trade will be established by this route with Siberia, and that its abundant products will be carried to Europe at a far lower cost than at present." The author also directs attention to the fact that the Kara Sea is the only route to the North Pole still left untried, and adduces cogent arguments in favour of its success.

The Story of Emin's Rescue as told in Stanley's Letters, edited by J. Scott Keltie (Sampson Low), is an acceptable little volume, published with Mr. Stanley's permission, and furnished with an instructive introductory chapter by the editor.

The *Deutsche Geographische Blätter* publishes articles on agricultural colonies in the island of Hokkaido, or Yezo, by Paul Grahner; on the history of recent explorations in New Guinea, by Dr. A. Oppel; and on the tin island Salanga, or Junk Ceylon, on the Malacca coast, by E. Hartert.

Mias Yule writes to us regarding our notice of Col. Yule:—

"It was not, as there stated, on account of his wife's health that Col. Yule quitted India. On the contrary, my mother's health was then fairly good, and it was against her strong advice and to her deep regret that he cut himself adrift from the Service. But he had difficulties (on which it is needless to enlarge) with some of his work and associates in India, and this circumstance, combined with general weariness of India and Lord Canning's offer to provide for him at home, caused his resignation. They came home together, but Lord Canning's sudden death a few weeks later closed Yule's prospects for the time. Indeed, as letters in my possession show, it was only with difficulty and by the private influence, then very considerable, of Sir Roderick Murchison, that the C.B. ship long promised him was, in 1863, conferred. It was at the close of 1864 that his wife's failing health took Yule to Sicily. Some years before this he had begun to annotate the works of certain early Italian travellers to India and China. The two large public libraries of Palermo happened to be rich in materials for this study, and this circumstance fortunately decided Yule to carry out a project he had cherished since his youth, of publishing a complete edition of Marco Polo. By visits to London and Paris, and more especially to Venice and Florence, he was enabled to complete the materials of which the Palermo collections supplied the nucleus. His work brought him many friends, and among these he especially valued Comm. (now Barone) Cristoforo Negri, founder and first president of the Geographical Society of Italy, and his disciple Comm. Guglielmo Berchet. There was no friend whom my father loved more than Guglielmo Berchet, and though it was very many years since he had seen either Negri or Berchet, their affectionate letters were among his last pleasures."

SOCIETIES.

ROYAL.—Jan. 9.—The President in the chair.—The following papers were read: 'New Experiments on the Question of the Fixation of Free Nitrogen' (Preliminary Notice), by Sir J. B. Lawes and Prof. Gilbert; 'On Electric Discharge between Electrodes at Different Temperatures in Air and in High Vacuum,' by Prof. J. A. Fleming; and 'A Milk-dentition in *Orycteropus*,' by Mr. O. Thomas.

ASTRONOMICAL.—Jan. 10.—Mr. W. H. M. Christie, President, in the chair.—Dr. D. Eginitis, Rev. G. Burgess, and Messrs. A. F. Austin, A. S. Bicknell, G. R. Farncombe, V. E. Knoch, B. Noble, H. W. L. Tanner, R. L. Lapscott, and W. G. Thackeray were elected Fellows.—The Astronomer Royal announced that telegrams had been received by the Society stating that the Rev. S. J. Perry, after observing the solar eclipse of December 22nd in the Salut Islands, had died of dysentery on December 27th. According to a telegram received from his assistant, Mr. Rooney, the observations of the eclipse were successful. Good photographs of the corona had been obtained, and had been satisfactorily developed. Mr. Taylor, at the African station, had been prevented from taking photographs during totality, or making

any observations, by clouds. The station occupied by Father Perry was on some islands off the coast of Cayenne, which were occupied by the French as a penal settlement. The governor of the islands had given every assistance, and the station was not considered an unhealthy one.—Mr. Knobel read a paper, by Mr. E. C. Barnard, of the Lick Observatory, on a series of observations of the brightness of Iapetus, one of the satellites of Saturn, while passing through the shadows of the crape ring and the bright ring. The observations were made on November 1st, 1889. On passing through the shadow of the ball of the planet the satellite was entirely lost to view. At the time when, according to Mr. Marth's ephemeris, it should have emerged from the shadow of the ball, it attained its full brightness in a few seconds, and remained bright until it entered the shadow of the inner edge of the crape ring. The decrease of the light of the satellite was then very gradual, until it entered the shadow of the inner edge of the bright ring, when it was again entirely lost sight of. The observation is quite unique, and is most interesting as proving that the increase in density of the crape ring from its inner to its outer edge is very gradual. The light of the satellite was reduced to about one-third of its original light when it was passing through the shadow of the densest part of the crape ring.—Mr. Knobel read a paper, by Prof. Holden, on the photographic apparatus of the great equatorial of the Lick Observatory. For photographic purposes an additional flint glass lens is placed in front of the objective, which reduces its focus by nearly 10 ft. This brings the image within the tube of the telescope several feet from the eyepiece end, and the sensitive plate when placed in the principal focus is introduced through an opening in the side of the tube. Means are provided for fixing lenses behind the principal focus which will throw an enlarged image beyond the eyepiece end. Prof. Holden hopes to take enlarged photographs of the moon in the secondary focus, which will greatly advance the study of selenography. He estimates that measures may be made on such photographs which will enable the position of lunar objects to be determined with a probable error of one-tenth of a second.—Mr. Stone thought that this estimate was much too high, as there is no means of eliminating the distortion produced by the object-glass by the method adopted in making heliometer measures.—The Astronomer Royal stated that at Greenwich they had found that large errors were introduced by the photographic plate not being absolutely at right angles to the axis of the telescope.—The following papers were also presented: 'Observations of Occultations of Stars by the Moon and Phenomena of Jupiter's Satellites in the Year 1889,' at the Royal Observatory, Greenwich; 'Ephemeris for Physical Observations of Mars, 1890,' 'Ephemeris of the Satellites of Uranus, 1890,' and 'Ephemeris of the Satellites of Mars, 1890,' by Mr. A. Marth; 'The Structure of the Sideral Universe,' by Mr. T. W. Backhouse; and 'Spectroscopic Results for the Motions of Stars in the Line of Sight obtained in the Year 1889,' No. XIII, at the Royal Observatory, Greenwich.

GEOLOGICAL.—Jan. 8.—Dr. W. T. Blanford, President, in the chair.—The Earl of Berkeley, Messrs. W. Andrews, J. W. Croston, W. Gibson, and A. O'Watkins were elected Fellows.—The following communications were read: 'On some British Jurassic Fish-remains referable to the Genera *Eurycomus* and *Hypocormus*,' by Mr. A. S. Woodward; and 'On the Peibidian Volcanic Series of St. Davids,' by Prof. C. L. Morgan.

SOCIETY OF ANTIQUARIES.—Jan. 9.—Dr. J. Evans, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read. The following gentlemen were elected Fellows: Prof. Jebb, Prof. Ferguson, Revs. S. E. Bartlett and E. S. Dewick, Dr. Bensly, and Messrs. A. W. Tuer, C. Welch, E. L. Grange, J. D. Duncan, W. Rowley, B. W. Smith, and T. F. Ordish.—Mr. Perceval exhibited two seals recently found at Bristol: one, a small circular private seal, with flames of fire for device, and the legend, "† ARDAVNT ARDAVNT"; the other seal is that of St. John Baptist's Hospital, Shaftesbury, of thirteenth century date.—Mr. Tarver exhibited a drawing of a monument and effigy of a knight in St. Leonard's Church, Streatham.—Rev. W. Greenwell exhibited a number of antiquities recently discovered by him in some East Yorkshire barrows, of which he promised to give the Society a full account at an early date. The most remarkable are three objects of white chalk, carved with elaborate patterns, the like of which have never been found elsewhere.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 14.—Sir J. Cooke, President, in the chair.—It was announced that three Associate Members had been transferred to the class of Members, and that twenty-

one Students had been admitted. The monthly ballot resulted in the election of two Members, of twenty-nine Associate Members, and one Associate.—The paper read was 'On Recent Dock Extensions at Liverpool, with a General Description of the Mersey Dock Estate, the Port of Liverpool, and the River Mersey,' by Mr. G. F. Lyster.

MATHEMATICAL.—Jan. 9.—Mr. J. J. Walker, President, in the chair.—Mr. J. E. Campbell was elected a Member.—The following communications were made: 'On the Deformation of an Elastic Shell,' by Prof. H. Lamb; 'On the Relation between the Logical Theory of Classes and the Geometrical Theory of Points,' by Mr. A. B. Kempe; 'On the Correlation of Two Spaces, each of Three Dimensions,' by Dr. Hirst; and 'On the Simultaneous Reduction of the Ternary Quadric and Cubic to the Forms $Ax^2+By^2+Cz^2+Dw^3$, $ax^3+by^3+cz^3+dw^3$,' by the President (Sir J. Cockle, V.P., in the chair).

SOCIETY OF BIBLICAL ARCHEOLOGY.—Jan. 14.—*Anniversary Meeting.*—Mr. P. Le Page Renouf, President, in the chair.—The Secretary's report was read.—The following were elected officers and Council for the current year: *President*, Mr. P. Le Page Renouf; *Vice-Presidents*, Lord Halsbury, Ven. J. A. Hessey, Right Hon. W. E. Gladstone, Right Hon. Sir A. H. Layard, F. D. Mocatta, W. Morrison, Sir C. T. Newton, Sir C. Nicholson, Rev. G. Rawlinson, Sir H. C. Rawlinson, and Very Rev. R. P. Smith; *Council*, W. A. Tyssen Amherst, Rev. C. J. Ball, Rev. Canon Beechey, Prof. R. L. Bensly, E. A. W. Budge, A. Cates, T. Christy, C. Harrison, Rev. A. Löwy, Rev. J. Marshall, F. D. Mocatta, A. Peckover, J. Pollard, F. G. H. Price, E. T. Whyte, and Rev. W. Wright; *Honorary Treasurer*, Mr. B. T. Bosanquet; *Secretary*, Mr. W. H. Rylands; *Honorary Secretary for Foreign Correspondence*, Rev. R. Gwynne; *Honorary Librarian*, Mr. W. Simpson.

HUGUENOT.—Jan. 8.—Mr. R. Hovenden in the chair.—Messrs. J. E. Dickinson, L. C. Le Chat, Capt. W. Klingender, and Miss A. H. de Vignoles were elected Fellows.—A paper was read by Mr. G. H. Overend on the Walloon or French Church which existed at Dover from 1644 to 1661. This church, though always small in point of numbers, was by its geographical position one of considerable importance. A constant stream of refugees passed through the town, and the strain upon the resources of the little congregation in affording relief to those who needed it was so great that their pastor suffered in his stipend, and their landlord in his rent for the building in which their services were held. Amongst the "passants" appears the name of "Severin Durfy," probably a relative of the celebrated wit and song-writer Tom D'Urfey.

- MEETINGS FOR THE ENSUING WEEK.**
- Mon. London Institution, 5.—'Coal and what we get from it,' Prof. R. Meldola.
 - Victoria Institute, 8.—'Ancient Eastern Laws in regard to Land,' Rev. J. Neil.
 - Aristotelian, 8.—'The Universals,' Mr. M. H. Dziewicki.
 - Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
 - Society of Arts, 8.—'The Electro-Magnet,' Lecture I., Prof. S. P. Thompson (Cantor Lecture).
 - Geographical, 8.—'Mr. J. R. W. Pigott's Journey to the Upper Tana in 1888,' Mr. E. G. Ravenstein; 'The Mouths of the Zambesi,' Mr. D. J. Rankin.
 - Tues. Royal Institution, 3.—'The Post-Darwinian Period,' Prof. G. J. Romanes.
 - Statistical, 7½.—'Popular Education in England and Wales since 1882,' Mr. R. Hamilton.
 - Society of Arts, 5.—'Tea, Coffee, and Cocoa Industries of Ceylon,' Mr. J. L. Shand.
 - Civil Engineers, 8.—'Further Discussion of Mr. G. F. Lyster's Paper on Recent Dock Extensions at Liverpool.'
 - Wed. Society of Arts, 8.—'Vision-testing for Practical Purposes,' Mr. R. H. Carter.
 - Literature, 8.—'Popular, Poetic, and Prose Satirists of the last Hundred Years,' Sir P. Colquhoun.
 - Geological, 8.—'Crystalline Schists and their Relation to the Mesozoic Rocks in the Lepontine Alps,' Prof. T. G. Bonney; 'The Variscite Rocks of Mont Genève,' Messrs G. A. J. Cole and J. W. Gregory.
 - Thurs. Royal Institution, 3.—'Sculpture in relation to the Age,' Mr. E. R. Mullins.
 - Royal, 4½.
 - London Institution, 6.—'Sculpture in relation to the Age,' Mr. E. R. Mullins.
 - Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
 - Electrical Engineers, 8.—'Adjourned Discussion on the President's Address on Magnetism.'
 - Antiquaries, 8½.—'Seals of the Archbishops of York from 1114 to 1531,' Rev. A. S. Porter; 'Recent Discoveries in Barrows in the East Riding of Yorks,' Rev. W. Greenwell.
 - United Service Institution, 8.—'The Tactics of Coast Defence: I. Organization,' Lieut.-Col. N. L. Walford.
 - Civil Engineers, 7½.—'The Up-Keen of Metalled Roads in Ceylon,' Mr. T. H. Chapman (Students' Meeting).
 - Philological, 8.—'A Dictionary of English,' Dr. J. A. H. Murray.
 - Royal Institution, 9.—'Scientific Aspects of Joule,' Prof. Dewar.
 - Sat. Royal Institution, 3.—'Natural History of the Horse and its Allies,' Prof. Flower.
 - Botanic, 3½.—'Election of Fellows.'

Science Gossip.

MESSRS. GEORGE PHILIP & SON will shortly publish 'A Naturalist among the Head-Hunters,' being an account of three visits to the Solomon Islands in the years 1886, 1887, and 1888, by Mr. Charles Morris Woodford.

The annual general meeting of the Institution of Mechanical Engineers will be held on the last three days in January at the Institution of Civil Engineers. The chair will be taken by the president at 7.30 P.M. on each evening. Papers will be read: 'On the Compounding of Locomotives burning Petroleum Refuse in Russia,' by Mr. Thomas Urquhart; 'On the Burning of Colonial Coal in the Locomotives of the Cape Government Railways,' by Mr. Michael Stephens; and 'On the Mechanical Appliances employed in the Manufacture and Storage of Oxygen,' by Mr. Kenneth S. Murray.

FROM Colmar is announced the death of the distinguished French physicist M. Hertz, author of the 'Théorie Mécanique de la Chaleur.'

Lippincott's Magazine for February will contain an article by Mr. Francis Galton, entitled 'Why do we Measure Mankind?'

PROF. SYMES THOMPSON is going to lecture on Influenza at Gresham College next week.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.—5, Pall Mall East, from 10 till 5.—Admission 1s.; Catalogue 6d. ALFRED D. FRIPP, R.W.S., Secretary.

THE ROYAL ACADEMY.—WINTER EXHIBITION. (Second Notice.—Low Countries.)

TECHNICALLY speaking, there is not a great gap between the Spanish pictures in Gallery III., which formed the subject of last article, and the noble examples of the art of the Low Countries in that room and the adjoining Gallery II. If we begin with No. 145, a splendid Rembrandt comes first, Lord Ashburton's *Portrait of the Painter*, produced when Rembrandt was about fifty-five years of age and his art was at its best, while his touch was astonishingly firm, his impasto at once solid and soft, and there was no lack of research in the subtle draughtsmanship. The meditative and observant eyes are the veritable eyes of Rembrandt, and the fleshy lips are suitable in every respect to his character. Rembrandt's biography may be read in his portraits of himself, of which there is an incomparable sequence, very precious as art and, to the reader of character, profoundly significant. Who will win the eternal gratitude of connoisseurs by collecting a number of these works and hanging them in chronological order? Portraits such as those in last year's Academy were painted when Rembrandt was older, when his perceptions were somewhat blunted, and infirmity of purpose declared itself in his lips, pendulous cheeks, and rather bloated face. The very touch of these later works, one of which is in the National Gallery, broad, emphatic, and rather heavy as it is, marked a mind sadly changed and quickly fading. No. 61, which we mention below, is an intermediate piece.

Lord Ashburton's picture, which is not mentioned by Vosmaer, is Smith's No. 210, and was formerly in the collection of the Duc de Valentinois, and engraved by Schmidt. In 1826 it was, with the collection of Lord Radstock, sold to the late Lord Ashburton for 285 guineas, a large price at that period for a portrait. It may be compared profitably with another Rembrandt, Lord Yarborough's wonderful *Portrait of an Old Lady* (147), a life-size, three-quarters-length figure, seated in an arm-chair and turned towards our left. The dark brown fur with which the lady's black dress is trimmed is most cunningly harmonized in texture, tone, and colour with the time-worn, shrunken, and deeply seamed face which age has made pale, while the prominent but dimmed eyes have a suspicious and distrustful look, which Rembrandt, who was never without a sense of humour, has emphasized by making the withered, tremulous hands timidly clasp each other, as if the old lady did not quite like sitting to the master. Of the very highest technical merit, this picture is a little earlier

than No. 145, and charms artists by the manner in which, though there is not one positive shadow, the sitter's faded complexion is tenderly relieved against the white cap with huge ear-like wings at its sides, the white of which and of her great ruff is, with exquisite craft, reflected on the shaded side of the face. This picture was here in 1875; it is not mentioned by Smith or Vosmaer, but Waagen described it characteristically as of "a conception very animated, and carefully executed in a light and very transparent golden tone." It has much less impasto and definition than No. 145, and, apart from the admirable expressiveness of the face and attitude, is distinguished by unusual softness and breadth without contrasting lights, shadows, or colours.

Lord Ashburton's *Portrait of a Man* (151) was here in 1871, and indicates that the painter had set himself to rival Frank Hals in firmness of touch and in body of pigment, employing a massive style and solid modelling that are almost antithetical to the old lady's portrait. Neither Smith nor Waagen noticed it, although its being of the size of life and thoroughly carried out, to say nothing of the animated expression, is strong evidence of its being by Rembrandt. An undoubted Rembrandt is another *Portrait of a Man* (152), Smith's 297, said to represent C. Jansen, Bishop of Ypres and the founder of Jansenism. If this is so, it must have been done from an older portrait, for Jansen died in 1638, long before Rembrandt could have painted this very fine thing. The ivory-like and almost bloodless skin tends to confirm the notion that it is not from the life. The inscription, "Portrait de Jansenius, père d'une nombreuse famille, mort in 1638, âgé de 53 ans," is supposed to refer to the number of converts to his religious views, whose spiritual father he might be said to be. It is signed "Rembrandt, f. 1661." The pallid complexion is made to assert perfectly with the golden moustache and the black hat, that casts over the face a deep shadow, the clearness of which evinces all Rembrandt's peculiar and unmatched art in that respect. The fact that the sitter is represented as of an age to which Jansen had attained soon after Rembrandt was born is proof positive that this likeness, if it be Jansen's, was not painted from the life. The face seems to us to have been a little rubbed here and there. The drawing of the eyes is simple, vigorous, and masterly to a degree only draughtsmen can fully appreciate. The light is concentrated on the flesh, and, in Rembrandt's manner, artfully diffused by the collar and black coat. Jansen (?) appears to be about to walk—an attitude Rembrandt more than once selected for his portraits, imparting to them more spirit and spontaneity than Van Dyck exhibited when adopting, as he frequently did, similar attitudes. Smith, who evidently described this work from a print, stated that it was sold with the collection of M. Serreville in 1811 for 203*l*. Later it belonged to Talleyrand, from whom, in 1831, Smith bought it for a private collector for 500*l*.

Mr. Fitzwilliam's picture *An Old Man* (68) is a good picture, but a questionable Rembrandt. The handling is laboured, the flesh somewhat opaque and unusually red, and the expression unintelligent. The last is hardly ever a defect of a genuine Rembrandt. Technically this work approaches nearest to the 'Jewish Merchant,' seated, and holding a cane, which is in the National Gallery, but the likeness is not exact. Lord Ashburton's *Portrait of a Man* (69), in a quilted black silk dress, is a three-quarters-length, life-size figure, seated, looking at us through the deep shadow of the rim of his tall, steeple-shaped black hat, with animated and earnest eyes that distinguish an unusually handsome face, the vitality and refinement of which are beyond the average even among Rembrandts. Signed and dated "1641," it is an example of the painter's transitional style from the light-toned, golden-hued, and smooth-surfaced works, which exhibit finish of the highest

kind and a very delicate touch, to those later pictures in which more impasto, richer tones, stronger shadows, and, by contrast, if not locally, brighter lights prevailed. Of the development of the latter manner the pictures we have already named are excellent examples. The mode of dealing with the carnations and their golden hues, the sharp definition of the shadow on the face, and a certain degree of impasto, more marked than in earlier works, are points of great interest in this fine specimen. It is Smith's No. 360, and, with its pendant here, which is said to represent the wife of the sitter, was formerly in the gallery at Cassel, from which, by a process well known at the time, they were "conveyed" to the private collection of the Empress Josephine at Malmaison. Buchanan bought the pair; from him they passed, in 1831, to the late Mr. A. Baring, afterwards Lord Ashburton, for 800*l*. It is in perfect condition, and seems to have been cleaned not long ago. The companion picture from the same collection is now called *Portrait of a Lady* (76), but originally bore the name of the highly intelligent and well-trained wife, whose agreeable manner and genial looks must have been pleasant to paint. She is seated, seen nearly in front view, with her face turned slightly to our left, and wears a richly toned, finely painted black dress fitting the body within a large white ruff, such as no one painted with more skill than Rembrandt, or harmonized better with the fresh complexion and the sable attire. Like its companion, it is in excellent condition, and signed "Rembrandt fecit 1641." The flesh shadows are unusually brown, while the hands, as with all Rembrandt's, are full of expression. Well might Charles Blanc—not, perhaps, a profound critic, but a man of taste—write of these works, "On les compte parmi les plus étonnantes peintures du maître." Waagen, who was a more competent witness, said, "They are two of the more rare, light, and careful works of the master, taken in full light, and have a magical effect." As to their quality, it will be enough to say that they approach the incomparable 'Lady with a Fan,' another work of 1641, which came to this exhibition from Buckingham Palace last year, and was No. 160 in Gallery III. Some people may be glad to learn that Mr. Obach will very shortly issue a large etching from the last-named masterpiece. The surfaces of the Rembrandts from Lord Ashburton's collection now before us are not quite so even as those of the 'Lady with a Fan,' which seems to have been varnished more freely, while, perhaps, its surface was originally smoother than theirs. 'Saakia,' which is at Dresden, and 'Anslo and his Wife,' belonging to Lord Ashburnham, and 'Anna Wymer,' lately in the Six Collection at Amsterdam, of which we recently criticized a fine etching, all belong to the same year. The *Portrait of a Gentleman* (97), a bust, also from Bath House, in an oval, is a capital work, remarkable for its soundness, frank and firm touch, and clearness. From the same collection comes a much more interesting instance, the famous small figure of *Lieven Willemsz van Copenol* (66), Smith's 307, and the portrait of which Rembrandt made an incomparable etching (Daulby's 263) which bears the inscription, "This is Copenol, the wonderful penman. By Rembrandt's hand," &c. He was a celebrated writing master and scribe of official and State documents, born 1598, and still living in 1667. On the strength of the date on the etching, Vosmaer assigned this picture to the year 1661. However, it was executed in 1650. Rembrandt was one of the calligraphist's particular friends, painted his portrait thrice (one version is at Cassel), and etched two of the pictures, one as above, the other c. 1632. A portly gentleman, of less than fifty-five years of age, but looking older, sits at a table with his body to our left, and holding in his hands a sheet of writing paper, of the whiteness of which the painter has made characteristic use. In his

right hand is a long pen, and, his face being nearly full view, he looks at us with an eager air and searching eyes, while a genial smile bespeaks the kindly, playful, and popular man he was. He wears a cassock fastened with small buttons up the front, a cloak hangs loosely on his shoulders; on his already scanty hair is a close-fitting calotte of black silk; while the white collar round his neck is ably differentiated in colour and tone from the sheet of paper. This gem of art—one of the choicest of its kind, brilliant, solid, and clear, and fresh as on the day it was painted two centuries and a half ago—was sold in 1784 with the Julien Collection for 1,500 livres, a great price at that time; it belonged to Lucien Bonaparte, and was engraved with other paintings in his gallery, likewise by Surugue. With the Baring Collection it passed to the present owner. In *The Portrait of the Painter* (61), which Mr. Heywood-Lonsdale has lent, the head is covered with a black velvet cap round which we see gleaming links of a gold chain; while about his neck and in front of his coat hangs a second chain with a medal attached to it. The right hand is thrust into the breast of the coat. The face is that of a man of about fifty-five years of age. The expression is sedate, yet energetic; the carnations are rich in tone and deep in colour, so as to be aptly called "fruity," and this colour asserts admirably with the fine and solid morbidity and glowing tonality of the whole. The costume is doubtless a portion of that "quantity of portions of antique dresses of divers colours" which, in the sale catalogue of Rembrandt's effects, were described as to be found in "the small painting room" of his house, and sold, July 25th and 26th, 1656, for, as we say, what they would fetch. We learn from his pictures that Rembrandt dressed himself in these fripperies and then painted his own portrait. The picture appears to be Smith's 212, for which Samuel Rogers, in 1828, gave 66*l*., and which, as lot 719, was in 1856 sold with his collection for 310 guineas. Lord Carysfort sold it to Rogers, who, very rightly, set great store by it.

We may let Rubens follow Rembrandt, although Rubens is ill represented in these galleries, where the best phases of his art have been very frequently seen. Lord Carlisle's *Daughter of Herodias with the Head of John the Baptist* (148) has been considerably hung high. It is in good condition, a most florid example, yet probably as nearly a work of the painter as most Rubenses. The composition is distinguished by the true Rubensian "swing" and emphatic movement, and in these respects could hardly be overpraised. The faces, especially that of the waiting-maid, tell their tale with characteristic élan and dash, but there is not a touch of pathos, pity, dignity, or grief in the work. Smith, who numbered it 1010 in his catalogue of Rubens's works, and 230 in the supplement thereof, says it is "a brilliantly coloured and well-finished picture," and thus shows that he had not seen it, or that it has suffered since he wrote. It belonged to Sir Joshua Reynolds, and, later, was No. 127 at the British Institution in 1824. It is seen to advantage in a print which Bolswert engraved with all his *bravura* and somewhat heavy touch. See the "Private Collections of England," No. XXVIII., *Athen.* No. 2554.

In some respects few pictures here are more interesting to the student than Thomas de Keyser's *Regents of the Guild of Silversmiths, Amsterdam* (149). It is one of the very few works of that much esteemed master which have left Holland, and is far more truly representative of his mood and technique than the small portraits of 'A Merchant and his Clerk,' now No. 212 in the National Gallery. Sir F. Cook has a work similar to this at Richmond. Born eighteen years after Rubens, eleven years after Frank Hals, three years after Honthorst, only four years before Van Dyck, and eleven years before Rembrandt, Thomas de Keyser occu-

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pies technically a position classing him with all those masters, although he was unworthy to be ranked with any of them, unless, perhaps, it be Honthorst. He is, after all, not very inferior to Honthorst. The whole-length portrait of a magistrate, seated at a table, with his hand upon a book (it is at the Hague, No. 61, and dated 1631), is a much better, firmer, and more solidly executed picture than this group of Regents, which is one of that well-known class of portraits of trustees of various charitable institutions which nearly all the masters we have mentioned, and more especially Jan van Ravesteyn (1580-1665) and Van der Helst (1613-1670), used to paint. Although this large picture marks a sharp descent from Hals and Rembrandt, and the rather empty forms, the flat touch, somewhat deficient in research, and the bald manner, place it technically below the work of his contemporaries, it happily combines their more superficial qualities, and actually excels in the rare feat of giving interest and fineness of character to these commonplace worthies, although not merely Rembrandt, but Ravesteyn, Hals, and Van der Helst were able to make a better design than this somewhat confused assembly of three-quarters-length, life-size figures. Very much finer is De Keyser's masterpiece in this kind of art, 'Four Burgomasters of Amsterdam, 1638,' now at the Hague, which Snyderhof engraved incomparably, and which has repeatedly attracted etc.

The next master is Van Dyck, whose laurels never fade in the Academy. The *Portrait of an Artist* (146), which is generally called 'Portrait of a Gentleman,' was here under the former title in 1875. It is Smith's 825 (and Supp. 21), and was engraved by W. Vaillant. Smith says it was formerly in the Dresden Gallery, and sold in Paris by a dealer in 1836 for 600*l.* In 1837 the Duke of Sutherland gave 440*l.* for it. The man is half rising in an arm-chair, as if some sudden call had fixed his attention—an animated attitude, supported by a very apt expression in the face—the figure in three-quarters view; the face is turned over the right shoulder, and looks at us; one hand is on the arm of the chair, the other holds a pair of compasses; on the table are a bust of Socrates (?), a globe, and paper. The carnations are rather paler than in Van Dyck's in general, the drawing and modelling are highly accomplished and sound. Why so very fine a thing left the Dresden Gallery, if it really did so, would be hard to guess. Likewise from Stafford House comes the famous *Portrait of Thomas Howard, Earl of Arundel* (150), about sixty years of age, which was here in 1876, and represents a half-length figure, seated bareheaded in a red arm-chair, the face nearly in full view and a little to our right, and looking at us. The complexion is a little pale, and time has greatly thinned the hair and beard of the great dilettante, who wears a black silk dress, a broad ruff, and round his neck a black ribbon, the medal suspended at the end of which he holds in a characteristic way between the fingers of his right hand; in the left hand is a roll of paper. This picture has been finely engraved by Tardieu, W. Sharp, and Tomkins severally. Nothing could be more delicate and refined than the treatment of the face and dress. This picture was in the Orleans Collection, from which it was missing, Buchanan tells us, when Mr. Slade, going to Paris with a cheque for 50,000*fr.* in his pocket, arrived June 8th, 1792, "the very day the king had fled," and bought the Flemish pictures of the great gallery *en bloc*. 10,000 *fr.* was allowed for this masterpiece, which did not turn up when the purchase was completed. The news of the sale roused the art-lovers of Paris, and they protested against the removal of so stupendous a collection. They threatened to stop the exportation, talked loudly of taking possession of the whole—with or without payment we are not told—and asked privately by what route the pictures would go towards England. Mr. Slade was not inclined

to be robbed, therefore "I had told the people employed in the *emballage* that they would be sent off by land for Calais; so soon, however, as the packing was completed, I had them all privately put on board a barge which was in readiness, and sent by the Seine to Havre de Grace." The missing Van Dyck was, strange to say, afterwards found in the possession of that immaculate Citizen Robit whose numerous pictures, including this one, were sold in 1801 to Bryan, the dealer, at the price of 144*l.* The Duke of Bridgewater, from whom it passed to the Sutherland Gallery, gave Bryan 500*l.* for it, when it was exhibited for sale as No. 92 in the catalogue at the Old Royal Academy Rooms in Pall Mall, 1801-2. It must be one of the latest works of Van Dyck, for as he died in 1641, he could not have painted the earl after that year, in which the latter was forty-nine years of age. A very fine study for this picture, lent by Mr. A. J. Roberts, was No. 48 at the Academy in 1877, and is Smith's No. 630.

Painted in quite a different manner from the last, which betrays the influence of Titian, is the masculine and energetic *John, Count of Nassau Dillenbourg* (153), from Bath House. It shows itself to have been painted while Van Dyck was, for the second time, deeply impressed by Rubens, not, as Waagen said, by his Italian studies only, although, of course, there is not a little that is Italian in the brilliant treatment of the armour, the grave harmonious tones and colour in general. The demonstrative attitude and expression of the figure and face recall Rubens rather than Titian or P. Veronese, and so do the firm touch, massive treatment, and solid impasto, without too much glazing. As the count was born in 1583 (he died in 1638), and the picture, although Smith reasonably said the subject looked about sixty years of age, states that he was only "æ 48 A," it must belong to the year 1631, when the artist was sojourning at the Hague as the guest of the Prince of Orange after returning from Italy, and came for the second time within touch of Rubens's influence, so that there was a sort of recrudescence in his works of his master's superb motives, combined, of course, with a certain amount of Italian feeling. Van Dyck had not then settled in England. The portly and bald Count of Nassau (whom the artist was to paint again in 1634 with his wife and children: the picture is at Panshanger, and was here in 1881) was one of the Prince of Orange's commanders of horse at the time in question, and doubtless met Van Dyck at the Hague. At Munich is Smith's 77, a reduced version of this picture, made in brown for the use of Paul Pontius, who etched it for Martin van den Enden. Besides Pontius, Vostermann (in an oval), Soutmann, Snyderhof (in an oval), and P. de Jode severally engraved the work before us. A second version in brown is at Cologne. His likeness is true to the military adventurer, high-handed and irascible, courageous to rashness, and not always fortunate in war. The picture is in perfect condition. It is Smith's 374, and came, it is said, from the Balbi Palace at Genoa, whence it was purchased by Mr. A. Wilson, at whose sale, in 1807, it was bought by Lord Radstock for 315*l.* The latter lent it to the British Institution in 1822 as a portrait of Spinola, its then current title. In 1826, still so named, it was bought at the Radstock sale for 357*l.* by Mr. A. Baring, who, as Lord Ashburton, lent it to the British Institution in 1835. Between this date and 1854, when Waagen mentioned it ('*Treasures*,' ii. 103), it was recognized, by means of Paul Pontius's etching, as a portrait of the Count of Nassau. Lord Ashburton lent it to the Academy under the latter title in 1871 as No. 106.

Apart from Rembrandt and Van Dyck, few Low Country painters are better represented here than Jan Steen, whose small and highly finished *Twelfth Night* (60) is full of rollicking fun, and has none of his equally charac-

teristic grossness, not to say licence. It depicts an interior of a farmhouse. The majority of the company are trying to make as much noise as possible. A girl seated on the floor blows in the spout of a tankard, using it as a trumpet; a fat nurse has a baby in her lap, to whom a lout addresses himself with a roter; a rough boy plays a fife; there is a bagpiper, and an old female singer screams a ballad. Overhead hangs the wooden garland so often seen in Steen's pictures with its inscription and wreathed about with leaves. The surface is smoother, and the whole is more laboured than usual. It is Smith's 51, described by him as 'The Hurdy-Gurdy Player,' and, according to Heer T. van Westreene—in whose list it figures as No. 71 and 'Une Compagnie Joyeuse'—it is mentioned by Descamps, and was probably sold for 100 Dutch florins, with the pictures of M. Swalmius, in 1747. May 19th, 1767, it was sold by M. A. Leers for 120 florins. At the sale of the Chevalier Francottay, 1816, it fetched 2,350 florins; with the collection of the Chevalier Erard, 2,380 florins; Smith bought it in 1828 for 235 guineas. Baron Verstolke purchased it for 3,800 florins. Lord Ashburton's capital example *The Carrouse* (93) comprises thirteen figures in a room, many of them near a fireplace. The man who holds up a glass and laughs at a woman in a blue apron is said by Waagen to be Steen himself. This admirable picture is full of materials for the study of incident, character, composition, and expression. All the figures are as deftly and happily designed as they are solidly executed, more especially the group including the wench with red stockings whose back is towards us. Her attitude is perfect. The details are executed in a fine and precise manner that only Teniers and Ostade could have approached. Some excess of varnish has altered the character of the work, darkened its shadows, and hardened its lights. It is Smith's 151 and Van Westreene's 68, and was at the British Institution in 1819.

Mr. Crews's *Interior* (105), a spirited design, is powerful and rich in colour. The actions and attitudes are of the most spontaneous character; the man who sits in the middle and leans towards the woman standing near him could not be better, while his companion is more graceful and handsomer than the artist generally painted. It is Smith's No. 44, and in 1785, when it belonged to M. van Slingelandt, of Dort, was sold for 24*l.* Heer van Westreene placed it, as No. 376, among the pictures the whereabouts of which he did not know. It was mentioned by Descamps, and whoever wishes to see Jan Steen at his best should study it thoroughly. Lord Ashburton's *Skittle Players* (118), Heer van Westreene's No. 63 and Smith's No. 33, is a renowned picture of very high quality and character, and, small as it is, quite a gem among Jan Steens. It is supposed to have been knocked down at the Hague in 1709 for 53 Dutch florins, and in 1713 for 53 florins; at the Heemskerk sale, 1765, it was sold for 160 florins; at the Randon de Boisset sale, 1777, for 770 florins; by M. de Poulain, 1780, for 1,250 florins; by the Comte de Vaudreuil, 1784, for 1,640 florins; by M. Destouches, 1794, for 1,200 florins; by M. de Saint Maurice, 1797, for 1,650 florins; by M. Lanjeac, 1802, for 1,400 florins; by M. de Preuil, 1811, for 2,400 florins; by the Prince de Talleyrand, 1877, for 3,500 florins, to Mr. E. Gray, of Harringay House. It was mentioned by Waagen, Nagler, Buchanan, and others, and was engraved by De Ghend, in the gallery of M. Le Brun, while in the possession of that amateur. Such a pedigree as this is a very rare thing for a picture. In Gallery II. is another gem, the work of Gonzales Coques, the charming Van Dyck in small; it is in his best manner, called *Portrait of a Lady* (65), lent by Mr. W. Harvey. The lady is a three-quarters-length figure seated facing us, with her back to an open window, holding a bouquet in her lap. The smooth, sound execution, admirably finished, if somewhat polished, of this miniaturist is seldom

better shown than in this capital illustration of his perfect pencilling, tasteful colouring, and textural imitation almost equalling Metsu's. The silvery quality of the pale blue dress and its silver lace, the modelling and thorough veracity of the face, are most enjoyable. Neefs often painted architecture for Gonzales, while other men did animals for him. Less known by works which bear his name is Dirk Hals, the author of No. 70, called *A Luncheon Party*, nine small three-quarters-length figures seated at a table and displaying vivacity in their movements, character and energy in their faces. The workmanship is firm, solid, and complete, if somewhat hard throughout, and the work displays a very true sense of light. Dirk Hals's sense of humour was not particularly strong; his chiaroscuro is by no means subtle or scientific, and the effect of his pictures is spotty; the same may be said of the flesh in this picture, which, however caused we cannot say, is harder, smoother, and more opaque and polished than usual in works by a clever painter of small figures and *genre* subjects.

NEW PRINTS.

THE Arundel Society has approached the faithful reproduction of a fresco much nearer than it has ever done before in the chromolithograph by Herr Greve, of Berlin, after Signor Fatorini's drawing of Lorenzo di Viterbo's 'Betrothal of the Virgin.' In the circular accompanying the print we, with hardly less surprise than pleasure, read the Committee's apologies for the sophistication of the transcript by the draughtsman (Signor Fatorini), who "without authority" "restored in the drawing [his copy] two or three figures which had virtually disappeared." The magnanimity of this apology is notable, coming as it does from a society which has seldom or never ventured to represent the actual states of the ancient paintings it is its mission to record—

Wherever a fresco peels and drops,
Wherever an outline weakens and wanes
Till the latest life in the painting stops,

Watching each fresco flaked and rasped,
Blocked up, knocked out, or whitewashed o'er.

It is beyond question—and our readers know we have protested for thirty years and more against it—that the Arundel Society never flinched from trifles, to say nothing of "the lower left-hand corner of the painting [which] is now effaced," but appears as good as new in the print before us. Only in one instance, to our knowledge, has the Society ventured even to hint at the fading and stains time and accidents have brought about on the ancient works. The apology it has now issued leads us to hope that never more will copyists supply defaced heads, legs, hands, or even noses to their drawings of old masterpieces. The chromolithograph justifies the opinion of the Society that it "fairly represents one of the frescoes remaining in a side chapel of the church of S. Maria della Verità, a little outside Viterbo." Of course, a chromolithograph, not to be coarse and opaque, must needs be a little dry and hard. Otherwise, we have here much of the silvery clearness, purity of tones and colour, daylight, and broad and simple coloration and chiaroscuro of an early fresco of the Umbrian type. It is dated 1469, and transitional, accomplished, and careful, with only a little of the influence of the primitives distinguishable in its draughtsmanship and modelling, which are sincere and sound, while the timid painter remained uncorrupted by ambition to do more than his craft and palette allowed, quite incapable, withal, of dramatizing the subject he believed in with force sufficient to make him try to realize it with figures of his contemporaries at whole length upon the chapel wall. These figures are before us, including, probably, one Niccolò della Tuccia, who, boasting that he stood to Lorenzo his townsman as a model

for one of the persons in the companion fresco of the 'Presentation of the Virgin,' did likewise, let us hope, stand for one of the worthies in Italian attire who are "gossips" of the scene before us, some fifty men and women. These groups evince not a little animation, varied expressions, and much character.

From *L'Art* we have an artist's proof, the *remarque* a steam launch, of a plate etched by M. Noel Masson who died a few weeks ago of a striking landscape, comprising the river, houses, boats, and foliage near the very dignified and picturesque railway-bridge at Nogent-sur-Marne. Although the boats are not drawn as they ought to be, and some portions of the foreground are heavy in tone and touch, the charming view is translated with so much grace, taste, spirit, brightness, and softness, that it is truly welcome. M. Masson was one of the victims of the Commune in Paris, 1870, when he lost both his hands and arms by the explosion of a shell. He learned to etch with artificial hands, and survived his terrible sufferings nearly twenty years.

An artist's proof of a photogravure comes to us from the Berlin Photographic Company after one of Mr. M. Stone's prettiest pictures, entitled 'The Return of the Lover.' Although a little dark and heavy in some parts of the foliage behind the chief figure, as well as in the drapery near her, the print is a capital reproduction of a very agreeable piece of *genre*. The same company has favoured us with a similar print reproducing with exceptional felicity the brilliant, vigorous, and sympathetic 'Zingarella' of Mr. L. Fildes, a beautiful Spanish gipsy maiden standing with hands gently clasping each other in front of her. In its way, which is a fine one, it is a striking and charming design, admirably apt and expressive of the artist's motive. The photogravure is all that could be desired. When a "process" is so well employed, and while it gives us things so acceptable which could not otherwise be produced and pay, it is as absurd as ungrateful to condemn such examples, as many who have not seen them have done.

FINE-ART GOSSIP.

MR. POYNTER's large picture, representing the reception of the Queen of Sheba by Solomon, descending from the Throne of the Lions, has been considerably advanced, and will be exhibited during the spring at Mr. M'Lean's in the Haymarket. It is full of sumptuously clad figures, and distinguished by its golden architecture. The painter will probably send to the Academy a charming half-length figure of a damsel in a white dress, looking at us over her shoulder with a very sweet and candid expression on her beautiful features, which are of a noble type, instinct with the culture of generations. Behind the figure is a wall covered with foliage.

THE death, on the 5th inst., is announced of Mr. T. M. Richardson, a landscape painter and member of the Society of Painters in Water Colours. He was seventy-seven years of age.

A PAINTED window, of which the subject is Christ blessing little children, designed by Mr. J. R. Seddon, will be on view until the 25th inst. at Mr. Belham's works, 155, Buckingham Palace Road.

THE forthcoming part of the *Journal* of the British Archaeological Association will contain, among others, the following papers: 'The Classification and Geographical Distribution of Early Christian Inscribed Monuments in Scotland,' by J. Romilly Allen; 'The Church of St. Valentine at Rome,' by J. R. Forbes; 'Celtic Ornament on the Crosses of Cornwall,' by A. G. Langdon; 'Discoveries in the Neighbourhood of Crowland,' by J. T. Irvine; and 'Rothsay and Bute,' by Rev. J. K. Hewison.

MR. T. M. FALLOW, F.S.A. (joint editor with Mr. Leadman of 'Church Plate of Yorkshire'), has become the editor of the *Reliquary*.

THE February number of the *Antiquary* will contain numerous notes on the Tudor Exhibition by the secretary, Hon. Harold Dillon, as well as an article on the armour there shown, by Baron de Cosson, F.S.A., who has himself contributed some of the best of the armour.

THE twelfth volume of the *Journal* of the Derbyshire Archaeological and Natural History Society will be issued early in February. The most attractive article will probably be one by Sir George Sitwell, F.S.A., on a series of old seventeenth century diary pocket-books found at Renishaw, and abounding in quaint illustrations of the times.

THE cast of the cantoria, or singing gallery, by Donatello, for the church of Santa Maria delle Fiori, Florence, has been erected at the South Kensington Museum.

WE have to record the death at Paris, on the 28th ult., of M. Jacques Edmond Leman, an able French painter of historic *genre* and portraits. He was born at Laigle (Orne), September 15th, 1829, became a pupil of Picot, and figured with distinction in the Salons from 1852 onwards, when he made his *début* with 'Les Loirs de Virgile.' He painted successively 'Le Duel de Guise et Coligny,' 'Une Matinée chez la Marquise de Rambouillet,' 'Molière posant chez Mignard,' 'Le Médecin malgré Lui,' and many other excellent pictures, some of which we have noticed with praise in reviews of the Salons since 1869. M. Leman produced illustrations of great merit to fine editions of Molière, V. Hugo, and the superb 'Deuxième Centenaire de Corneille,' published by M. Cagniard of Rouen. So says the *Chronique des Arts*. At Paris has likewise died the landscape painter M. Max Mayeur, who since 1868 has nearly always contributed to the Salons. M. E. Humbert, who produced a remarkable notice of Liotard, lately published in Paris, is dead.

THE death, on the 31st ult., of the Belgian painter P. O. Joseph Coomans occurred at Boulogne-sur-Seine, where, and in Paris, this well-known artist had lived during many years. He was a frequent contributor to the Salons, and produced 'Orgie des Philistins dans le Temple de Dagon,' 'Le Massacre des Teutètes et des Usipètes par les Romains,' 'La Fable et la Vérité,' &c., and a number of portraits. So says the *Journal des Arts*.

ALL who are interested in the state and prospects of current design ought to thank Mr. M. B. Huish for his article 'Ten Years of British Art,' published in this month's *Nineteenth Century*, which discusses, with abundance of well-arranged and curious data, what has taken place of late in the world of design. During the period in question nearly 6,500,000. have been spent by taxpayers; 500,000. of this sum has gone to buildings, and mainly, of course, on labour skilled and unskilled; an equal sum went on purchases, the remainder under administration, repairs, rents, &c. Of the larger sum the Department of Science and Art is credited with by far the greater portion, e.g., nearly 463,000. in a single year. But as we are not told how much science took—and the "art" of the department is intended for the benefit of artisans and manufacturers rather than the higher orders of design—the benefit to art proper is not quite so great as the figures suggest. Nearly 139,000. has been spent on pictures for the National Gallery, where the attendance of visitors has decreased from 871,500 in 1880 to 550,817 in 1888. It is not only in respect to statistics, but in deductions and comparisons derived from them, that this paper is important. We find, amongst other things, a copious analysis of great picture sales, showing that fifty-four paintings realized 252,373. an average of 4,673. each. The highest price, 10,395. was given for Boucher's portrait of Madame de Pompadour. This stupendous outlay cannot be due to reverence for high art. The next sum, 9,975., was for a group of two

ladies by Gainsborough, and probably nearly as much as Gainsborough earned during his whole lifetime. A miniature by Oliver fetched more than 2,000*l.* Mr. Huish says that nearly two millions has gone to Germany, France, and elsewhere for pictures, engravings, and chromolithographs between 1880 and 1890.

A WELL-INFORMED Correspondent writes:—

"There has hitherto been no catalogue of prints engraved after the work of the miniaturist Cosway. Such a catalogue is about to be published by Mr. Daniel, of Coventry Street, who draws his chief materials from the collections of Sir P. Currie, Permanent Under-Secretary at the Foreign Office; M. de Falbe, the Danish Minister; and the British Museum. A beautiful drawing of three ladies of the Lumley family, belonging to Sir P. Currie, has been engraved by Stodart for the frontispiece."

MR. MERCER writes from Florence:—

"An exhibition is to be held at the Theatre Politeama during the months of May and June for the double and rather incongruous purpose of commemorating the sixth centenary of the death of Dante's Beatrice, and displaying the present capacity of Italian women in useful and ornamental arts and industries. Special *fêtes* will probably lend additional attraction to the principal objects of the exhibition, and the programme, if successfully carried out, is sufficiently varied to suit all tastes. There will be a revival of old May Day songs, processions, and dances—picturesque, no doubt, with flowers in beauty and abundance, quite reward enough for any visitor to the City of Flowers *par excellence*. Tableaux illustrating the 'Vita Nuova' of Dante will certainly be faithful representations of the costumes of the thirteenth century, as the libraries and public and private collections here contain many books and pictures, sure to be rifled for the correct forms and material of dress their work. Lectures are to be given on women's work in painting, sculpture, poetry, and romance; also as singers, actresses, schoolmistresses, heroines, and patriots. Objects of all kinds of needlework and productions of literature, painting, and sculpture will be shown in competition for prizes and medals. Committees are now being chosen in the other Italian cities for promoting the success of this exhibition, and communications on all matters appertaining thereto may be addressed to Count Angelo de Gubernatis, who is the chief director of the executive in Florence."

MR. HENRY BLACKBURN writes:—

"The following passage in Mr. Pennell's book calls for the most unqualified and emphatic denial: 'The fashion of illustrating catalogues commenced, I believe, in France and grew and developed there under the care of *L'Art*, and the publishers of the Salon Catalogues, until its influence has made itself felt, even in England.' Mr. Pennell knows, or (writing as an authority) should have known, that the system of illustrated catalogues, with facsimile reproductions of the artists' sketches, was commenced in England in 1875, and that nothing of the kind appeared in foreign countries until 1879, the year after the Paris Universal Exhibition. 'Pen Drawing and Pen Draughtsmen' is a valuable book for its plates, if not for its opinions; but the ungenerous references to the work of English artists throughout its pages will not enhance its value in any country."

At a meeting last week of the Glasgow Town Council the Lord Provost made a special appeal for subscriptions to raise 200,000*l.* for the establishment of a museum and art gallery in Glasgow.

MUSIC

THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

THE annual conference of this growing organization, which took place at Bristol last week, was successful, the attendance being the largest since its foundation, though chiefly confined to provincial musicians. On the formation of the London—or, to be exact, the South-Eastern—section, three years ago, we expressed agreement with the objects of the society, and are, therefore, pleased to learn that it is in a flourishing condition. The annual report presented by the general secretary, Mr. E. Chadfield, stated that there are now 550 members, and that the number is steadily increasing. The week's proceedings comprised performances of compositions by

members, concerts by the old-established madrigal and glee societies in Bristol, and meetings for the discussion of subjects bearing upon the art of music and the welfare of those who adopt it as a profession. At the first of these meetings, on Wednesday morning, the 8th, Mr. E. Prout read a paper on the study of counterpoint, in which he strongly advocated the retention of most of the old rules of strict counterpoint for students in the elementary stage—in other words, that pupils should learn how to preserve tonality and melodic interest, using only triads and first inversions, before passing to the modern or free style. His chief argument was that highly beneficial results would be certain to accrue from mental discipline of this kind, and instanced the fact that all the great masters were well grounded in strict counterpoint with the exception of Schubert, who felt his deficiencies so greatly that he applied to Sechter for lessons only a few weeks before his death. Mr. Prout's views were combated, but we think not very successfully, by Dr. Hunt, of Birkenhead, and Dr. Hiles, of Manchester. On the same afternoon Mr. C. S. Curwen read a paper on the elementary musical education of the people.

Following up the statement of his views respecting counterpoint, Mr. Prout brought forward a resolution on the following morning to the effect that exercises in strict counterpoint should be added to the examination questions' book of the society. There was a long and animated debate, but the balance of opinion was evidently in favour of Mr. Prout, and his resolution was eventually carried unanimously, with the amendment, by Mr. Cummings, that candidates for the society's diploma should work the contrapuntal exercises at their own option. It would have been more to the society's interest had Mr. Prout's proposal been adopted in its original form, but at any rate something has been done to remove a reproach. The only other meeting to which reference need be made was that of Friday morning, when Mr. Cummings read a paper 'On Fingering, Past, Present, and Future,' in which he proved, by reference to old treatises and instruction books, that the figures 1 to 5 were used for marking the fingering of clavier music in this country for nearly two hundred years. Further, that in Germany during this period the method was 0, 1, 2, 3, 4. It was a German named Falkener who introduced the latter system into this country in 1757, substituting, however, a *x* for an 0. Obviously, therefore, the method which we are accustomed to speak of as foreign is really old English. The value of Mr. Cummings's researches is by no means inconsiderable, and the opinion of the musicians present seemed to be unanimous that our present insular method should be abandoned in the interests of students.

The first of the performances in connexion with the conference took place on Tuesday evening, the 7th inst., when a Pianoforte Trio in *e* flat by Dr. Bunnett, a Sonata in *c* minor for piano and violin by Dr. Walter Stokes—both melodious, well-written works—and a remarkably spirited and effective Duo Concertante for two pianofortes by Mr. C. E. Stephens were the most important features of the programme. In the evening the visitors attended a rehearsal of the Bristol Madrigal Society, under the direction of Mr. D. W. Rootham. This old-established body retains its supremacy in this style of music, the singing being remarkable for purity of tone and unfailing attention to all the marks of expression, the only fault being a somewhat uneven balance, the sweet thin tone of the trebles being sometimes overwhelmed by the powerful, sonorous basses. The programme included some of the finest examples of Weelkes, Edwardes, Morley, Marenzio, and Pearsall, and with these were associated a remarkably well-written madrigal, "Bring the bright garlands hither," by Miss Rosalind Ellicott, and an effective six-voice part

song, "Music when soft voices die," by Dr. Alfred King. On the following evening the Orpheus Glee Society gave a special performance under Mr. Riseley's direction. We drew attention to the excellence of this society's work on the occasion of its performance in London last year, and need only repeat that a better trained male-voice choir certainly does not exist. Here we may mention the great activity in the cultivation of choral music in Bristol. Beside the two old-established bodies just noticed, there are the Festival Choir of 400 voices in constant rehearsal; a new choral society of 500 under Mr. Riseley; four new choral societies in the various quarters of the city, with an aggregate of 700 voices; a new male-voice choir, entitled the Gleemen, with 90 members; and Mr. John Barrett's choir of 70. The recently established Society of Instrumentalists has rapidly developed, and now numbers 200, of whom 160 are efficient performing members. The next conference will be held at Liverpool, in the first week of January, 1891.

Musical Society.

THE Popular Concerts were resumed last Saturday, the principal works in the programme being Schubert's Quartet in *a* minor, Op. 29; Beethoven's Sonata in *e* flat, Op. 7, played by Sir Charles Halle, and the same composer's Septet. The executants in the last-named work were Madame Néruda, and Messrs. Straus, Piatti, Reynolds, Lazarus, Paersch, and Wotton. Miss Liza Lehmann was unable to sing owing to an attack of influenza, and her place was taken by Mr. Hirwen Jones, who was acceptable in songs by Sterndale Bennett, Rubinstein, and Schumann.

ON Monday Schubert's Octet was given, the executants being the same as in the Septet with the addition of Herr Ries. The pianist was Madame Geisler-Schubert, who made her first appearance at these concerts. Her share in the programme was not calculated to display her abilities to the greatest advantage, Mendelssohn's Piano and Violoncello Sonata in *b* flat, Op. 45, affording little opportunity for effect, while Chopin's Ballade in *c* minor is obviously unsuited to her. Her rendering was unaffected, but wanting in passion, and in the left-hand part not even note-perfect. The vocalist was Mr. Plunket Greene, who gave much effect to *Lieder* by Schubert and Schumann, and Felix Semon's vigorous 'Magyar's Song.'

DEATH has been busy of late in the ranks of distinguished operatic artists. To the list of those who have passed away must now be added Giorgio Ronconi, who expired at Madrid on Wednesday last week. To the present generation of amateurs Ronconi was but a name, but in his time he was pre-eminent in his particular line. That line was the presentation of strong character parts, whether emotional or humorous. Thus he was equally striking as Rigoletto and as Figaro in 'Il Barbiere,' while in parts requiring chiefly vocal excellence he was not successful. In Lumley's 'Reminiscences of the Opera' we read that he made little impression on his *début* in 1842 as Enrico in 'Lucia.' His voice was harsh, and not under perfect control, but his histrionic gifts kept him to the front, and down to 1866 he was one of the most valued members of the Royal Italian Opera Company.

THE instrumental movements in Berlioz's 'Roméo et Juliette' formed the principal feature of Sir Charles Halle's Manchester concert on Thursday this week, and they are also in the St. James's Hall programme of Friday next.

CONCERTS, &c., NEXT WEEK.

- Mon. Mr. Aguilar's Pianoforte Recital, 3, Portman Rooms.
- Borough of Hackney Choral Association, 'Calithoe,' 'The Revenge,' &c., 8, Shoreditch Town Hall.
- Tues. Popular Concert, 9.30, St. James's Hall.
- Wed. London Bailed Concert 3 St. James's Hall.
- Royal Choral Society, 'Eljah,' 8, Albert Hall.
- Miss Christie Fuller's Concert, 9, Steady Hall.

THURS. Royal College of Music Concert, 7.30, Alexandra House.
 — London Symphony Concert, 8, St. James's Hall.
 — Clapham Philharmonic Concert, 8, Clapham Assembly Rooms.
 FRI. Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.
 — Sir Charles Hallé's Orchestral Concert, 8.30, St. James's Hall.
 SAT. Popular Concert, 8, St. James's Hall.
 — Burns Commemoration Concert, 8, St. James's Hall.
 — Mr. Carter's Concert, 8, Albert Hall.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. H. BENSON.—Mr. F. H. BENSON'S SHAKESPEARIAN COMPANY EVERY EVENING at 8 (Thursdays and Fridays excepted), in Shakespeare's Fairy Comedy, with the Mendelssohn Incidental Music, 'A MIDSUMMER NIGHT'S DREAM.'

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WILL BE PRESENTED SHAKESPEARE'S COMEDY, 'THE TAMING OF THE SHREW.'

Dramatic Gossip.

In some respects, at least, Mr. Burnand's burlesque of 'La Tosca' is in his happiest vein. It is written with genuine humour, and its puns and verbal distortions are as a rule successful. How far Mr. Burnand has succeeded in travestying the grim story by subjecting his hero to the tortures of being photographed is a matter on which different opinions may and will be held. It may at least be conceded that the third act of the original is as untractable a subject as the parodist can often have chosen. As a whole, 'Tra la la Tosca' is light and effervescent. In these things, as the result proved, lay its principal danger. With a careful interpretation it would have had a fair chance of drawing the public for some weeks to come. Mr. Arthur Roberts, to whom was assigned the principal character—for such in the burlesque is Scarpia—elected to give his own words in preference to those of his author. In so doing he is not without ample precedent. For once, however, the public has shown courage and judgment, and the offender has had a severe rap on the knuckles. Our low comedians are recruited from the music-hall, and have a lofty contempt for style. They seek, like the famous proprietor of Astley's, to get rid of such imbecility and "come to the osses." Where, as in Mr. Burnand's travesty, neatness of style and versification is everything, and the burlesque idea not much, proceedings such as those in which, after the wont of his class, Mr. Roberts indulged, are irritating. Mr. Roberts has great natural drolery. He has received a good lesson, and in future will probably, unless he writes his own burlesques, pay more heed to the lines of his author. Miss Margaret Ayrton's imitation of Mrs. Bernard Beere was surprisingly clever.

A REVIVAL for a temporary purpose, at the Vaudeville, of 'The School for Scandal' is unsatisfactory. The representatives of Joseph Surface and Charles Surface failed to grasp the full significance of those parts; the dialogue was given, in many cases, in uncultivated style; accents were forced upon adjectives with most damaging effect, and eighteenth century polish was absent. One actress must be exempted from the censure. The Lady Teazle of Miss Winifred Emery was bright, natural, and convincing. It seems as though this actress had a future before her in high comedy. What is indispensable to the Vaudeville company is a stage management that will repress ignorances of speech, even if it allows, as it very properly may, experiments in the rendering of character.

MR. IRVING will, it is stated, before the close of the season revive one of the most popular of his past pieces. The choice seems to lie between 'Louis XI,' 'Charles I,' and 'Hamlet.'

MR. CHARLES WYNDHAM's return to the Criterion will probably take place in March.

AN address by Mr. Irving is promised for Ash Wednesday before the Wolverhampton Literary and Scientific Society, of which he is president.

TO CORRESPONDENTS.—R. & D.—A. H.—R. C.—A. L. S.—R. J. A. S.—C. F. S. W.—received.

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LITERATURE

The Early Diary of Frances Burney, 1768-1778.

With a Selection from her Correspondence and from the Journals of her Sisters, Susan and Charlotte Burney. Edited by Annie Raine Ellis. 2 vols. (Bell & Sons.)

A CENTURY ago Fanny Burney was the most popular of living novelists, but her 'Diary,' published in 1842, has proved of yet more service to her fame. The extraordinary enthusiasm excited by 'Evelina,' a novel which kept Reynolds up all night and which Dr. Johnson pronounced to be charming, has long ago died away. How Sir Joshua said he would give fifty pounds to know the author, how the famous Mrs. Cholmondeley cried out she would go all over the town to discover him, how the "great Cham of letters" took Boswell to task for not knowing what a Brangton was, and how the sayings and doings of Madame Duval, Sir Clement Willoughby, and Mr. Smith became the talk of the town—all this is now more a matter of surprise to us than of sympathy. Frances Burney, who met Prior's Duchess of Queensberry in her youth and lived long enough to read and to praise Disraeli's 'Contarini Fleming,' has been superseded by novelists of a higher order; and although her novels even now are far from being dead books, and have frequently been reprinted, they are familiar chiefly to students of literature, and are not much in demand at the circulating libraries.

Mrs. Ellis, who has produced the best recent editions of 'Evelina' and 'Cecilia,' has expended no small amount of labour on the production of Fanny Burney's 'Early Diary,' which is now printed for the first time. That it should have been so long retained in manuscript is surprising, for it almost vies in interest with the well-known diary that begins with the date at which these earlier pages end. It is a work deserving all the care Mrs. Ellis has bestowed upon it, and, as she truly says, shows the character of the writer on every leaf, "even as the story of her first youth tells itself as we turn them."

There is no pleasanter figure among the men and women who belonged to Dr. Johnson's circle than that of Fanny Burney, and there is no literary lady of the period who can boast of the personal characteristics which make Mr. Crisp's "Fannikin" attrac-

tive to readers who care little for 'Evelina' and cannot tolerate 'Camilla.' The ladies who in those days belonged to the "Bas bleus" were in a state of semi-antagonism to society, and sometimes acted like women who after escaping from its trammels find themselves in a false position. When Johnson taught his "dear little Burney" Latin, she was pleased and flattered, but regretted the time spent in the acquisition of what she should "always dread to have known." The humble, unaffected girl, whose chief fear was of publicity, was no rival to Mrs. Montagu, Mrs. Carter, and Mrs. Cholmondeley. No young woman ever received more praise or more of the pleasure that praise yields than Fanny Burney gained from 'Evelina,' and no woman of any age ever bore the burden of popularity more graciously. Like her father, she was eminently modest and sweet-tempered; like all the members of her family with whom we are acquainted, she was blessed with good sense, a warm heart, and a keen faculty of enjoyment. Nature had been singularly kind to the Burneys, who were as gifted as they were affectionate. The 'Early Diary' gives the reader a wider acquaintance with the cheerful circle than he had before. Fanny has warm words of praise and affection for every member of it: for James, the future admiral, who is "quite happy and quite good, and full of humour, mirth, and jollity"; for Charles, afterwards famous as a Greek scholar, who is also "full of spirits and good humour"; for Hetty, the beauty of the family, who had the sweetness of disposition common to the race, and whose exquisite skill as a musician her sister could admire, but did not share; and for "Susette, the most engaging creature living," of whom Owen Cambridge said, "She cannot even move, she cannot get up or sit down, but there is something in her manner that is sure to give pleasure." But Fanny Burney's love of her brothers and sisters—and we have named but a few of the large double family, for Dr. Burney married twice—was as nothing when compared with her devotion to her father, who possessed in her eyes every virtue under the sun. It was surely with no growling condescension, as Macaulay intimates, that Johnson expressed his high estimate of a brilliant and versatile man, who possessed the Doctor's own unquenchable thirst for knowledge. "My heart," he said, "goes forth to meet Burney. I question if there be in the world such a man altogether for mind, intelligence, and manners." Next to her father came Samuel Crisp, Fanny's friend and counsellor from her earliest years. Macaulay draws a vivid picture of Crisp as a disappointed man, who in revenge for his failure as a dramatist shut himself up in a lonely country house. But Crisp, although disappointed, was so far from being a gloomy misanthrope that some of the happiest, merriest days of the Burney family were spent in the rambling old house at Chesington, to which, by the way, he did not retire until ten years after the representation of his 'Virginia.' No man had a warmer heart, no man a cheerier laugh, and Fanny's "ever charming beloved daddy Crisp" added not a little to the joyousness of her life at its most brilliant period. Garrick, too, when the girl was

just escaping from childhood—she is sixteen when the 'Early Diary' begins—loved to look in upon his friend and his delightful family at all seasons, and sometimes before they were up in the morning. "He seems, indeed," writes the diarist, "to love all that belong to my father, of whom he is really very fond. As he went out he said, with a very comical face, 'I like you, I like you all. I like your looks, I like your manner.' And then, opening his arms with an air of heroics, he cried, 'I am tempted to run away with you all, one after another.' We all longed to say 'Pray do!'"

Of Garrick's early morning visits and the mirth they caused we hear more than once; and Charlotte Burney, a younger sister of Fanny, records in the slang of the period her disappointment when the great actor was expected and did not appear:—

"I entirely depended upon it, and for four mornings was up at 7 o'clock and at the trouble and fatigue of washing face and hands quite clean, putting on clean linnen, a tidy gown and smug cap, and after all we were choused, for he nicked us entirely and never came at all."

This rather fast young lady, upon being greeted by Garrick at the theatre, borrows a phrase from Sheridan, and exclaims, "Split me if I'd not a hundred times rather be spoken to by Garrick in public than His Majesty: G—d bless him!"

Fanny was self-educated. Some of her sisters were sent to Paris, but she was left at home much to her own devices. She taught herself French and Italian, read Roman history and Middleton's 'Life of Cicero,' admired Pope's letters, and appreciated Spenser; but it was not chiefly through books that her genius was developed. The instinct that made her, to quote Johnson's phrase, a "character-monger" was stimulated in the society, as varied as it was brilliant, to which she was accustomed under her father's roof. Everybody of note came to Dr. Burney's family concerts, and Fanny, shy, silent, and in a measure unheeded, was probably the shrewdest observer in the room. Men and women—or rather their external peculiarities—were her books; and so amusing are her comments in this 'Early Diary,' that although we have little in it of Johnson and Mrs. Thrale, and nothing of George III., Queen Charlotte, and Madame de Schwellenberg, the volumes are very nearly as entertaining as the journal begun ten years later. The diary is written crudely at first and in a very girlish style; but by degrees the entries gain in liveliness and force, and the future novelist stands confessed. Moreover, Fanny Burney's observation was not limited to what she saw at home. Like her own Evelina she went to Ranelagh, to the Pantheon, to dances and the opera, and to a masquerade ball; and like her, too, she was brought into contact, both at home and abroad, with people almost boisterous and vulgar enough to remind us of Madame Duval and Capt. Mirvan. It was a coarse age. With two or three notable exceptions, even the celebrated ladies with whom Fanny became acquainted were not particularly ladylike. Mrs. Thrale used naughty words, Mrs. Montagu was ostentatious and affected, and Mrs. Cholmondeley upon discovering the author of 'Evelina' treated her at Sir Joshua Reynolds's with a want of delicacy

that would be regarded in our days as intolerable. "Come, come, Mrs. Cholmondeley," said Sir Joshua, "I won't have her overpowered here"; upon which the lady, turning to him with quickness and vehemence, exclaimed, "Why, I ain't going to kill her! don't be afraid"; and, despite the gentle host's remonstrance, the persecution continued.

Some of Fanny Burney's experiences with men might well have suggested the coarser or more foolish scenes in which Sir Clement Willoughby and the once famous Mr. Smith bore a part. A certain Mr. Twiss talks to the girl in her father's presence in a way that would have justified Dr. Burney in turning him out of the house. At Teignmouth an elderly gentleman, remarkable, according to Fanny's half-sister Maria, "for agreeability, pleasantry, and good breeding," acts the part of her lover with such "particularity" as to put her out of countenance. "He has lived so long abroad," is the young lady's comment, "that I suppose he thinks it necessary to talk nonsense to the fair sex." Then she visits the house of a Dr. Wall, who "romped most furiously and forcibly, and made so many attempts to be rather too facetious that I was fain to struggle most furiously to free myself from him." In this instance she managed to keep off caresses, but was not always so successful. A young man who is pronounced "very well bred, good-tempered, and sensible," met her one evening at a tea party, fell in love on the spot, and suddenly gave her "a most ardent salute." "I wonder," she writes, "so modest a man could dare be so bold." The man's modesty did not hinder him from plaguing Fanny with his addresses after she had refused his offer in the plainest language; and that he was well bred and sensible will not be apparent to the reader of the love letters written by the forlorn swain. One of them, "by no means so high-flown as the first" in the lady's judgment, begins as follows:—

"Madam, I have somewhere seen that powerful Deity, Cupid, and the invincible Mars habited in a similar manner, and each have in their train several of the same dispositioned Attendants; the propriety of which Thought I own pleased me, for when drawn from the allegory, it is acknowledged, both Love and War are comparative in several particulars; they each require Constancy, and the hope of success stimulates each to Perseverance, and as the one is warmed and encouraged by the desire of Glory, so the other is much more powerfully fired and transported by the Charms of the Fair Sex."

The letter, which might have been transferred to 'Evelina,' continues in the same strain, and there is no indication that Fanny Burney, despite her quick sense of humour, was struck by its absurdity. Her rejected lover's constancy leads her to exclaim, "Ah! will any one I can love ever thus love me?"

Some highly amusing passages in these volumes are from the pen of Susan Burney, who seems to have possessed much of her sister's faculty as a chronicler. So delighted is she with the success of 'Evelina' that she writes the most elaborate account for Fanny's benefit of everything which she heard upon the subject before the authorship was known. One lady is sure it must have been written

by a person used to high life; another conjectures it is a woman's writing, as there is such a remarkable delicacy in all the conversations, and exclaims, "It is the sweetest thing, I do declare, that ever I read in my life." Dr. Burney declares, "I wish I may die if I do not believe it to be the best novel in the language, Fielding's excepted"; and there is an elaborate account of his reading the story to his wife in bed, while Susan, hearing loud laughter, creeps to the door and listens to their comments. The "dear father's energy of delight" makes him swear, while Susan and her younger sister Charlotte stand till they are "cramped to death, not daring to move and almost stifled with laughing." Then we read that Mrs. Thrall is "mortal fond" of the book; and when she writes saying that Dr. Johnson protested there were passages in it that might do honour to Richardson, Susan can make no comments upon the letter but by jumping, laughing, and almost crying. "I had thought before," she writes, "that you had reached the summit of grandeur in Mrs. Thrall's, Mrs. Cholmondeley's, and my father's warm approbation;—but Johnson's raises you so many degrees higher, that you may now certainly rest secure on your literary throne, for no one can ever shake it."

Mrs. Thrall's letter produced the same delirious effect on Fanny, who told Sir Walter Scott, nearly fifty years afterwards, that on receiving it she danced with delight round the mulberry tree in the garden at Chesington—"to the no small amazement and diversion of Mr. Crisp," she wrote in her 'Diary' at the time.

Then Susan has to tell Fanny of a visit to Streatham, when Mrs. Thrall rose to meet her "very sweetly":—

"Dr. Johnson, too, rose. 'How do, dear lady?' My father told him it was not his Miss—but another of his own bantlings. Dr. Johnson, however, looked at me with great kindness and not at all in a discouraging manner.....'Come, come here, my little dear,' said he, and took my hand as I sat down, I took then courage to deliver your respects. 'Aye—why don't she come among us?' said he. I said you were confined by a sick sister, but that you were very sorry to be away. 'A rogue,' said he, laughing. 'She don't mind me!' And then I up and spoke vast fine about you, for Dr. Johnson looked so kind and so good-humoured I was not afraid of the sound of my voice."

During the same visit the Doctor put his arm around her, saying:—

"Now you don't expect that I shall ever love you so well as I do your sister?" "Oh, no, sir," said I, "I have no such hopes, I am not so presumptuous." "I am glad you are so modest," said he, laughing,—and so encouraged by his good humour (and he kept see-sawing me backwards and forwards in his arms, as if he had taken me for you) that I told him I must make an interest with him through you. He again said he was glad I was so modest, and added, 'But I believe you're a good little creature. I think one should love you too, if one did but know you.'"

We close these interesting volumes with regret, for Fanny Burney's companionship is always pleasant, and the men and women to whom we are introduced exhibit a state of society that has passed away for ever. Miss Burney has, perhaps, supplied the most lifelike picture of it we possess, and Mrs. Ellis's copious illustrations of the text will not only afford amusement to the general reader, but may be of service to the student of the period.

Ireland and the Anglo-Norman Church: a History of Ireland and Irish Christianity from the Anglo-Norman Conquest to the Dawn of the Reformation. By the Rev. G. T. Stokes, D.D. (Hodder & Stoughton.)

THE title of Dr. Stokes's brilliant lectures on Ireland during the first three centuries of Norman rule is the least satisfactory part of the volume, for it gives the impression of a work of more limited scope than the vivid account of Ireland, Celtic and Norman, lay and cleric, which the learned author has painted for the benefit, first of his classes in Trinity College, Dublin, and afterwards for students at large, who, unfortunately, seldom find their subject treated so brilliantly as it is by the Professor of Ecclesiastical History in the University of Dublin.

The manner, as Dr. Stokes admits in his preface, is open to criticism—no doubt the book would have done greater justice to the research expended on it had it been recast; but it would inevitably have lost the freshness and brightness that hold the attention of the reader and compel him to admit, at all events in the present instance, that "when a man writes with a young audience vividly before his mind, the salient points of a story are seized, the mere subsidiary details are avoided, and the historical picture is made clear because the canvas is not too much crowded with figures."

In these words Dr. Stokes explains the object of his book, and it is difficult to see how that could have been attained more successfully, for from the first page to the last his lectures are not only learned and instructive, but interesting, and, stimulating the thirst for knowledge, send the reader back with a new zest to the dreary pages of the 'Annals of the Four Masters.'

Irish history during the thirteenth, fourteenth, and fifteenth centuries has usually been deemed most dully dull, and the few dramatic incidents of the unceasing quarrel did not save from monotony the dreary fights and feuds between Celt and Celt, Celt and Anglo-Irish, Anglo-Irish and Anglo-Irish, Anglo-Irish and English, bishop and abbot, king's man and Pope's man, layman and cleric, priest and monk, varied too frequently by devastating pestilence and famine. Yet Dr. Stokes has the gift of dramatic insight; he creates a living, though by no means an agreeable picture of the past, and, unlike so many Irish historians, he does not tell us that the evils of his country began with the Conquest, as his first lecture deals with 'The Last Years of Irish Independence,' and for the sorry state of things then discovered he blames not the half-civilized condition of the natives, nor the convenient and well-abused Dane, but the Eastern influence which had penetrated the country centuries before, and had so great an influence on the development of Celtic art and literature:—

"With Byzantine accomplishments, however, there came Byzantine vices as well. Truth and mercy disappeared from Byzantine morals. Faithlessness and cruelty marked each successive dynasty which held the throne of the Eastern Empire, and defiled the sacred precincts of the Holy Eastern Church itself. So it was, and even worse in Ireland. Cruelty and falsehood were peculiar to no race of princes, but displayed themselves equally in the O'Loughlins, the

O'Conors, and the O'Brians, as well as in the inferior chiefs.....Blinding, quite after the Byzantine fashion, was the ordinary fate reserved for dangerous captives, yea, and even for members of the princely families who became obnoxious to the reigning sovereign.....King Turlough O'Connor in 1136 blinded his own son Hugh when he was becoming dangerous. Five years later we read that Dermot MacMurrough..... blinded Murtogh MacGillamacholmog.....together with twenty of his chief men.....Scarcely a princely house throughout Ireland was there where some blind warrior lived not, occupying the corner of the hearth, and helping by the tale of his own wrongs and the speaking evidence of his sightless and mangled eyeballs to deepen the tribal hatred which was fast ruining Ireland."

Winter was the only season of peace; during summer and harvest time there were unceasing raids and plundering forays, and the unfortunate peasantry lived in daily terror of their lives.

"It was a sad time, when every man's hand was against his neighbour, and when for the poor peaceable, industrious man there was neither light nor hope nor security."

It was, therefore, no very prosperous country that the Normans invaded; and it is probable that had they subjugated it thoroughly as they subjugated England, Ireland would have been spared the greater number of her ills. But, as Dr. Stokes shows us, feudalism in Ireland had all the disadvantages inherent in the system without any of the causes which made it succeed in our own land. There

"the great nobles had it all their own way. The De Courcys, the De Burghs, the Geraldines, the Butlers, the De Lacys quarrelled, fought, oppressed the people, defied the viceroys, despised the Crown, and were never crushed as the iron hand of Henry crushed the Anglo-Norman feudatories in England. To the neglect of the Crown, to the weakness of the viceroys, to the selfish, foolish internecine struggles of the great feudatories in Ireland, its slow development and its subsequent sad history must historically be traced."

Throughout these years of struggle the animosity between the Celtic and the Anglo-Norman clergy increased. Under the Norman rule the episcopate was thoroughly secularized, and the Anglo-Norman Archbishops of Dublin were statesmen, judges, lawyers, anything but clerics. In extenuation it must, however, be remembered that during the many quarrels between king and Pope, and especially during the years of John's reign in which England was placed under an interdict, the prelates needed no little diplomatic skill to steer their course between a Pope forbidding the exercise of all priestly and episcopal functions, and a king threatening to imprison, exile, or hang those who refused to officiate in the usual way.

The Celtic clergy were, of course, free of this difficulty, and the two parties had no dealings with one another. Early in the thirteenth century the Anglo-Norman Church prohibited the admission of Irish clerics into monasteries, benefices, or cathedral dignities under English control, and later in the century the Celts retaliated by a similar prohibition. In both cases the Pope intervened; but it is probable that mutual dislike took the place of legal exclusion, and by the Statute of Kilkenny Irishmen were again debarred from ecclesiastical preferment wherever English law prevailed.

And now no veto came from the Vatican; the Popes threw their influence on the English side, and remained staunch in their support of the stronger party up to the time of the Reformation. Indeed, a bull dealing with the internal economy of St. Patrick's Cathedral, Dublin, and issued by Leo X. in 1515, sanctions "that ancient custom, concerning Irishmen by nature, manners, and blood, who should not be admitted in the said Cathedral Church of St. Patrick, any royal dispensation notwithstanding; it is agreed that it shall flourish, grow strong, and prevail with a vigorous and perpetual care."

It is at this point, when by Papal decree Catholic Irishmen were excluded from their own cathedral, dedicated to their national saint, that Dr. Stokes brings to a close his extremely interesting and instructive lectures; but we hope that before long he will raise the curtain on a new act in the tragedy of Ireland, and discourse as brilliantly and instructively of the more dramatic era of the Reformation.

Thirty Years of Colonial Government: a Selection from the Despatches and Letters of the Right Hon. Sir George Bowen, G.C.M.G. Edited by Stanley Lane-Poole. 2 vols. (Longmans & Co.)

MR. J. A. FROUDE has declared in 'Oceana,' and Sir George Bowen reiterates the assertion in these volumes, that the wish to sever the connexion between England and her colonies was formerly entertained not only by some of our leading statesmen, but even in the Colonial Office itself. Chapter and verse are given in proof of this charge, and such readers as can recollect the tone of a certain school thirty or forty years ago may be inclined to believe it. Such feelings have now died away, and if there be one subject upon which all our political parties are agreed, it is on the paramount importance not only of maintaining our existing colonial empire, but of strengthening the bonds which connect it. This task may not be so easy nor the fulfilment of it so near as Sir George Bowen imagines; the practical difficulties to be surmounted are enormous, but the attempt is heroic, and one in which, as Lord Rosebery has assured us, "a man might well die." The subject is ably discussed by Sir George Bowen in a short appendix to this work; and it is encouraging that a man with his "unmatched experience" should deem it practicable. The success which has attended what Bacon terms "the heroic work for colonization" is no doubt to be attributed to some of the characteristic qualities of the British race, but in recent years it has been accelerated by a happy selection of governors, who have developed a branch of modern statesmanship which bids fair to dwarf the work of diplomatists in the old world. New nations and mighty forces are being developed; the growth of the Dominion of Canada and of Australia is of more importance than diplomatic debates as to whether a rock in the Mediterranean or a valley in Thessaly is to be governed by Turkey or by Greece.

Among these governors few have been more remarkable than Sir George Bowen, who has had, according to the late Mr. W. E. Forster, "an unmatched experience"

during nearly thirty years of employment in some of the chief colonies. His career is described in these pages. They are, for the most part, composed of his speeches and of addresses presented to him, from which his work can be appreciated. We may remark that but little of these volumes is to be attributed to the editor. Even the prefatory memoir and the few passages which serve to connect the State Papers bear traces of the general tone of Sir George Bowen's writing. His earliest experience in ruling men was in Queensland, of which he was the first governor. Not much difficulty presented itself; his task was to inaugurate free institutions, in which he was ably assisted by Sir Robert Herbert, who accompanied him as Colonial Secretary, and who, as all acquainted with Queensland know, was quite conspicuous amongst the inexperienced colonists. Probably that pre-eminence would have been maintained until the present day had not private affairs necessitated a return to this country, where his colonial knowledge has contributed to his subsequent advancement. We are inclined to award more praise to Sir George Bowen's administration in New Zealand than to any other portion of his life. More real difficulty existed, and higher statesmanship was here required. His success was marked. The far-sighted measures then adopted laid the foundations of a permanent settlement of native questions which had caused a ruinous war for ten preceding years.

From New Zealand he was promoted to the "blue ribbon" of the colonial service, the government of Victoria, where he arrived just in time to encounter a political "typhoon" which had been brewing for years under his predecessor Lord Canterbury. Those who were intimately acquainted with the complications in which the colony was involved know that his policy was severely criticized by the "classes," while it was supported by the "masses." That there was some ground for this diversity of opinion is apparent from his own statement that in reality, in his own mind, he disapproved of some of the acts of his constitutional advisers, whose policy he nevertheless felt bound to support, and thus to appear to an ill-informed public as the abettor of measures which he felt to be blameworthy. In the protracted conflict between the Upper and Lower Houses of the Legislature he was, in truth, powerless, and, as far as we can judge, he had no alternative but to follow implicitly the advice of the only ministry possible in the existing state of public feeling. Those who are inclined to follow up the subject will find the case for the Upper House fully stated in Mr. Rusden's 'History.' Mr. Rusden was an official of that body and a partisan of their pretensions—a fact which should be kept in mind by his readers. The Governor's conduct was, on the whole, supported in Downing Street. The mild observations of Sir M. Hicks-Beach do not appear to us to justify the soreness manifested in these pages. In the Mauritius, to which Sir George passed from Victoria, little scope existed for the display of much talent; and at Hong Kong—of which place, as well as of China and Japan, interesting accounts are given—his chief merit consisted in keeping England out of any quarrel during the imbroglio

which occurred between France and China relative to Tong King.

While the State Papers are composed with the dignity suited to their character, and the addresses are couched in the usual fulsome terms, the prefatory memoir is written in a light, agreeable, and sometimes playful style. It is replete with anecdotes and wit derived from Popes, Premiers, bishops, judges—from Americans, Mormons, Chinese, and other sources. *Mots* of Lord Palmerston's are mingled with words of wisdom from Li Hung-chang. We have only space for two anecdotes as specimens of dozens of others:—

"On crossing the Potomac, a question was raised about the story related in some of the popular biographies of Washington, viz., that he was so strong that he could throw a dollar across the Potomac, which is there far wider than the Thames at Westminster; for legends had already grown up about him as if he had been an early Christian saint. Lord Chief Justice Coleridge, on his tour in America some years later, was escorted to Mt. Vernon by the Attorney-General of the United States, who, when asked if this legend was true, replied: 'Well, my Lord, if you have read that story, I suppose it must have some foundation. At all events, it is not for me to belittle the father of my country; but your Lordship will please to recollect that a hundred years ago the dollar went much further than it goes now!'"

Being a good linguist, Sir G. Bowen charmed the French at Mauritius by addressing them in their own tongue. He relates an

"amusing *contretemps* which took place here in consequence of a former Governor being quite ignorant of French. At the farewell dinner given to him, a French colonist made a long speech against Downing Street, i. e., the Colonial Office and Sir *Hitch Bitch*, as French tongues pronounce the very Anglo-Saxon name of Sir M. Hicks-Beach, when the Governor, seeing all around him cheering and thumping the table, lustily cheered and thumped too, little imagining that he was applauding invective against his own political *chef*."

Alike to those who read for amusement and to those who look for information this book may be recommended. It deals with matters upon which Englishmen, as a rule, are still ignorant, although less so than were their fathers.

The Manx Witch, and other Poems. By T. E. Brown. (Macmillan & Co.)

We know not if among the establishment of the Crown in the kingdom of Man there is a place for a Laureate; but if there be, Mr. Brown ought surely to fill it. Whether he is by birth a Manxman or not—a point on which we are also ignorant—he certainly appears to have entered thoroughly into the minds of that curious half-Celtic, half-Scandinavian race, who seem, but for a thin veneer of Christianity, to be in point of morals and civilization very much where their forefathers were a thousand years ago. Our old acquaintance Tom Baynes, who is again the usual narrator, has been somewhat polished by his seafaring life—he has learnt something of the customs of the nineteenth century world; but when the demon of jealousy seizes on his friends Jack and Harry the miners, they fight it out in "holmgang," just like any Baresarks of old. The field of battle is the mountain side, close to a disused working, and Tom,

returning from a wedding feast, comes upon them:—

The sun was set
And the moon was rose, but hiding yet
Aback of Slieu Lhean that was throwin a shaddhar
Terble black below me. The Laddhar
They're callin that slope. And I had to steer
Middlin careful, you know, to clear
The Dragon's den. So—no humbuggin!
I thought I heard a desperd tuggin,
No thrashin, no smashin, no click o' the clogs,
No trampin like bulls, no raggin like dogs,
But *ugh-ugh-ugh*, like the chaps is going
When they're working a blast-hole—it's lekly you're
knowin.

I crep a bit nearer, and seen
There was two of them arrit; and nearer I crep—
Harry! Jack!

Aw, at them I lep,
At them! on them! "Divils! divils!
What's this? What's this?" But they turned
like swivels,
And the bank was givin way, and the muck
Rattlin down, the way it's shook
On a coffin at a funeral—
And the two of them twisted like a ball—
Couldn get them out of grips,
Couldn—and Jack to stagger, and slips,
And Harry swings him out right over
The mouth of the pit.

However, Tom intervenes at this point, and gets the combatants to hear reason:—

"And now be quick
And on with your clothes!" For the chaps was
bare

To the very buff—aw deed they were!
And the moonlight shining on their skin—
These naked divils—astonishin!
"On with your boots and your clothes!" Aw,
the one of them
Wouldn resist! aw, I took the command of them
Fuss-rate, I tell ye, uncommon though!
They were both that wake and 'austed, ye know;
And had to give in.

'The Manx Witch,' in which this pleasing episode, of which we have only quoted a very small portion, occurs, is the longest piece in the book. Tom Baynes gives another passage from his own reminiscences; then we have two more Manx pieces in irregular metre, a kind of rhyming prose indeed; and, finally, "the Curate" and "the Pazon" have their say, the former in rhymed couplets, the latter in blank verse more or less Tennysonian. Both their stories turn on the old theme of a woman's misplaced confidence and a man's selfish passion. Mr. Brown is not, perhaps, a great poet, but he is "a scholar and a gentleman," with a shrewd eye for certain quaint aspects of human nature, and his writing is according.

A History of Modern Europe. By C. A. Fyffe, M.A.—Vol. III. From 1848 to 1878. (Cassell & Co.)

WHEN we reviewed the second volume of Mr. Fyffe's 'History' we were able to congratulate him upon an improvement in his work so far as concerned those chapters with which he seemed to have taken the most trouble, and the third volume comes up to the level of the best parts of the second. Mr. Fyffe now deals with the Revolution of 1848, the establishment of the Second Empire in France, the Crimean War, the creation of the Italian kingdom, the rise of Prussia to ascendancy in Germany, the war between France and Germany, the war between Russia and Turkey, and the Treaty of Berlin. The most interesting portion of the present volume is, in our

opinion, that which relates to the origin, and the circumstances which surrounded the outbreak, of the war of 1870. While Mr. Fyffe departs widely from what has hitherto been in this country the accepted view of the facts, we feel confident that the opinion which he has formed is that which, when many years have passed, will be found to be the true one. Mr. Fyffe is a little reticent in this portion of his work, and rather suggests than states his conclusions. He does not explicitly declare that the Hohenzollern candidature was intended, by at least some Prussians who had a hand in it, to bring about a war for which they thought France ill prepared; but his paragraph upon the subject leads, if not to this conclusion, at least to the choice of this hypothesis as the most probable. Again, Mr. Fyffe is not quite clear as to what in his marginal note he calls "the telegram from Ems, July 13," which in his text he significantly styles "the alleged telegram from Ems." While he has written of the "insane ardour" with which some of those about the Emperor of the French pressed for war against the opinion of the Prime Minister, M. Émile Ollivier, our author shows, on the other hand, how completely in so doing they played into the hands of the war party which existed in North Germany:—

"Count Bismarck was determined not to let the French escape lightly from the quarrel. He had to do with an enemy who by his own folly had come to the brink of an aggressive war, and, far from facilitating his retreat, it was Bismarck's policy to lure him over the precipice. Not many hours after the last message had passed between King William and Benedetti, a telegram was officially published at Berlin, stating, in terms so brief as to convey the impression of an actual insult, that the King had refused to see the French Ambassador, and had informed him by an aide-de-camp that he had nothing more to communicate to him. This telegram was sent to the representatives of Prussia at most of the European Courts, and to its agents in every German capital. Narratives instantly gained currency, and were not contradicted by the Prussian Government, that Benedetti had forced himself upon the King on the promenade at Ems, and that in the presence of a large company the King had turned his back upon the Ambassador."

As this "alleged telegram" undoubtedly made war certain, and as the result of that war—the annexation of Alsace by Germany—is the direct cause of the present armaments of Europe, it may be said that the history of the old world since 1870, and on, probably, far into the next century, turns upon this momentous document. We believe that when the memoirs of those in North Germany concerned in the transactions of the time see the light, it will be found that a small internal council of Prussians, of whom Count von Moltke was one, cut down the telegram of the King of Prussia in such a way as to completely change its sense. That which had been a long telegram meaning peace became a short telegram breathing war; and it is to this fact that Mr. Fyffe no doubt points by his use of the words "alleged telegram." The interview which the King of Prussia related had been a peaceful and a courteous interview, intended upon both sides to lead to appeasement of the dispute. The document which was published described to

Germans an insult by France to their revered old king, and to the French an insult by the king to their ambassador. In the condition of patriotic fervour in which the German army then found itself, and in the state of wild excitement which prevailed in Paris, it was impossible to expect that explanations sufficient to prevent war could after this be given. There weighed, doubtless, with the German generals who took upon themselves to alter the king's telegram the considerations that the war could not be permanently prevented; that if made at once it would be made under conditions which gave Germany great chances of success; that if it were postponed, the French reserves would be converted into serviceable troops, and the success of Germany become problematical. Of the intention of Bavaria and all the German states to stand by Prussia they had no doubt; but the King of Italy was known to be personally friendly to the Emperor of the French, and anxious to take the field upon his side if Rome could be obtained; while Austria was bound to France by promises which as it was she broke, but which a few months later, after France had made sufficient sacrifices to be able to place in line her second army, she would have kept. It will be difficult for history to blame the German military authorities for having at this moment made war certain; but the fact remains that save for their interposition during the king's absence from Berlin war would, for a time at least, have been avoided. Mr. Fyffe appears to us to be inclined to somewhat minimize the promises of Austria, and, as the most important of these promises were verbal, it is difficult to convict Count Beust of positive untruth; but on former occasions in these columns we have pointed out that those Austrian despatches published by M. de Gramont, which cannot be disavowed, themselves admit that the promises were clear; and Frenchmen of perfect truthfulness, whose later political position renders them fairly impartial upon the point, and who have related the arrangements made in Paris by the Archduke Albert for military co-operation between France and Austria, confirm our opinion as to the duplicity of Austria, provoked by the military hesitations of France during the last days of July, 1870.

Mr. Fyffe's work bears to some extent the impress of his Liberal opinions, and may here and there be found distasteful by strong Conservatives; but on the whole it is an excellent book, and whatever may have been the weak points of his first volume and of portions of his second, such defects are little observable in the third. We notice a few peculiarities of style and in the treatment of names, and Marshal MacMahon is hardly to be recognized as "McMahon." Mr. Fyffe, who is, we believe, a good German scholar, has, no doubt, authority for speaking of the Bavarian general as "Tann"; but we imagine that modern German usage allows him to be called by that more familiar name of von der Tann by which he is known in England, and, what is more important, by which he was always called in the German army during the war itself. If a shorter form is to be defended upon the ground that we say Turenne, Talleyrand, and Bismarck, more commonly than de Turenne, de Talleyrand, and von Bismarck,

we can only plead in reply that the cases are not the same.

NOVELS OF THE WEEK.

- Kit and Kitty.* By R. D. Blackmore. 3 vols. (Sampson Low & Co.)
The Bull i' th' Thorn: a Romance. By Paul Cushing. 3 vols. (Blackwood & Sons.)
The New Continent. By Mrs. Worthey. 2 vols. (Macmillan & Co.)
Cast Out. By Morice Gerard. 2 vols. (Hurst & Blackett.)
The Dead Man's Secret. By J. E. Muddock. (Chatto & Windus.)
The Experiences of Richard Jones. By J. Jones. (Digby & Long.)
A Game of Bluff. By Henry Murray. (Chatto & Windus.)
A Pretty Radical, and other Stories. By Mabel E. Wotton. (Stott.)
A Life's Retribution. By Angus Macdonald. (Remington & Co.)
Love and Disbelief. By J. Yule Cleland. (Roper & Drowley.)
A Loyal Mind. By Eleanor C. Price. (Remington & Co.)
Dorothy Arden. By J. M. Callwell. (Nelson & Sons.)

INVERTING the Roman marriage formula "Ubi tu Caius, ego Caia," and putting for a motto on his title-page "Si tu Caia, ego Caius," Mr. Blackmore well indicates the nature of his romance of 'Kit and Kitty' and its suitability to the modern demands in a love story. Women are the readers of novels, and they like best to read of the enslavement of man. But for all that 'Kit and Kitty' is a manly book, with a sort of fine, open delicacy of sentiment, thoroughly wholesome and pleasing. The book is rather long for the taste of the moment; but it is well supplied with varied and exciting incidents, and few recent novels have maintained so high a standard of excellence throughout. Mr. Blackmore's style is his own; its simplicity has undoubtedly the charm of contrast with that of the American school which has influenced English novelists; there is no philosophical analysis in Mr. Blackmore's work, and no attempt at cunning phrases to convey the complexity of character. His diction has an air of being out of date; the time of the story is about 1860, and yet one is constantly fancying that it is really meant for an earlier century. As is usual in Mr. Blackmore's novels, there is a good deal about market-gardening in 'Kit and Kitty,' but the author has set a watch over himself, and has not allowed his favourite subject to run away with him. Kept within bounds it makes a very picturesque setting for a charming story.

Full of stir, adventure, human shocks and shocking crimes, 'The Bull i' th' Thorn' is sure to satisfy the craving of many novel-readers for strong meat of that description. There is no necessity to hint at the plot of the story, which is intricate and somewhat ingenious. Mr. Cushing dedicates it to his son, and this may be taken as a recommendation to young people generally. No harm will be done by recommending those of them who have acquired a taste for adventure stories to read 'The Bull i' th' Thorn,' though it must be confessed that Mr. Cushing's descriptions are sometimes uncomfortably true to the darker sides of human nature.

Mrs. Worthey's introduction is written in as exalted a vein as her story, and does not introduce anything in particular. No introduction, however, is needed, for one sees at once that the author is bent on telling the story of her life, up to her marriage, from an educational point of view. For the most part, and from that point of view, she tells it well. The cramped childhood of the heroine, the generous impulses and unsatisfied cravings of girlhood, the wholesome stimulus of Prof. Maurice and "the Dean" at Queen's College, the train of expanding thought which leads her inquiring mind to the level of intellectual womanhood, are recorded with the simple, however crude, earnestness of a straightforward mind. It need hardly be added that the narrative is stilted, especially in the parts which deal with books and mental evolutions. Rendered hardy by religious doubt, and very didactic by limited reading, the heroine plants a firm foot, as she fondly imagines, on the platform of the Church of Humanity. If this brings peace to her soul, it makes her ten times more didactic than ever, and the story ends with an extraordinary gush of prophetic benedictions. "Laura Bell" is fortunately still young, and may live to make a stepping-stone even of her present giddy eminence. Meanwhile 'The New Continent' is an honest effort at autobiography, and, as such, cannot fail to have an interest for many readers.

'Cast Out' is a cloudy sort of business, best described negatively, perhaps, as having not "come off." One does not, of course, divine what effect the author wished to produce, but one feels he had a notion of doing something more than appears. There are occasional forecasts, not exactly of better things, but of excitement of some kind—lunacy, crime, &c. Nothing comes of it, however, save a general vagueness and a few distinct instances of bad grammar.

Those who are not completely weary of fictitious travel, and of the devices of the arm-chair traveller to give an air of integrity to his account of adventures of the Munchausen type, will possibly be interested in the narrative of Hans Christian Feldje, mate, a Swedish sailor who deserts his ship to join an inland expedition to the eastern parts of Ecuador in search of a valley of gold. The description of South American scenery is good, though some phrases like "the animal world" come in with rather tedious repetition. There is a comic Irishman who is dreary, but who has the good fortune to marry the heroine (strangely called Nausiscea), and a Scotchman who goes mad and nearly exterminates the party of explorers at the moment of success. The book is probably written for boys, and in that aspect may deserve reading.

If ushers at private schools have to deal with such "principals" as are described in Mr. Jones's melancholy biography, their lot is not a happy one; and if principals often get hold of so slippery an adventurer as Mr. Richard Jones, they are much to be pitied. There is no merit in the book—indeed, it is extremely dull, except the naïve exposure of Mr. R. Jones himself as a liar, a mutineer, a humbug, and almost a thief. If the classic ditty sung to Mr. Jones by the pupils on the last day of the term was ever justified in its rather crude

generalizations, this Welshman does his best to justify it. We are sorry for the little shepherdess from Radnorshire who is about to marry him, but probably she makes allowance for a margin of dishonesty, and thinks his conduct no more strange than apparently does the author who describes it.

Mr. Henry Murray is founding himself upon his brother's model. In 'A Game of Bluff' he essays an independent flight after the trial course of 'A Dangerous Catpaw,' and the result is a story of plot and incident, of human contrasts, subtle motives, and ingeniously contrived effects, such as might have been expected in the circumstances. The narrative turns on the doings of a weak-minded spendthrift, who robs his benefactor and makes love to two women, until he has piled up an enormous heap of trouble for half a dozen of his fellow creatures. The whole story is not much more than a sketch, but it is a sketch with plenty of promise in it.

It is rare to find a collection of really good short stories; but Miss Mabel Wotton's volume entitled 'A Pretty Radical' is very well worth reading. The tales vary in kind—some are amusing, some are pathetic; all are well told. Miss Wotton has a grace of style and a lightness of touch which are altogether pleasant.

It was hardly necessary for Mr. Macdonald to state that 'A Life's Retribution' was his first printed attempt at novel-writing. That fact, without his candid declaration, would speedily have impressed itself on the mind of the least observant critic. 'A Life's Retribution' is a book in ten thousand for childish crudity of conception and angularity of workmanship. It is more like a *scenario* than anything else—outlines of a plot, fragments of conversation, and hints at incident. Some of Mr. Macdonald's touches are graphic in the extreme, as, for example, when he tells us that his hero's "dark blue eyes were often so bloodshot from over-use that it was impossible to tell what colour they really were." The ineptitude of the text is equalled by that displayed in the choice of names, of which Tosh and De Ulloa may serve as specimens. It would be gross and fulsome flattery to Mr. Macdonald to tell him that he has a single one of the qualities which go to the making of a readable story, to judge by his maiden effort.

The author of 'Love and Disbelief,' to cite the opening words of his preface, "has for some years been viewing from a somewhat advantageous standpoint the mustering of the forces for and against the truth of Christianity." Thus equipped, Mr. Cleland had "meditated giving to the world some dissertations," in order to reconcile "budding scientists" and "fossil religionists"; but he thought better or worse of it, and determined to "launch a religious novel." At any rate, this is fair and candid warning; and, after all, the story is more appetizing than the preface. It passes mainly in South London, and vaunts the glories of the School Board. Stiff, and somewhat too didactic, it is fairly free from prejudice, and by no means devoid of interest for the average novel-reader.

'A Loyal Mind' will surely strike readers of Mrs. Price's former novels as un-

like them in tone, crude and unformed, and wanting in lightness of touch. 'Mexico,' 'Alexia,' and 'Red Towers' we remember with a certain pleasure which 'A Loyal Mind' does not awaken. It seems to us without form and void, overcrowded, too, and wearisome. Though there are touches of nature in some of the people, especially the disagreeable ones, neither sympathy nor admiration is evoked by the principal situation, which hangs on the heroine's misdirected notions of loyalty and honour. One feels at once that, without sacrificing the girl whose foolish conduct she wishes to screen, she might easily have saved herself and other people (notably the reader) a vast amount of bother. Just a grain or two of common sense would have done it; but that is just the quality heroines lack, and its absence in the present story so provokes one that "a right judgment" on the rest of it is not very easily given.

'Dorothy Arden' is a story of the Huguenot persecutions in France and of the Duke of Monmouth's rebellion in England. Without any striking excellences it is a pretty tale prettily told.

PHILOLOGICAL BOOKS.

MR. JAMES MOIR'S edition of "Blind Harry's" *Wallace*, the third and concluding part of which has just been issued by the Scottish Text Society, is on the whole a meritorious, though a somewhat amateurish piece of work. The editor claims to have corrected Jamieson's text from the MS. in some hundreds of places, and he has added in foot-notes all the important variant readings of the early printed editions. The introduction contains a good account of the bibliography of the poem, and a discussion of its value as an historical authority. Apparently Mr. Moir on undertaking his task had a strong prepossession in favour of the veracity of "Blind Harry's" narrative; but he has had the good sense to yield to the overwhelming weight of evidence. The glossary is copious, and has been carefully prepared; unfortunately, however, the editor has ventured freely, without adequate knowledge, on the dangerous ground of etymological speculation. The following are only a few of the glaring errors by which the work is disfigured. *Bane*, explained as "ready," is said to be "for *boun*, with the usual Sc. change of *ou* into *ā*"; no such change ever occurs. The word is from the Old Norse *beinn*. *Crag*, neck, is referred to "O.E. *hrāca* [sic], the throat" (with which it is wholly unconnected), and it is added that "the connection between *crag*, neck, and *crag*, a rock, is similar to that between *L. collum* and *collis*." So it is, in one sense: the "connection" in each case consists merely in an accidental resemblance in sound. *Donk*, dank, is "compared" with *Icel. dōgg*, dew; *forstame*, prow, with *Icel. for-stióri*, fore-steerer; and *egart*, pride, with German *hoffart*. The well-known *les*, falsehood, is supposed to be a plural substantive="lies." For the etymon of *revellingis*, a sort of shoes, Mr. Moir suggests the *Icel. rifa*, to sew loosely together. The Old Norse form *kriflingr* shows that the word has lost an initial *h*; some modern philologists have rather adventurously regarded it as the Teutonic equivalent of *κρυπίς*. *Sa*, say, a bucket, is imagined to be from the French *seau*; really it is the O.N. *sár*. The suffix in *terandry*, Mr. Moir thinks, is the Old English *-ric*. *Wannestor*, really the same word as *garniture*, is treated as a compound of "O.E. *werian*, to protect, and *store* as in Eng." Prof. Skeat has somewhere spoken of a current notion that any man who knows Latin and Greek is "a scholar," and as such entitled to pronounce judgment on questions of English etymology.

Mr. Moir seems to be a victim of this delusion. The identification of the proper names appears generally to be correct; but Ramsraith in Richmondshire is probably Kirby Ravensworth—certainly not, as Mr. Moir suggests, Ravenstone-dale, which is in Westmoreland.

Early Scottish Metrical Tales. Edited, with Introductions, by David Laing. New Edition. (Hamilton, Adams & Co.)—The original edition of this interesting collection was published in 1826, and consisted of only 175 copies. It contained 'The History of Sir Gray-steel,' a version of the well-known romance of 'Eger and Gryme'; the 'Tales of the Three Priests of Peebles'; and a number of shorter pieces, amongst which is the pretty poem of 'The Mourning Maiden,' from the Maitland MS. The book has long been extremely scarce, and this new edition, though not professing to be anything more than a faithful reprint of the original, will be cordially welcomed by students of early Scottish poetry.

The Heimskringla; or, the Sagas of the Norse Kings. From the Icelandic of Snorre Sturlason by Samuel Laing, Esq. Second Edition. Revised, with Notes, by Rasmus B. Anderson. 4 vols. (Nimmo).—Mr. Laing's translation of the 'Heimskringla,' published in 1844, was a work of remarkable merit. Although the translator's knowledge of Icelandic was confessedly not profound, his native sagacity enabled him, with the aid of the Swedish and Danish versions, to give a rendering of the original which, if the poetical quotations be left out of account, may be regarded as substantially correct; and his introduction and notes, though, of course, embodying many speculations which are now obsolete, are still to a great extent worth reading. If a new translation were now to be made by a competent scholar it would no doubt be more accurate in points of detail, but it is by no means a matter of course that it would better represent the manner of the original. If such a work should be undertaken it is to be hoped that the translator will not follow the method adopted (with brilliant literary skill, we confess) by Sir George Dasent, of rendering the Icelandic words largely by their etymological equivalents. This mode of translation may not be unsuitable in the case of some of the saga-writers, but would be extremely inappropriate in the case of Snorre, who is decidedly the reverse of "quaint." The new edition of Mr. Laing's work contained in these handsome volumes differs from the edition of 1844 in the following respects: a few passages have been cancelled and others added, so as to bring the translation into agreement with the text of Unger's edition; many of Mr. Laing's notes have been omitted as irrelevant or misleading, and additional notes have been inserted; the spelling of proper names has been revised throughout; the list of the sagas, given in the introduction, has been corrected and completed; and two maps and a copious index have been added. On the whole, Mr. Anderson seems to have performed his editorial work with sound judgment, though many of Mr. Laing's notes that have been allowed to remain contain statements that need correction, and in some instances the editor's own remarks appear to be inaccurate. The *reid* in *Reidgotaland* cannot mean "waggon or chariot"; and although it may be true that "some authorities" identify the country so named with the island Gotland, the assumption is even more improbable than the older view that Jutland is meant. The saga-writers evidently knew the name only by tradition, and their conflicting indications of locality cannot be reconciled; but there seems to be reason for believing that the country originally designated was the Gothic territory on the Vistula. The index, we are glad to observe, gives the correct Icelandic forms of the proper names, as well as the Anglicized forms that appear in the text. There are one or two unfortunate omissions: the interesting reference to Whitby, for example, ought surely to have been indexed; the Ouse

appears only as *Uta*. A few rather glaring misprints—such as “Hemiskringla Biography” for *Heimskringla Bibliography*, in the table of contents—show some want of due care in the proof-reading. On the whole, however, this reissue is decidedly preferable to the original edition, which is now only to be procured at an extravagant price.

Hue de Rotelande's Ipomedon: ein Französischer Abenteuerroman des 12. Jahrhunderts. Zum ersten Male herausgegeben von E. Kölbing und E. Koschwitz. (Breslau, Koebner.)—This edition of the French original of ‘*Ipomedon*’ has been prepared as an appendix to Prof. Kölbing's excellent edition of the English versions (already noticed in the *Athenæum*), and the editors seem to have been anxious that it should not exceed the moderate dimensions suitable to an appendix. Those to whom the French poem is the object of study for its own sake will, consequently, find the editing rather inadequate. The introduction occupies only ten pages, and the notes less than five. Mr. Ward's admirable discussion of the indications relating to the personality of the author is referred to, but its results are very imperfectly summarized. This is to be regretted, as the British Museum ‘Catalogue of Romances’ is not a book which can be supposed to be in the hands of every student. With regard to the name *Roteland*, Prof. Kölbing considers the identification with *Rutland* to be out of the question, quoting Mr. Ward's remark that it was not usual for private persons to name themselves after counties. We do not see that this absolutely decides the question; the designation “Hugh of Rutland” (which is not, strictly speaking, a name) does not seem more unlikely than “Hugh of Hungary” or “Thomas of London.” On the other hand, we doubt whether sufficient importance has been attached to the fact that the Egerton MS. in two places calls the author “Hue de Clivelande.” The present editors do not refer to this point at all; Mr. Ward considers that the scribe John of Dorking inadvertently substituted one name for the other. This does not appear very probable, and it may, perhaps, be worth while to point out that there is a *Rudland* in or on the borders of the present district of Cleveland. If Hugh came from this *Rudland*, he may very well have been known by both designations. Dr. Koschwitz points out in his notes that the rhymes show that Hugh's French had certain phonetic peculiarities which, according to Behrens, are distinctive of writers belonging to the north of England. He gives this as an argument in favour of Hugh being a native of *Rhuddlan* in Flintshire; but, of course, it would tell much more strongly in favour of our suggestion. The editors have very properly abstained from attempting to construct a critical text, as the materials are really insufficient for the purpose. The text of the Cotton MS. is printed in full, obvious errors only being corrected; the variant readings of the two other MSS. are given in foot-notes. There is an exhaustive index of proper names, but no glossary. The poem itself has considerable merit, and is marked by a sprightly humour which is only imperfectly represented in the English versions.

OUR LIBRARY TABLE.

In his *Idylls of a Lost Village* (Macmillan & Co.) Mr. John A. Bridges has filled upwards of 250 closely printed pages with short essays about nothing at all—a formidable dish to set before even that omnivorous devourer the general public. The art of writing charmingly about nothing is unfortunately a rare one in this country; as a rule, our modern efforts in that direction too often resemble in consistency the fossilized object which many a British cook is pleased to call a *soufflé*. Mr. Bridges's literary *soufflé*, to pursue the culinary metaphor, is not exactly a failure, nor can it be called a success; it is undeniably heavy, the papers are too much

alike, and there are too many of them. The subject-matter could scarcely be made amusing or imaginatively suggestive for more than a few pages if manipulated with the lightest touch and by the most delicate and subtle fancy. The slow disappearance of a rustic village and its setting before the encroachments of a metropolitan suburb, with its villas, unlovely rows of formal houses, and their enterprising inhabitants, is not a subject upon which the imagination would choose to linger long. The portraits of the village worthies who drag on existence amidst such inharmonious new surroundings are more suggestive; yet even these are somewhat lacking in that light but firm brilliancy of touch which distinguishes the achievements of many French writers in this most elusive and fascinating branch of literary effort. “Topsy,” “Old Barton,” the aged couple in ‘*A Rustic Throne*,’ and all their fellows are pleasing enough; yet they strike the reader as too laborious and literal transcripts from life—they require more atmosphere, a more playful fancy, a lighter vehicle, to become general favourites. The purely landscape studies are fresh and breezy, and show that unflinching delight in minutest observation of nature to which we, in this generation of city-dwellers, are turning again for refreshment to our souls. The value of Mr. Bridges's conscientious workmanship is fully felt in his English, which is always pure, never slipshod, and never tainted by the corroding hurry of journalism, although most of these papers made their first appearance in a daily newspaper. Interspersed singly as a relief from the clash of news and of party politics in the *St. James's Gazette* their full value was felt and appreciated. They have suffered from accumulation; they are not adapted to their present form of a book. Nevertheless, there is much merit to be found in them, and all that remains is to wish Mr. Bridges a speedy reappearance with a more promising subject.

An Arcadian Summer: the Impressions of an Impressionist, transcribed by “Shirley” (Edinburgh, privately printed), is admirable fooling. How far Mr. Pennell's journey may have suggested this effusion we know not, but our author hits “pretty generally all round” in a good-natured way. It is happy to make the chief (of course there is a chief), when he has crushed the professor with a thump on the back, say, “You will take a glass of Talisker—it is not bad, though Long Shon is petter”; and to add in a note, “I never heard a Highland gentleman speak his tongue as Mr. What's-his-name writes it: but he knows best, no doubt: so I bow to his authority.” Happy, too, is Dobbs on Stubbs and the Pathetic Fallacy, and on the “Muck of Stubbs”—the island of the inspired painter's poetic vision! Happy, again, are the parson's stories. “What did God make people for?” the smallest of two theologians inquired. “God made people to be good,” his six-year-old brother replied authoritatively; “but he knewed they wouldn't be.” Altogether, Dobbs is much improved by all he hears and sees, though he finds “there is no opening for any really urbane criticism in a society which has been demoralized by the cruel frankness of Prof. Huxley, and the indelicate incisiveness of Mr. Arthur Balfour.” The episode of Polly gives the necessary feminine element to the humour of this little book, which is an enjoyable trifle.

FROM Mr. Elliot Stock there comes to us a book which, under the title of *India*, contains some sketches of native life by the Rev. J. Ewen, apparently a clergyman at Benares. Mr. Ewen is fair in his view of the Government on the one hand, and the position of the natives on the other; and his volume contains some of the best specimens of doubtful English composition that have ever been printed, such as this from the manager of an ice company, “This ice is only our first trial trip, so it is not to perfection”; or this, as a signboard giving the name of a

trade, “Bkx Mkr.” This, addressed to the charitable, is not bad: “He is in a strange country, with his four brothers and five sisters, without money. His sisters have no tongues nor feet; the brothers have no eyes nor hands; and the poor petitioner, who has no tongue and cannot speak, is starving.” An enterprising showman at present in London would probably have kept this remarkable family from starving had he known of its existence. Mr. Ewen, like most of his cloth, is a little unfair to the Mohammedans, and were Mohammedanism only that which he represents it to be in the early pages of his book it would be impossible to account for its daily increasing numbers and power in the world. The conquest, virtually, of all Africa, and the conversion of all the Archipelago and of half China, would indeed be singular successes for a creed so utterly decayed.

ANOTHER work on India is *A Short History of British India*, by Mr. Carlos, of Trinity College, Cambridge, published by Messrs. Clay & Sons in the “Pitt Press Series.” The little history is excellent so far as it goes, but presents no picture of India of our own day, for there is hardly a word in it to show that it is a recent book, published since 1878, except the bare mention of the names of the last three viceroys.

A BOOK of travel of nearly six hundred large and closely-printed pages is an unusual production of the press, and *A Race with the Sun*, by Mr. Carter Harrison, published by Messrs. G. P. Putnam's Sons, is one of the biggest works of the kind that it has been our lot to come across. It describes a sixteen months' tour from Chicago through Manitoba and British Columbia, Oregon and Washington States, Japan, the China coast, Siam, the coast of Burma, India, Ceylon, Egypt, Greece, Turkey, Roumania, the Caucasus, and other parts of Europe, and back to the United States, and is of very various degrees of merit. On the one hand the book is too confused and written in too loose a style, as well as too long and too closely printed, for many persons, who are not forced to do so by duty, to read it through. But, on the other hand, it contains a good deal of observation of an interesting, and some of an amusing kind, and will be found a pleasant volume to dip into. The author, who is known from having been a power in the State of Illinois when the Chicago anarchists were hanged, is thoroughly and characteristically American. In fact, he may be called a representative American, and his observations on the strong points and the weak points of British rule in India and Ceylon are well worthy of attention in this country. Mr. Harrison differs from many Americans in being a sympathizer rather with Great Britain than with Russia, and his book gives us the impression that he is a shrewd as well as a kindly critic. There is a little of what may be called “fine writing” here and there; but, on the whole, the pictures presented of the countries traversed are highly creditable to the author, and the mistakes of fact do not seem so numerous as might be expected in an account of so rapid a grand tour.

THE *Law Quarterly Review* begins the new year with an unusually attractive number. It contains, besides ‘Reviews and Notices,’ ‘Notes,’ &c., and several short articles, a very able paper by Mr. Albert V. Dicey on ‘International Law as a Branch of the Law of England’; a paper by Mr. F. W. Maitland on ‘Remainders after Conditional Fees,’ a subject of interest doubtless to persons versed in feudal law; a paper by Mr. W. F. Craies on ‘The Right of Aliens to enter British Territory,’ showing much learning and research; and a paper of considerable practical utility on the Trustee Act, 1888. Among the shorter articles there is a very short, but highly interesting one on ‘A Modern Hindu Code,’ by Sir A. C. Lyall. The ‘Code’ is the Indore Penal Code, passed by the Maharajah Holkar for his state in Central

India, and it is, we are informed, the work of a native minister of justice. It is "an adjustment of the Indian Penal Code to the conditions and prejudices of native government and society." Like that code, it contains rules, definitions, and explanations, accompanied by hypothetical cases as "illustrations." Some of the latter strike one as being curious as well as somewhat vague. As illustrations of "abatement" we have the following: (1) "A wished to starve B. C, B's cook, omitted to cook B's breakfast. C has abetted the starving of B." (2) "A wished to have a glass of brandy. B gave him a rupee to purchase brandy. B has abetted A to have a glass of brandy." As an illustration of the crime of murder we have the following: "a peon (A) stationed at the crossing of roads to warn people against taking one road which is infested by a man-eating tiger. The peon omits to warn B, knowing that he may be killed, though not intending to cause his death. B is devoured by the tiger. A is guilty of murder." (It is to be hoped that this is not the law in British India.) The code appears to have been in force for some years in the state of Indore, and one cannot help regretting that the paper in question gives no information as to its working, or as to its popularity, or the reverse, with the people of that country.

A NUMBER of books of reference are on our table, the titles of which pretty closely indicate their objects. *The Dairy Annual* of Mr. Long, and *The Poultry and Pigeon Annual* of the same compiler, both published by Messrs. Allen & Co., seem to be well arranged, and contain much useful information.—*The Dog Owners' Annual* (Dean & Son) is also a new venture. It includes articles by Mr. Millais and other dog fanciers.—*The Insurance Year-Book* (Simpkin, Marshall & Co.), on the other hand, has reached its fifth year. It has been improved in some respects.—One of the best-known of books of reference, *Who's Who*, has passed into the hands of Messrs. Simpkin, and appears for the forty-second time.

WE have the catalogues of several booksellers on our table, to wit, Mrs. Bennett, Messrs. Dulau (chemistry and physics), Messrs. Garratt & Co, Mr. Gray (topography), Mr. Irvine, Messrs. Jarvis & Son (two catalogues, one of them rather interesting), Messrs. Rimell (good), and Mr. Stibbs. Mr. Downing, Mr. Lowe, Mr. Thistlewood, and Mr. Wilson of Birmingham, Mr. Jefferies of Bristol (rather good), Mr. Murray of Derby, Mr. Johnston of Edinburgh (rather good), Messrs. Young & Sons of Liverpool (fairly good), Mr. Sutton of Manchester, and Mr. Ward of Richmond, Surrey (engravings), have also forwarded their catalogues.

OUR readers may remember Mr. Madan's letters in this journal discussing the bibliography of *Bradshaw's Railway Guide*. They excited much interest, and Messrs. Bradshaw have had the happy thought to produce facsimiles of the tiny guides for "10th Mo." 1839 and "1st Mo." 1840. They are great curiosities, all the more so from the contrast they present to the *Bradshaw* of the present day.

WE have on our table *John Bright*, by the Rev. Charles Bullock ('Home Words' Office),—*The Age of Marie Antoinette*, by C. N. Scott (Field & Tuer),—*Egypt as a Winter Resort*, by F. M. Sandwith (Kegan Paul),—*Essays on Government*, by A. L. Lowell (Boston, U.S., Houghton),—*The Town Dweller, his Needs and Wants*, by J. M. Fothergill (Lewis),—*Index of the Genera and Species of Mollusca in the Indian Museum*, by W. Theobald, Parts I. and II. (Calcutta, Indian Museum),—*Weather Wisdom from January to December*, compiled by W. Allan (Field & Tuer),—*Notes from Mendelssohn*, by L. K. Harlow (Boston, U.S., Prang),—*The Story of Music*, by W. J. Henderson (Longmans),—*The Boy's Book of British Battles*, by R. Simpkin (Routledge),—*The Baby's Museum*, by Uncle Charlie (Griffith & Farran),—*The Young Castaways*, by Lady Florence Dixie (Shaw & Co.),—

Smitten and Slain, by A. V. V. (Nelson & Sons),—*Miss Brown's Basket*, by Mrs. H. Charles (Nisbet),—*Dead! by the Hand of May Ostlere* (Trischler),—*A Silent Combat*, by M. Farrant (Sonnenschein),—*Home Words for Heart and Hearth*, Vol. for 1889 ('Home Words' Office),—*Auld Scots Ballads*, edited by R. Ford (Gardner),—*An Introduction to the Study of Shakespeare*, by H. Corson, LL.D. (Boston, U.S., Heath),—*A Doubter's Doubts about Science and Religion*, by a Criminal Lawyer (Kegan Paul),—*and The Works and Days of Moses*, by Sir Philip Perring, Bart. (Longmans). Among New Editions we have *German Conversation Grammar*, by E. Otto, revised by F. Lange (Nutt),—*Advice to Singers*, by F. J. Crowest (Warne),—*Popular Tales of the West Highlands*, by J. F. Campbell, Part I. (Gardner),—*A Year with the Birds*, by W. W. Fowler (Macmillan),—*On the Animal Alkaloids*, by Sir William Aitken, LL.D. (Lewis),—*and Nero*, by E. Eckstein, translated by C. Bell and M. J. Safford, 2 vols. (Triebner).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Ballie's (H.) Manual for District Visitors, cr. 8vo. 2/6 cl.
Baring-Gould's (Rev. S.) Conscience and Sin, Meditations for Lent, cr. 8vo. 3/6 cl.
Brampton's (J. E.) Sermons to Boys, cr. 8vo. 3/6 cl.
Dupanloup's (F.) The Ministry of Preaching, translated by S. J. Eales, cr. 8vo. 3/6 cl.
Mozley's (Rev. F. W.) David in the Psalms, cr. 8vo. 4/6 cl.
Wigman's (A. S.) The Sevenfold Gifts of the Holy Spirit, cr. 8vo. 3/6 cl.

Poetry.

Echoes from the Oxford Magazine, fcap. 4to. 5/ hf. pchmt.
Fittton's (J.) Ellen of the Isle, a New Poem, cr. 8vo. 5/ cl.
Thousand Best Poems, selected by E. W. Cole, Part 1, containing 500 Poems, cr. 8vo. 2/6 cl.

Philology.

Richmond's (W.) Economic Morals, Four Lectures, 2/6 cl.
History and Biography.
Barton's (G. B.) History of New South Wales, Vol. 1, 8vo. 15/ Derby (Lord), by T. E. Kebbel, cr. 8vo. 2/6 (Statesmen Series).
Hall's (H.) Court Life under the Plantagenets, 8vo. 15/ cl.

Geography and Travel.

Stanley's (H. M.) How I Found Livingstone, cheap ed. 3/6 cl.
Story's (S.) To the Golden Land, Sketches of a Trip to Southern California, 8vo. 3/6 cl.
Wauters's (A. J.) Stanley's Emin Pasha Expedition, cr. 8vo. 6/ Young's (Sir F.) A Winter Tour in South Africa, 8vo. 7/6 cl.

Philology.

Cæsar's Commentaries on Gallic War, Books 6, 7, 8, edited by Rev. C. E. Moberly, 12mo. 3/6 cl.
Goodwin's (W. W.) Syntax of the Moods and Tenses of the Greek Verb, 8vo. 14/ cl.
Harper (W. E.) and Weidner's (R. T.) Introductory New Testament Greek Method, cr. 8vo. 7/6 cl.
Margoliouth's (D. S.) An Essay on the Place of Ecclesiasticus in Semitic Literature, 4to. 2/6 swd.
Tasso's Jerusalem Delivered, trans. by E. Fairfax, edited by H. Morley, 8vo. 2/6 cl. (Carisbrooke Library).
Xenophon's Works, trans. by H. G. Dakyns, Vol. 1, 10/6 cl.

Science.

Engineering Estimates, Costs, and Accounts, by a General Manager, 8vo. 12/ cl.
James's (H. A.) Perspective Charts for Use in Class Teaching, 4to. 2/ cl.
Kingley's (C.) Scientific Lectures and Essays, cheap edition, cr. 8vo. 3/6 cl.
Mills's (J.) Alternative Elementary Physics, cr. 8vo. 2/6 cl.
Railways of America, their Construction, &c., by Various Writers, with Introduction by T. M. Cooley, 31/6 cl.
Rankin's (T. T.) Solutions to the Questions set at the May Examination of Science and Art Department, 1881 to 1886, Pure Mathematics, Stages 1 and 2, 12mo. 2/ cl.
Shaler's (N. S.) Aspects of the Earth, royal 8vo. 16/ cl.

General Literature.

Blake's (J.) Tables for the Conversion of 5 per Cent. Interest from 1-16th to 1 per Cent., 8vo. 12/6 cl.
Bridget's (Rev. T. E.) Blunders and Forgeries, cr. 8vo. 6/ cl.
Charles Franklin of the Camel Corps, by Hasmbib, 6/6 cl.
Clare's (A.) For the Love of a Lass, 2 vols. cr. 8vo. 12/ cl.
Collett's (J.) The Siren of Warrington, royal 8vo. 3/6 cl.
Conney's (Mrs.) A Lady Horsebreaker, 3 vols. 31/6 cl.
Cotton's (L.) Palmistry and its Practical Uses, cr. 8vo. 2/6
Crawford's (F. M.) Marzio's Crucifix, cheap edition, 3/6 cl.
Crommelin (M.) and Brown's (J. M.) Violet Vyvian, M.F.H., a Novel, cr. 8vo. 2/6 cl.
Cushing's (P.) The Bull 'th' Thorn, a Romance, 3 vols. 25/6
Dickens's (C.) Dombey and Son, illustrated by F. Barnard, Pictorial Edition, royal 8vo. 3/6 cl.
Frances's (M.) Beyond the Argentine, 12mo. 2/6 cl.
Giffen's (P.) The Growth of Capital, 8vo. 7/6 cl.
Gliddon's (J. L.) Faith Cures, their History and Mystery, 2/6
Greville's (H.) A Noble Woman, trans. by A. D. Vandam, 5/ Hill's (C.) My Friend in Need, cr. 8vo. 2/ cl.
Home's (Madame D.) The Gift of D. D. Home, 8vo. 10/6 cl.
Hume's (F.) Miss Mephistopheles, a Novel, cr. 8vo. 2/6 bds.
Jeffery's (J. C.) James Vraile, the Story of a Life, 2 vols. 12/ Sall's (Mrs. de) Wrinkles and Notions for Every Household, cr. 8vo. 2/6 cl.
Simon's (O. J.) The World and the Cloister, a Novel, 2 vols. cr. 8vo. 21/ cl.
Sturgis's (J.) Comedy of a Country House, cr. 8vo. 6/ cl.

FOREIGN.

Fine Art and Archaeology.

Müller (W.): E. Terrakotta der Göttinger Sammlung, 1m. 50.
Talhoffer's Fechtbuch (Ambraser C. dex), hrsg. v. G. Hergsell, 50m.
Talhoffer's Fechtbuch (Gothaer Codex), hrsg. v. G. Hergsell, 50m.

Poetry.

Amanieux (M.): La Révolution, 7fr. 50.

History and Biography.

Carette (Madame): Souvenirs Intimes de la Cour des Tuilleries, Series 2, 3fr. 50.
Robidou (B.): Histoire du Clergé pendant la Révolution Française, Vol. 2, 7fr. 50.

Geography and Travel.

Snouck Hurgronje (C.): Bilder aus Mekka, 21m. 25.

Philology.

Erman (A.): Die Sprache d. Papyrus Westcar, 18m.
Geffcken (J.): De Stephano Byzantio, 2m.
Hochart (P.): L'Authenticité des Annales et des Histoires de Tacite, 8fr.
Schütz (H.): Sophokleische Studien, 6m.
Voyage (Le) de la Terre Sainte, composé par Maître Denis Possot, publié par C. Schefer, 30fr.

Science.

Jahresbericht üb. die Fortschritte in der Lehre v. den Pathogenen Mikroorganismen, bearb. v. P. Baumgarten, 1888, Part 1, 6m. 40.

General Literature.

L'Isle-Adam (Villiers de): Axël, (Œuvre Posthume, 7fr. 50.
Tineau (L. de): Sur le Seuil, 3fr. 50.
Worms (E.): Les Attentats à l'Honneur, 7fr. 50.

AT 29, DE VERE GARDENS.

28TH DECEMBER, 1889.

TWILIGHT and peace in the chamber;
Twilight of death and peace
For him who the strife, the long battle of life,
Had fought out to the last release:

Dead in a dying City,
Through her silent water-ways sped
Toward the misty West, and the place of rest
And gray home of the mighty dead.

Now bathed in silence and twilight
Where with wisdom's roseate glow,
Quick lightnings of wit, the chamber was lit
So lately,—yet so long ago:

Where eyes that from youth ne'er look'd on me
But the heart's bright message they bore,—
The welcoming lip, the hand's honest grip,
Were mine—mine now never more:—

There with amaranth cross and bay-wreath,
Inane munnus, I strove,
Knelt there and pray'd where they said he was laid,
To do the last office of love;

Love reverent, grateful, deep,
For the treasure that only they,
The poets of Love, the wise from Above,
To the world in its deadness convey:

For he, Star-crested, Hope-armour'd,
Struck straight at a swelling tide;
In the valley of doubt, with clarion shout,
Chased coward and doubter aside.

Then the vanish'd Presence in brightness
Was felt once more in the room,
While the worn-out shred the great spirit had shed
Lay garnish'd and still for the tomb.

Not there was the soul I had loved,
Where the mortal raiment was laid,—
Death's fast vanishing spoil, the lamp without oil,
The blank sheath of the God-wrought blade,—

Bare walls of man's house, where no fire
On the central hearth-stone glows!—
Till silently round me a vapour of sound,
The music of memory, rose:—

And *Blest are the dead in the Lord*;
For they rest from their labours, I heard;
With a *Love is best*!—and the life now at rest
Was summ'd in that one brief word.

F. T. PALGRAVE.

January 7th, 1890.

'DOMESDAY STUDIES,' VOL. II.

Park Street, Bristol, Jan. 20, 1890.

YOU inserted some inquiries about this at one time. Would you kindly insert another next week? We are informed by Mr. Dove that a meeting a fortnight hence will "definitely decide about vol. ii."—a most unsatisfactory answer. We paid for a dozen of these volumes years ago.

W. GEORGE'S SONS.

'RECOLLECTIONS OF EDGAR ALLAN POE.'

In the first number of *Lambert's Monthly*, a new publication, is inserted an article purporting to be 'Recollections of Edgar Allen [sic] Poe.' Being over the signature of a veteran writer and an American, these so-called 'Recollections,' although full of impossible events and improbable statements, may mislead many. As evidence of the faulty memory of their author, Mr. Howard Paul, I may refer to the very circumstantial account given of the composition of Poe's well-known poem of 'Israfel.' According to Mr. Paul's 'Recollections,' his uncle, Mr. T. C. Clarke, pointed out a passage in the Koran about Israfel to Poe, and suggested it as a good theme for a poem. Poe, being in the proper mood, agreed to compose fifty lines on the subject in less than sixty minutes, and then and there accomplished the feat. As a matter of fact the 'Israfel' quoted from as the result of this performance in 1842 or 1843 had been published by its author in 1831. It would puzzle Mr. Paul or any one else to produce a copy of the 'Mohammedan Bible' containing the passage said to have been pointed out by Mr. Clarke.

Other "recollections" in this remarkable article are quite as great feats of memory, but scarcely need analysis after what has already been stated; but it would be interesting to know where is the letter to John Howard Payne, which "has never before appeared in print," and whence Mr. Paul cites a very well-known paragraph by Poe on criticism. The letter is, perchance, kindred to one sold at public auction a few weeks ago, which, although purporting to be by Poe to his wife, was dated a year after her death, and was on a subject not thought of until some time after her burial.

JOHN H. INGRAM.

MR. BROWNING.

January 18, 1890.

MAY I call your attention to what seems to me a grave mistake in the article on Mr. Browning published in to-day's *Athenæum*? The writer speaks of him as having died in the arms of his sister and his son. There is no allusion to even the existence of that son's wife, who, in her double character of daughter and hostess, could not but have been present at Mr. Browning's bedside, and who, as a matter of fact, had herself risen from a bed of sickness that he might miss nothing in his hour of need which a daughter's tenderness combined with a woman's skill could give to him. So promptly, indeed, and efficiently did she combat the first violence of the bronchial attack, that it subsided before trained nurses had had time to arrive, and the patient's life would have been saved but for the deeper symptoms which from the first made recovery hopeless. It should be needless to add that Mr. Barrett Browning was throughout the illness all that a son could be—a son turned father for the time being; and that your critic's kindly mention of the poet's sister will find its echo in the heart of all her friends. We do not narrow the place of either in this record of closing days by claiming in it due recognition for one name more. Mrs. Browning still suffers from the great and sudden strain which her health received.

A. ORR.

* * In a "record" of the poet's "closing days" one of the most beautiful out of many beautiful episodes will assuredly be that which records the devotion of the lady referred to by Mrs. Orr. To have touched upon it in a review of a new book of poems would, however, have been a somewhat unwarrantable departure from the usual course. Our brief allusion to Miss and Mr. Browning was intended to illustrate and support the thesis that the poet's death was the crowning happiness of a happy life, and in making it we never dreamed of depriving any other friend of due recognition.

THE TUDOR EXHIBITION AT THE BRITISH MUSEUM.

IN accordance with a practice usefully adopted last year of supplementing popular exhibitions in other places by a simultaneous display of their own kindred treasures, the British Museum authorities have just arranged, at the lower end of the King's Library, a variety of engravings, seals, MSS., printed books, and broadsides which relate to the varying fortunes of the Tudor dynasty. The portraits are numerous, and being, for the most part, contemporary, or very nearly so, may be taken as the best representations we are likely to obtain of the lineaments of the different members of the royal house. They include Margaret Beaufort, the great-great-granddaughter of Edward III., who married Edmund Tudor, and became the mother of Henry VII.; Henry VII. and Henry VIII.; Henry VIII. giving the charter of incorporation to the Barber Surgeons' Company in 1541; Katherine of Aragon and Anne Boleyn; Queen "Johanna" Seymour, and "Anna Clivensis" etched by Hollar; Mary Tudor, sister of Henry VIII., Queen of France, and her second husband Charles Brandon, Duke of Suffolk; and many others. An original drawing by Holbein of a chimneypiece for Henry VIII., possibly for his Palace of Bridewell, will attract attention; so also will the portrait of Cardinal John Fisher, Bishop of Rochester, who opposed the king's divorce from Katherine and the dissolution of monasteries, and terminated his career at the block in 1535. Then follow an original drawing of an astronomical clock by Holbein made for Sir Anthony Denny in 1544, who presented it to Henry VIII.; an undescribed anonymous engraved portrait of Edward VI.; Hollar's etching of the young king; three representations of Edward VI. granting his charter to Bridewell; Lady Jane Grey; Frances Brandon, her mother; Philip II. and Mary I., by Hoogenberg; Mary, by J. Vazquez; J. Brown's engraving of Philip and Mary, from the picture at Woburn Abbey; an original drawing of Queen Elizabeth, by F. Zuccaro; and a contemporary line engraving, published by Lieftrink, of the portrait of François, Duc d'Alençon, who twice visited England as a suitor for the hand of Elizabeth, and died unmarried in 1584. Among the portraits of the notables of the period are those of Robert Dudley, Earl of Leicester, K.G., Robert Devereux, Earl of Essex, K.G., Sir Francis Drake, Sir Walter Raleigh, Charles Howard, Lord Howard of Effingham, and Sir Philip Sidney. The fine series of seals of the Tudors include the great seals of the sovereigns, several signets and privy seals; the seal of Mary Tudor of France; of Jasper Tudor, Earl of Pembroke, who in his second seal introduced an unexplained variation in his quartering of Modern France by placing one fleur-de-lis over two, instead of two over one as was the invariable practice; of Queen Katherine of Aragon; and a beautiful, unique impression of the seal of the short-lived Jane Seymour, appended to her appointment of Edward Kympton to be steward of her manor of Weston, near Baldock, Herts, in 1537.

Among the many manuscripts exhibited, the most interesting are a minute of the Privy Council, relating to "Owen Tudor," in 1437; the will of Queen Katherine, mother of Henry VI.; a large number of original letters from various members of the Tudor dynasty; the will of Queen Katherine of Aragon; orders for the reception of Anne of Cleves in 1539; Henry, Duke of Richmond, natural son of Henry VIII., to his godfather Cardinal Wolsey; leaves selected from the diary of Edward VI. relating to Queen Mary, the fall and execution of the Duke of Somerset, &c.; a letter from Lady Brian (*gouvernante* to the Princess Elizabeth) to Thomas, Lord Cromwell, describing the forlorn and destitute condition of the princess, who "hath neither gown nor kettel nor petecot nor no manner of linen," &c.; and a letter from Prince Arthur,

1499. The series of illuminated MSS. relating to the endowment of chantry services in Westminster Abbey and St. Alban's Abbey; music and songs of Henry VIII.'s composition; and the little manual of prayers believed to have been used by Lady Jane Grey on the scaffold on February 12th, 1554, conclude this section. The Department of Printed Books contributes broadsides; specimens of leather and needlework binding of a fine character; the Grafton Bible of 1540; Bishop Parker 'De Antiquitate Britannicæ Ecclesiæ,' the first book privately printed in England, 1572, presented to Queen Elizabeth; Coverdale's New Testament, 1538; a Book of Hours containing a signature of Prince Arthur; and a large display of black-letter tracts, pamphlets, sermons, and political literature.

THE HOSPITALERS IN ENGLAND.

THE writer in the magazine underestimates my knowledge of his Society. To write a history of Rhodes, I had to investigate the history of the Hospitalers; and incidentally I found out all about this spurious imitation.

He speaks of the charitable work of his Society. The Hospitalers were so called because they exercised hospitality towards pilgrims. But his Society jumped to the conclusion that they were so called because they kept hospitals for the sick; and accordingly it plunged into hospital work; and, amongst other things, it established an ophthalmic hospital at Jerusalem, where the Hospitalers originally had their hospice for the pilgrims. I have often wondered how far a disinterested desire to benefit the afflicted was here tempered by a less avowable desire to mislead the public.

He goes out of his way to say that some Roman Catholics sneer at his Society because it is Catholic, i. e. cosmopolitan, in its charities, and not Roman Catholic. Now, I am not in any way concerned about the Roman Catholics or their alleged sneers. But I may point out that the Hospitalers were bound by their statutes to defend the Catholic faith; and that in such documents Catholic does not mean cosmopolitan or anything of the sort, but is simply the technical term for things appertaining to the Roman Church. The English Hospitalers took it in this sense in the days of the Reformation.

He justly observes that his Society can exist without my countenance or patronage. But then I did not offer it my countenance or patronage. I merely pointed out that some of his statements about it were untrue.

All these irrelevant remarks of his are obviously calculated to obscure the issue. He hardly attempts a defence of the particular assumption which I attacked, namely, that his Society is part and parcel of the real Order of the Hospitalers. His only argument is that the Queen and the Prince of Wales would not have joined his Society unless they were convinced that its members were "the representatives of those who, five or six centuries ago, in various ways assisted the cause of Christendom." On a simple question of fact, where the evidence is accessible to every one, it was unnecessary to talk about any one's supposed convictions; and quite unnecessary to drag in the names of these illustrious persons. But I presume that they joined his Society simply from charitable motives, for it would be impertinent to suppose that they know so little about the real Order as to dream of any connexion between the two. In support of this view I may point out that the charter by which they became members of his Society treats it simply as a charitable society of fifty years' standing, and makes no allusion whatever to the real Order or to former times.

I would recommend these two points to his attention: 1. Under the charter of incorporation the position of his Society is legally sound, though morally it may be otherwise. 2. Were his Society part of the real Order, as he alleged

in the magazine, it would be dissolved and void under the Act 32 Henry VIII., cap. 24, which is still in force.

Perhaps he will shift his ground now, and base his claim to be considered a Knight Hospitaller upon his chivalrous courtesy to opponents and his zealous quest of truth. CECIL TORR.

Literary Gossip.

WE understand that Dr. Pigou, Dean of Chichester, is likely shortly to publish with Mr. Bentley 'A Dean's Reminiscences.'

In the forthcoming volume of 'Chambers's Encyclopædia' Mr. R. D. Blackmore writes on Gardening, Mr. William Morris on Glass Staining, Mr. C. I. Elton, M.P., on Government, Mr. Alfred Nutt on the Holy Grail, Dr. Buchan on the climate of Great Britain and Prof. Geikie on its geology, Dr. Peile on Grammar, Mr. Groome on Gypsies, Dr. Collingwood Bruce on Hadrian's Wall, Prof. P. G. Tait on Heat, Mr. Budge on Hieroglyphics, Mr. Gladstone on Homer, M. Pasteur on Hydrophobia, the Rev. J. Julian on Hymns, and Prof. Huxley on himself. The memoirs of Orlando Gibbons and Handel are contributed by Sir George Grove, those of Goldsmith and Gay by Mr. Austin Dobson, of the four Georges by Mr. Fraser Rae, those of Greene and Heywood by Mr. A. H. Bullen, that of Hafiz by Mr. Clouston, of Hood by Canon Ainger, and of Victor Hugo by Mr. W. E. Henley. M. Gennadius furnishes the article on the Greek Church, and Sir Spenser St. John that on Hayti; while the Duke of Argyll writes on the Highlands, and Mr. Austin Dobson on Hogarth.

SIR CHARLES DILKE's new book, 'Problems of Greater Britain'—which our readers are aware is not a record of travel, but a treatise on the present position of Greater Britain from the point of view of political and social observation and comparison—will be published by Messrs. Macmillan & Co. on January 31st.

THE same publishers will issue within the next few weeks, under the title 'Leaves of a Life,' Mr. Montagu Williams's reminiscences, which we mentioned some months ago. Particulars will be given of the many important cases in which Mr. Williams took part, among which it is enough to mention the Fenian trials of 1867, the trial of Madame Rachel, of the Tichborne Claimant, the great Turf Frauds, the trials of Peace, Lefroy, and Lamson, and the action of *Belt v. Lawes*.

THE February number of the *New Review* will contain a study of Stanley's character, written by an intimate friend; and an article on the life and poems of Venantius Fortunatus, by Miss Preston. Among the other contributors to the number will be Mr. Henry James, Mr. Saintsbury, Mr. George Wyndham, M.P., and Sir Richard Temple.

AMONG the contents of the *English Illustrated Magazine* for February will be a poem, 'The Hall and the Wood,' by Mr. William Morris; articles on 'A Whitechapel Street,' by Mr. E. Dixon, with illustrations by Mr. Hugh Thomson; on 'Winchelsea,' by Mrs. Comyns Carr, with illustrations by Mr. David Carr; on 'Bells and Belfries,' by the Rev. H. R. Haweis, with illustrations;

on 'How to Spend Sunday,' by the Rev. Prebendary Eyton; and 'To Frisco,' by Sir Julian Goldsmid, Bart., M.P.

PROF. RHYS's recently delivered Rhind Lectures on 'The Early Ethnology of Scotland' will appear in the *Scottish Review*, commencing in April.

MR. EGERTON PHILLIMORE has been appointed editor of *Y Cymmrodor*, the journal of the Honourable Society of Cymmrodorion, in place of Dr. Isambard Owen, who has resigned.

A FORTNIGHTLY illustrated journal, devoted to sport in all its phases, is about to be attempted on a considerable scale. The Prince of Wales has given a sitting for his portrait for the first number, which will appear early in the spring.

MR. MARION CRAWFORD has recently been awarded a prize of 1,000 francs by the French Academy, as an acknowledgment of the merit of his novels, and especially of two of them, 'Zoroaster' and 'Marzio's Crucifix,' which were written in French as well as in English.

A PAPER by Mr. Charles Woodbury will appear in the February *Century*, describing some conversations on the art of writing, reading, and criticism which took place between Emerson and the author in the latter's undergraduate days at Williams College, U.S.A. The *Century* will also contain a "poem" by Mr. Walt Whitman, in the shape of eight lines of rhythmic prose on 'Old Age's Ship, and Crafty Death's.'

SOME of those who listened to the interesting lecture recently delivered by Mr. F. C. Danvers at the Society of Arts on the India Office Records must have been rather astonished to hear no reference made to the Calendar of Colonial State Papers. This official work has already dealt with all the East India papers from the establishment of the East India Company down to 1629, and is still in active progress under Mr. Noel Sainsbury's competent editorship.

MESSRS. CHAPMAN & HALL will shortly publish a work entitled 'Two Summers in Greenland: an Artist's Adventures among Ice and Islands, in Fjords and Mountains,' by A. Riis Carstensen. The book will contain numerous illustrations by the author.

THE news of Mr. Robertson's resignation of the head-mastership of Haileybury will be received with general regret in scholastic circles. Mr. Robertson undertook a difficult task, and he has had to struggle against a singular concurrence of adverse circumstances: still he seemed to have conquered his difficulties, and he has withdrawn just at the time when a turn of the tide might fairly be expected.

MRS. DOD, the widow of C. P. Dod, the founder of the 'Parliamentary Companion,' died a few days ago at Addlestone, at the age of ninety-three.

THE Rev. H. P. Wright, Rector of Great-ham, Hants, has issued an appeal on behalf of Mr. R. R. Postans, who he says is "the only survivor of the founders of *Punch*." Mr. Postans is eighty-five years of age, totally blind, and quite penniless.

DR. A. W. VERRALL has undertaken to edit for Messrs. Sonnenschein & Co. a translation of the section in Dr. Munk's 'Geschichte der Griechischen Literatur' devoted

to the Greek tragedians. The same publishers will issue shortly a translation of Roger de Guimps's 'Histoire de Pestalozzi,' by Mr. J. Russell. Mr. R. H. Quick will write a preface.

THE series of articles on modern and mediæval Greece, which have been done into English in the *Scottish Review* from Demetrios Bikelas, will shortly be issued in a separate volume, with the name of the Marquis of Bute as translator.

THE February number of *Igdrasil* will contain a transcript from an unpublished MS. of Carlyle's on 'The Tree of Igdrasil,' said to be "from the Norse," but evidently Carlyle's original work.

MR. C. LEWIS HIND will contribute to the February number of the *Art Journal* a paper on some 'Portraits of Robert and Elizabeth Barrett Browning.'

MRS. LYNN LINTON's pamphlet explaining why, from being an advocate of Home Rule for Ireland, she has become a supporter of the Union will be published in a day or two.

THE reading-rooms at the Free Library at Norwich are, as an experiment, to be opened on Sundays from 3 to 9 P.M.

AMONG recent deaths are those of M. Ténot, editor of the *Gironde*, and of M. Jardot, the author of several works on military subjects.

DR. KARL GEROK, a Swabian poet and hymn-writer, died at Stuttgart on January 14th in his seventy-fifth year. He studied theology at Tübingen under C. F. Baur, the founder of the critical school, and had Strauss and Theodor Vischer as his tutors. In 1868 he was appointed Oberhofprediger and Oberkonsistorialrath, with the title and rank of a *Prälät*. A forty-first edition of his 'Palmblätter,' the most popular volume of contemporary German religious poetry, was published a few years ago.

THE only Parliamentary Papers this week are Irish Land Commission Report for 1888-9 (7d.); and Emigration to Argentine Republic, Correspondence (10d.).

SCIENCE

Life of Charles Blacker Vignoles, F.R.S., Soldier and Civil Engineer: a Reminiscence of Early Railway History. By his Son Olinthus J. Vignoles, M.A. (Longmans & Co.)

MR. VIGNOLES, whose life is here narrated, was of Huguenot descent, and his ancestors for several generations were officers in the British army. A few months after his birth in 1793 both his parents died of yellow fever in Guadeloupe, and by way of recompense he was made an ensign in the 43rd Regiment before he was two years of age. His name appears among the officers on half-pay from 1794 to 1813. Hutton, the Woolwich professor, was his maternal grandfather, and took charge of him after the death of his parents. The lad exhibited a remarkable talent for arithmetic, and used to speak with pride in after years of the share which he took as a youth in the computation of 'Hutton's Tables.' There was, nevertheless, some incongruity of temper between them, and at the age of eighteen

he left his grandfather, whom he had in some way offended, and who never altogether forgave him. He was educated at Sandhurst, and in 1814 was on active service as an ensign. A long letter is given, written by him from Bergen-op-Zoom, containing a vivid account of the unsuccessful attack on that place, in which, after undergoing the perils of a terrible fire, he was taken prisoner with nearly 2,000 others, while 1,600 of the attacking party were killed or wounded. Soon afterwards we find him with his regiment in Canada, and next he is stationed at Valenciennes as an extra aide-de-camp to Sir Thomas Brisbane. In 1817, after being secretly married, he started for South Carolina, and obtained employment there as Assistant State Surveyor. In 1825, being no longer connected with the army, he returned to England just in time to take part in the commencement of railway making. He had a large share, under an engagement made with Rennie, in laying out the Liverpool and Manchester line; but when George Stephenson was placed at the head of affairs a disagreement occurred, and he left the company's service. Stephenson appears, in fact, to have been boycotted by the leading engineers of the day. Vignoles says, in a letter written at the time:—

"In June Mr. Rennie, who had been previously engineer to the company, having absolutely refused either to consult with or to participate in the slightest degree with Mr. Stephenson, vacated his appointment, in consequence of the directors making this co-operation a *sine qua non*."

In the famous competition of locomotives Vignoles took part as the coadjutor of Ericsson and Braithwaite, their engine, the "Novelty," taking the second place. In 1829 he made overtures to the Thames Tunnel Company, whose enterprise was then at a standstill, and so came into conflict with Brunel. The directors listened favourably to his proposals, but nothing was done, and the tunnel was left uncompleted. In this and the succeeding year he was appointed to construct two railways, one from St. Helen's to Runcorn Gap and the other from Parkside to Wigan and Preston; and a few years later he designed and executed the first railway in Ireland—that from Dublin to Kingstown. After taking part in the making of several other lines in England and Ireland, he was made, in 1837, engineer-in-chief for constructing the Manchester and Sheffield Railway, which included the longest and deepest tunnel up to that time attempted. As the shares of the company were not taken up so quickly as could be wished, and there appeared to be danger of a collapse, he threw himself, with his usual impetuosity, into the gap and undertook responsibility for shares to the amount of 140,000*l*. This brought him a few years later into difficulties, which resulted in his resigning his position as engineer to the company and surrendering all his property to trustees. He found a haven of refuge in the Chair of Engineering in University College, for which he appears to have been well qualified not only by practical knowledge, but also by literary ability. When the great increase of railway development occurred in 1845, he vacated his chair and again devoted himself to the active duties of his profession. In addition to English

work, he constructed railways in Russia, Germany, Switzerland, and Brazil, some particulars of which are given, especially with regard to a great bridge over the Dnieper at Kieff, which gave much difficulty on account of the sandy foundations and the violence of the floods. He was elected Fellow of the Royal Society in 1855, and in 1869 was made President of the Institution of Civil Engineers. He died in 1875. Two of his sons are following their father's profession, but this biography has been written by another son, who is a London clergyman. His work contains no very striking features, but it is judiciously executed, and affords every facility for reference.

Some amusing particulars are given respecting early railway travelling. The lines were so roughly laid that the jolting was very trying even in the first-class "coaches" (which were constructed on the model of stage-coaches, and had a guard riding on the top). The third-class carriages had no seats, and were open at the top like cattle trucks. Nobody was in a hurry, so there were frequent stoppages for rest and refreshment. Starting the engine was often a difficult matter, and the guard would call on the men in the third-class carriages to get out and push the train off. Passengers who arrived late would be told by the station master, "Now hurry yourselves—she's not long started, and if you look sharp you'll catch her up."

ANTHROPOLOGICAL NOTES.

THE concluding number of the *Archæological Review* (which will henceforward appear quarterly under another title, and comprise the official record of the Folk-lore Society) contains some valuable anthropological papers. Mr. David MacRitchie contributes an article on 'Earth-houses and their Inhabitants,' in which he discusses the chambered mounds, such as Maeshow, in Orkney, the underground galleries called fairy halls, and the brochs, such as that of Mousa, in Shetland. By drawings and plans to scale he seeks to demonstrate that these dwellings must have been occupied by persons of small stature, many of whose exploits are credited by tradition to the fairies. He therefore adopts the realistic theory of fairy tales, and suggests the exploration of mounds yet unopened with a view to confirm it.

Mr. Gomme, the editor, discusses the conditions for the survival of archaic custom, and the evidences of a continuance of savagery in the United Kingdom up to almost recent times, comparing them with the customs of existing savage races. In Ireland, in the borderland between Scotland and England, in Cambridgeshire, in Cornwall, and in Wales, instances are on record of wild and uncivilized communities far within historical times. The discovery by General Pitt-Rivers in Cranbourne Chase of the skeletons of a small race of people existing at the Roman period indicates the survival of neolithic folk in that district. The continuance of a traditional practice in Britain may, therefore, be as reasonably attributed to a savage origin as to a tribal or Aryan origin. Civilization of any advanced type is only the product of three or four centuries, and the solid stratum of traditional barbarism even now underlies it.

In its new form the *Review* will cease to devote attention to what is termed monumental archaeology, and will confine itself to institutional archaeology or folk-lore, including under that term archaic and savage institutions, prehistoric anthropology, and archaic history.

It is understood that arrangements may shortly be made for giving to English anthropo-

logists the opportunity of hearing Dr. Bertillon, the son and successor of the eminent Paris statistician, on the subject of the system of criminal identification on anthropometric principles, which has been adopted with so much success in France.

The remarkably fortunate circumstances in which Dr. John Evans superintended the opening of a barrow in Hertfordshire, as described by him at the first meeting of the Society of Antiquaries for the present session, and the proposal which he has since made of a permanent fund for assisting such explorations, will no doubt tend greatly to encourage similar undertakings during the present year. In this connexion it may be worth while to remind those interested in them that the Anthropological Institute has appointed an aid committee of great experience and authority to advise and assist explorers.

GEOGRAPHICAL NOTES.

THE most recent information respecting Capt. Gromchevsky is dated October 22nd, 1889, and contained in a communication to M. Venyukoff, sent on by the latter to the Paris Geographical Society. The captain had left Kila Khumb in Darwaz and travelled by way of the Panj valley to its junction with the Wanj. The greater part of Shignan was then held by the Afghans, and Said Akbarcha was strenuously defending himself in Kila Wamar. The fighting was barely two days' march from Gromchevsky's halting-place. The latter wrote a letter to the Afghan general, and requested a safe conduct across the Afghan territory up to the borders of Kafiristan. The Russian explorer selected as bearer of the letter an Afghan soldier who had formerly been imprisoned by Akbarcha, and released by the latter at Gromchevsky's request, and who could personally bear witness to the pacific character of the Russian expedition. In the mean time Gromchevsky explored some of the least-known parts of the Pamir, comprising the valley of the Wanj and the Sir-archi Pass, leading to the source of the Khinj-ab, in Wakhan. The pass was extremely difficult to cross, and for more than eleven kilometres the way led over glaciers. The autumn frosts were setting in with severity, so Gromchevsky made for the sources of the Aksu and the Tagh-dumbash Pamir, where he succeeded in purchasing fifty sheep and some horses, and in hiring thirty yaks for conveying his baggage across the Ili-su Pass into the valley of the Raskem Daria, whence the explorer's letter was written. His intention was to explore the source of the Raskem Daria, which rises in the Karakorum Mountains, and thence to cross into the basin of the Khotan river. He claims to have discovered two new passes across the Hindu Kush range, viz., the Kudarpur, leading to Chitral, and the Kilinj, leading to Kanjut; but the latter pass has been known for years, Col. Woodthorpe, among others, having reported thereon. Capt. Gromchevsky says he received a letter from the Governor of Badakhshan stating that under the orders of the Amir an expedition into Kafiristan was inadmissible, for "the country had been invaded by the Afghans, and a sanguinary conflict was going on." The Russian traveller had met two Englishmen, Messrs. Cumberland and Bower, and was in hopes of meeting also Capt. Younghusband, R.E.

Col. Pievtssoff's last advices are dated from Nia, on the southern fringe of the Eastern Turkistan desert, where he proposed to winter. According to a telegram from Tashkend his companion Roborovsky has explored a route leading into Tibet, and the whole expedition purposed proceeding thither at the beginning of April, and passing the summer on the plateau, descending to the Lob Nor lake about September. Previously to that, during the month of January, the expedition proposed to travel as far as Cherchend and ascend the Cherchend river, which flows from the Tibetan plateau. This piece of

work will establish an interesting connexion with General Prejevalsky's exploration of the same region.

Treatises on the "use of the globes" were plentiful in a time not very remote. One of the most famous among them is the *Tractatus de Globis et eorum Usu*, which was written in 1592 by Robert Hues, a celebrated London mathematician, for the special purpose of being used in connexion with a set of globes by Emery Molyneux, now in the library of the Middle Temple. The Hakluyt Society deserves the thanks of geographical students for rendering so interesting a book generally accessible. Mr. Clements R. Markham, the editor, has chosen J. Chilmead's English version of 1638 for publication; he has furnished it with an introduction, numerous annotations, and capital indices. His share of the work, as usual with him, has been done well, and our only regret is that it should have been beyond his power to publish, at the same time, a facsimile at least of the terrestrial globe. The same volume contains 'Sailing Directions for the Circumnavigation of England and for a Voyage to the Straits of Gibraltar,' from a fifteenth century MS. now in the British Museum, which is edited by Mr. James Gairdner, and furnished with a glossary by Mr. E. Delmar Morgan, the secretary of the Society.

SOCIETIES.

ROYAL.—Jan. 16.—The President in the chair.—The following papers were read: 'On the Chief Line in the Spectrum of the Nebulae,' by Prof. J. N. Lockyer; 'Observations on the Excretion and Uses of Bile,' by Mr. A. W. M. Robson; and 'On the Theory of Free Stream Lines,' by Mr. J. H. Michell.

GEOGRAPHICAL.—Jan. 20.—Right Hon. Sir Mountstuart M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Count S. Ostorog, Right Hon. Sir H. James, Lieut.-General Sir A. Alison, Capt. J. R. Parkington, Rev. W. A. B. Coolidge, Messrs. P. Alleyne, G. P. Balfour, J. B. Cameron, W. Clutterbuck, E. Crawshaw, G. Cumies, H. Eschwege, H. Gurney, C. Hoare, C. W. Martin, J. B. Miller, P. A. Myburgh, W. Newall, H. D. Pilcher, A. Riekmann, J. Ruston, E. L. Sheldon, D. E. Thebaud, O. Thomas, E. Tipson, and A. B. Wall.—The papers read were 'Mr. J. R. W. Pigott's Journey to the Upper Tana in 1889,' by Mr. E. G. Ravenstein; and 'The Mouths of the Zambezi,' by Mr. D. J. Rankin.

SOCIETY OF ANTIQUARIES.—Jan. 16.—Dr. J. Evans, President, in the chair.—Rev. J. T. Fowler read a paper on the graveslates of the bishops and priors who lie buried in the cathedral church of Durham. Mr. Fowler exhibited in illustration rubbings of the casements of three episcopal brasses, viz., of Bishops Kellaw (1316), Beaumont (1333), and Nevill (1457). The brass of Bishop Beaumont must have been the finest in Europe. It is fully described in 'Rites of Durham,' and although not a fragment of the metal work is left, the slab is so perfect as to enable the various parts to be made out from the description. The brass was laid in two great slabs, the whole measuring 15 ft. 10 in. in length by 9 ft. 7 in. in width. This huge memorial was laid down by Beaumont in his lifetime, and was certainly of English workmanship. It closely resembled in design, and was clearly the work of the same hand as, the fine brass of Laurence Seymour at Higham Ferrers.—Mr. W. H. St. John Hope read a paper on the sculptured alabaster tablets called in the mediæval inventories "St. John's Heads." A number of these tablets have from time to time come to light, all of the same general design, and clearly from one common centre. The principal feature is the head of St. John the Baptist on a charger accompanied by a figure below symbolical of our Lord's Passion, either a Holy Lamb or a figure of Christ in the tomb. A single example has instead the Blessed Virgin and Child. This subject is usually flanked by figures of St. Peter and an archbishop, and sometimes other figures are added, as well as various accessories at the top. The meaning of the sculptures seems to be explained by a passage in the fourth lesson in the York porthos for the feast of the Beheading of St. John the Baptist, which reads: "Caput Johannis in disco: signat corpus Christi: quo pascimur in sancto altari: et quod ecclesie gentium tribuitur in salutem ac remedium animarum." But it is not easy to see what mystical meaning there can be between St. John's head and the Sacrament of the altar. Mr. Hope has found that large numbers of these tablets

were being made at Nottingham at the end of the fifteenth and beginning of the sixteenth centuries, a date which agrees well with the style of the known example. As Nottingham was then in York diocese, it was suggested that the designer drew his inspiration from the passage in the York service book. The choice of the figures of saints is not easy to explain. Mr. Hope hinted that he was inclined to look upon the tablets as the device of a guild, and possibly of the famous Corpus Christi Guild at York; the figure of St. Peter would then come in as the saint in whose honour the great church at York is dedicated, and the archbishop may be either St. William of York or St. Thomas of Canterbury. As the Hospital of St. Thomas at York was incorporated in the Corpus Christi Guild shortly after the foundation of the latter, the choice of St. Thomas on the tablets is easily explained. Unfortunately there is no absolute proof to connect the tablets with the guild at York or any other; but now that attention has been called to the fact, it is possible that evidence may be forthcoming. In illustration of Mr. Hope's paper a fine series of examples of the tablets, with photographs and drawings of others, were exhibited.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 15.—Mr. C. H. Compton in the chair.—A communication was read from the owner of Eggeston Abbey, near Barnard Castle, denying that any of the ancient ruins had been purposely removed. A portion had been blown down, but the remainder would be carefully preserved.—Mr. Loftus Brock exhibited an old German book of sermons printed in 1516, a fine specimen of monastic binding in stamped leather with brass bosses, of contemporary date.—Mr. A. G. Langdon exhibited designs of a series of bench ends which have been destroyed with the church of Lewenneck, Cornwall, recently burnt. The oak work of the church was of great beauty, and the antiquarian loss is a serious one.—Mr. Earle Way exhibited a series of examples of fictile ware found on the site of the old Marshalsea Prison, Southwark. These remains are of Roman date, one being a curious imitation of a thin Samian ware bowl, in black Upchurch pottery.—The Chairman announced his recent correspondence with the Historical MSS. Commission relative to the records of Creak Abbey preserved at Cambridge.—A paper was read by the Rev. D. Gedde on the brass of Sir Adam de Clifton (who died 1367) formerly existing in the church of Methwold. It was sold by the sexton in 1680 to a travelling tinker, who broke it to pieces and melted a portion. The remainder was recovered and preserved in the parish chest in a fragmentary condition, but in more recent years the fragments again left the church. The pieces have now been put together and the brass fixed to the wall of the chancel. The brass is one of very considerable beauty, and the face appears to be a portrait.—The second paper was 'On the Ancient Charters and the Boundaries of Crowland Abbey,' by Mr. A. S. Canham. The documents are remarkable for being so full of inaccuracies that, as is well known, doubt has been thrown upon their value. The author contended that these were occasioned by the error of transcription either from memory or from poor copies, after the burning of the originals in Norman times. The matter was correct, although names and dates were often misleading. The boundaries were then discussed, and all the names recorded in the old documents identified by the modern designations and the six boundary crosses which still remain. A seventh was ploughed up in 1848.

NUMISMATIC.—Jan. 16.—Dr. J. Evans, President, in the chair.—Messrs. C. T. Deichmann, J. D. Lucas, S. Page, C. M. Neale, and E. J. Rapson were elected Members.—Mr. W. R. Davies exhibited a selection of British, Roman, and English coins discovered chiefly in the neighbourhood of Wallingford, among which the most important was an aureus of Epiphili, *obv.* Victory within a wreath; *rev.* horseman holding a *cornu* over his shoulder; *inscr.* EPPI. F. COM.—Dr. Evans exhibited a badge of the Guild of Silk, Wool, and Cloth Workers and Mercers of the city of Middelburg, in Holland, *circa* A.D. 1580.—Mr. R. A. Hoblyn exhibited three varieties of the pattern halfpenny of Charles I. mentioned in Evelyn's 'Discourse of Medals,' 1697, two of them bearing the date 1643 and the third 1660. Mr. Hoblyn thought that on the restoration of Charles II. the old die was utilized, the date being altered and the inscription slightly modified. Mr. Hoblyn also exhibited rare gilt proofs of the stiver and half-stiver pieces of "Essequibo and Demerary," 1813, and the rare pattern penny for Ireland, 1813, from the die of which the obverse of the stiver piece was evidently struck. Another pattern penny by Thos. Wyon, 1813, furnished the obverse for the Ceylon two-stiver piece of 1815.—Mr. L. A. Lawrence read a paper on a broken coin of the Eustace type, *obv.* [EYST] JACIL. FIL. IOAN. IS+ (Eustaci filii Joannis), lion rampant; *rev.* inscription unintelligible, cross floriated, having in each angle a sceptre ending in

a small cross. The new and remarkable obverse legend led the writer to attribute this coin to Eustace Fitz-John, first cousin of King Stephen, and progenitor of the great Baron Eustace of John's time. Fitz-John is mentioned by Speed as having in 1140 fortified his castle of Miltone (Old Malton, Yorks) against Stephen. He also, in alliance with David of Scotland, captured Alnwick Castle, and fought at Northallerton against the English king. He was slain in battle with the Welsh early in the reign of Henry II. As Eustace Fitz-John, like the Empress Matilda and Robert of Gloucester, &c., regarded Stephen as a usurper, the existence of coins of all these personages is not to be wondered at. Mr. Lawrence was also of opinion that all the other coins bearing the name of Eustace are in reality money of Eustace Fitz-John, and not, as has hitherto been thought, of Eustace the king's son, a youth who died at the age of eighteen, who was never at feud with his father, and who, therefore, seems to have been a most unlikely person to have struck money in his own name.

ZOOLOGICAL.—Jan. 14.—Prof. A. Newton, V.P., in the chair.—The Secretary read a report on the additions made to the Society's menagerie during December.—Mr. Slater exhibited and made remarks on a specimen of a duck from North-East Asia, apparently referable to the genus *Tadorna*, sent to him for determination by Dr. Lütken, of Copenhagen. Mr. Slater was inclined to think that it was probably a hybrid between *Tadorna casarca* and *Querquedula falcata*. He also exhibited and made remarks on a set of small birds' bones obtained from beneath deposits of nitrate in Southern Peru, transmitted to the Society by Prof. W. Nation.—Mr. D. W. Barker exhibited and made remarks on specimens of teredos taken from submarine telegraphic cables off the Brazilian coast.—Prof. F. Jeffrey Bell exhibited and made remarks on some living specimens of *Bipalium*, transmitted to the Society by the Rev. G. H. R. Fisk, of Capetown.—Letters and communications were read: from Mr. R. Lydekker, containing an account of a species of extinct otter from the lower pliocene of Eppelsheim; the author described part of the lower jaw, which he had previously referred to *Lutra dubia*, from the deposits indicated; having, however, now seen a cast of the type of the latter, he found that the present specimen indicated a distinct species, for which the name *L. hesica* was proposed.—from Prof. B. C. A. Windle and Mr. J. Humphreys, on some cranial and dental characters of the domestic dog, based on the results of the measurements of a large number of dogs' skulls of various breeds, the object being to ascertain whether cranial and dental characteristics afforded sufficient information to permit of a scientific classification of the breeds, or would throw any light upon their origin; the conclusion so far arrived at was that interbreeding had been so extensive and complicated as to make it impossible to distinguish the various forms scientifically from the characters examined, several points with regard to the shape of head and palate and the occasional occurrence of an extra molar being also touched upon.—by Mr. G. A. Boulenger, the fourth of his series of contributions to the herpetology of the Solomon Islands, the present memoir giving an account of the last collection brought home by Mr. C. M. Woodford; besides known species, this collection contained examples of a new snake, proposed to be called *Hoplocephalus elapoides*; and a second paper on the reptiles, batrachians, and freshwater fishes collected by Prof. Moesch and Mr. Iversen in the districts of Delhi and Langkat, in North-Eastern Sumatra,—and by Dr. Günther, on our knowledge of British Pleuronectidae. The author described the true *Arnoglossus grohmanni*, a Mediterranean scald-fish recently discovered by the Rev. W. S. Green on the Irish coast, and quite distinct from *Arnoglossus lophotes*. Dr. Günther also stated that the Mediterranean lemon-sole (*Solea lascaris*) was specifically identical with the British species (*Solea aurantiaca*), but was distinct from that of the Canary Islands and Madeira (*Solea scriba*), and gave it as his opinion that the Mediterranean *Solea lutea* and British *Solea minuta* cannot be separated by any constant character.

ENTOMOLOGICAL.—Jan. 15.—Annual Meeting.—Right Hon. Lord Walsingham, President, in the chair.—An abstract of the Treasurer's accounts, showing that the finances of the Society were in a thoroughly satisfactory condition, was read by Dr. Sharp, one of the auditors, and the Report of the Council was read by Mr. H. Goss. It appeared therefrom that the Society had lost during the year several Fellows by death and had elected twenty-four new Fellows; that the volume of *Transactions* for the year extended to nearly six hundred pages, and comprised twenty-three memoirs, contributed by twenty authors, and illustrated by seventeen plates; and that the sale of the Society's *Transactions* and other publications is

largely on the increase.—It was announced that the following gentlemen had been elected as officers and Council for 1890: *President*, Right Hon. Lord Walsingham; *Treasurer*, Mr. E. Saunders; *Secretaries*, Mr. H. Goss and Canon Fowler; *Librarian*, Mr. F. Grut; *Other Members of the Council*, Mr. J. W. Dunning, Capt. H. J. Elwes, Mr. F. DuCane Godman, Dr. P. B. Mason, Prof. R. Meldola, Mr. R. South, Mr. H. T. Stainton, and Mr. R. Trimen.—Lord Walsingham nominated Mr. J. W. Dunning, Capt. Elwes, and Mr. F. DuCane Godman *Vice-presidents* for the session 1890-1, and he then delivered an address. After remarking on the attractive beauty of some of the larger diurnal Lepidoptera, and the brilliant metallic colouring of certain species of Coleoptera, the influence that such magnificent examples of the wealth of design in nature might have upon artistic taste, and the consequent refinement and increased enjoyment of life, Lord Walsingham referred, in illustration of the practical usefulness of entomological studies, to the successful importation into California of the Australian parasites infesting the scale insect (*Icerya purchasi*), which had proved so noxious to the orange plantations. Through the efforts of Prof. Riley upwards of ten thousand parasites had been distributed and had since spread very widely, so that in many localities the orange and other trees hitherto thickly infested with this noxious insect had been practically cleared of it by their aid. He also referred to the successful fertilization of red clover in New Zealand by the importation of impregnated queens of the common humble-bee, and to the uses to which the silk produced by various exotic species of Bombycidae had now been successfully applied. Reference was then made to the investigation instituted by Mr. F. Galton, and to the experiments of Mr. F. Merrifield with the view of determining the percentage of hereditary transmission to successive offspring by different generations of successors, and to the valuable auxiliary such experiments, and the researches of Prof. Weismann, Mr. Poulton, and others, might prove to the study of the laws of heredity, protective resemblance, and natural selection. It was then observed that even if the study of entomology could claim to have conferred no greater benefits upon the human race than to have afforded to many members of our urban population an inducement to improve their minds and recreate their bodies, it would have contributed in no small degree to the sum of human health, happiness, and morality. Attention was then drawn to the enormous number of species of Insecta as compared with the number of species of other orders of the animal kingdom, and an approximate estimate was made of the extent of the field of entomology and of its relation to other branches of biological study. In connexion with the subject of the principal works in entomology continued or completed during the year, special mention was made of the 'Biologia Centrali-Americana,' by Messrs. Godman and Salvin, and the 'Revisio Insectorum Familiae Mantidarum,' by Prof. Westwood. In conclusion, Lord Walsingham referred to the loss by death during the past year of several Fellows of the Society and other entomologists, mention being made of Mr. F. Bond, Dr. Signoret, M. Puls, Col. C. J. Cox, Pastor Holmgren, Dr. F. Löw, Dr. K. Venus, and the Rev. J. G. Wood.

CHEMICAL.—Jan. 16.—Dr. W. J. Russell, President, in the chair.—Messrs. Wallace C. Nickels and J. A. Nettleton were formally admitted Fellows of the Society.—The following papers were read: 'A New Method of Estimating the Oxygen dissolved in Water,' by Mr. J. C. Thresh.—'Note on a Milk of Abnormal Quality,' by Mr. F. J. Lloyd.—and 'On the Sulphates of Antimony,' by Mr. R. H. Adie.

METEOROLOGICAL.—Jan. 15.—*Annual Meeting*.—Dr. W. Marceet, President, in the chair.—The Council in their report congratulated the Fellows on the generally prosperous state of the Society, the past year's work, though not in any respect exceptional, having been thoroughly successful.—Mr. B. Latham was elected President for the ensuing year.—The retiring President, Dr. Marceet, then delivered an address 'On Atmospheric Dust,' which he divided into organic or combustible, and mineral or incombustible. The dust scattered everywhere in the atmosphere, and which is lighted up in a sunbeam or a ray from an electric lamp, is of an organic nature. It is seen to consist of countless motes, rising, falling, or gyrating, although it is impossible to follow any of them with the eye for longer than the fraction of a second. It is difficult to say how much of the dust present in the air may become a source of disease and how much is innocuous. Many of the motes belong to the class of micro-organisms which are frequently the means of spreading infectious diseases. Many trades, owing to their dusty nature, are most unhealthy. Dust when mixed with air is inflammable and liable to explode. After giving several instances of explosions due to

fine dust in flour mills and coal mines, Dr. Marceet referred to inorganic or mineral dust, and gave an account of dust storms and dust pillars in India. He then proceeded to describe volcanic dust, which consists mainly of powdered vitrified substances produced by the action of intense heat. The so-called ashes or scoriae shot out in a volcanic eruption are mostly pounded pumice, but they also originate from stones and fragments of rocks which, striking against each other, are reduced into powder or dust. Volcanic dust has a whitish-grey colour. Dr. Marceet concluded with an account of the great eruption of Krakatoa in August, 1883.

SOCIETY OF ARTS.—Jan. 17.—Lord Harris in the chair.—A paper 'On the India Office Records' was read before the Indian Section by Mr. F. C. Danvers, Registrar and Superintendent of Records. The paper gave a brief account of the results of an examination during the last six years of the records relating to India and the East India Company now in the possession of the Secretary of State for India.—A discussion followed, in which Sir W. Hunter, Sir G. Birdwood, Lord Harris, and others took part.

Jan. 20.—Lord Sudeley in the chair.—Dr. S. P. Thompson commenced a course of Cantor Lectures 'On the Electro-Magnet.'

Jan. 21.—Sir P. Cunliffe-Owen in the chair.—A paper 'On the Tea, Coffee, and Cocoa Industries of Ceylon' was read before the Foreign and Colonial Section by Mr. J. L. Shand.—The paper was followed by a discussion.

Jan. 22.—Sir D. Galton in the chair.—A paper 'On Vision Testing for Practical Purposes' was read by Mr. R. B. Carter. The paper dealt specially with the question of colour blindness and the means adopted for detecting the same.—A discussion followed.

HISTORICAL.—Jan. 16.—Mr. C. A. Fyfe in the chair.—The following paper was read: 'Papers relating to the Officiating Priest at the Easter Celebration in Rome, 1849: a Page in the History of Italian Unity,' by Mr. J. F. Palmer.—A discussion followed, in which Rev. J. M. Guilding, Messrs. Bertin, Browning, Lloyd, and Williamson took part.

PHYSICAL.—Jan. 17.—Prof. W. G. Adams, V.P., in the chair.—Owing to the unavoidable absence of Mr. F. B. Hawes, his paper 'On a Carbon Deposit in a Blake Telephone Transmitter' was postponed.—Dr. S. P. Thompson made a communication 'On Electric Splashes,' and illustrated his subject by beautiful experiments on the production of Lichtenberg's figures.—A paper 'On Galvanometers,' by Prof. W. E. Ayrton, Mr. T. Mather, and Mr. W. E. Sumpner, was read by Prof. Ayrton.—On account of the lateness of the hour, the discussion was adjourned till February 6th.

ARISTOTELIAN.—Jan. 20.—Mr. S. H. Hodgson, President, in the chair.—Miss M. P. Lowndes was elected a Member.—The President read a paper 'On Universals in Logic.' The scholastic theory was first stated, and passages quoted from the 'Logic' in the Stonyhurst series of manuals. The theory appeared open to the objection of confusing laws of thinking with methods of acquiring knowledge, a distinction established at the time of the Renaissance, when positive methods of knowledge were placed upon an independent basis chiefly by being set free from the assumption that the perception of immaterial entities was necessary to constitute the act of thinking. Secondly, the origin of concepts or universals was traced to acts of attending to perceptual data for the purpose of harmonizing them with their perceptual context, without, however, involving the necessity that this purpose should be recognized as a purpose at the time of entertaining it. Thirdly, the psychology of the subject was more fully entered on. Conception was held to belong to voluntary as opposed to spontaneous redintegration, or association of ideas, both divisions depending upon physiological processes as their proximate condition. In conclusion, a brief statement was given of Mr. Romanes's doctrine of receipts, as set forth in his 'Mental Evolution in Man,' and the doctrine welcomed as a valuable contribution to psychological knowledge in its historical or evolutionary department.—A discussion followed.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Academy, 4.—'Demonstrations,' Mr. J. Marshall.
—Cymnodocton, 8.—'Scientific Farming as applied to Wales,' Prof. Dobbie.
—Society of Arts, 8.—'Utilization of Blast-furnace Slag,' Mr. G. Redgrave.
Tues. Royal Institution, 3.—'Sculpture in relation to the Age,' Mr. E. R. Mullins.
—London Institution, 7.—'Mendelssohn and his Lieder ohne Worte,' Mr. W. Macfarren.
—Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
Wed. Antiquaries, 8.—'Hieratic Papyrus containing the Festival Songs to be sung in the Temple of Amen Ra at Thebes, and the Book of the Becomings of Ra and the Overthrow of Apepi,' Mr. E. A. W. Budge.
Fri. United Service Institution, 3.—'Range-finding,' Lieut.-Col. A. W. White.
—Royal Academy, 4.—'Demonstrations,' Mr. J. Marshall.
—Royal Institution, 9.—'Smokeless Explosives,' Sir F. Abel.
Sat. Royal Institution, 3.—'Natural History of the Horse and its Allies,' Prof. Flower.

Science Gossip.

THE death on Saturday last of Mr. Alexander Shaw, F.R.C.S., consulting surgeon to the Middlesex Hospital, removes the last link which intimately connected the physiologist of to-day with Sir Charles Bell. Mr. Shaw was one of his brother-in-law's assistants in the classical experiments on the functions of the fifth cranial nerve; and he was by a few weeks predeceased by his younger brother, Mr. James Shaw, sometime Inspector-General of Hospitals in Madras. To the surgeon Mr. Shaw, who was the sole surviving member of the original staff of the Middlesex Hospital Medical School, was known by his various contributions to Holmes's 'System of Surgery'; the general reader knew him best as the editor of the later editions of 'Bell on the Hand.' An attack of paralysis some fifteen years ago caused him to retire from all active work or social engagements. He died in his eighty-sixth year.

PROF. P. MANTEGAZZA'S 'Physiognomy and Expression' will form the March volume of the 'Contemporary Science Series,' published by Mr. Walter Scott. Prof. Mantegazza has specially written a chapter for this English edition of his work.

THE papers read at the meeting last week of the Association for the Improvement of Geometrical Teaching will be printed in the Sixteenth General Report (now in the press) of the Association.

DR. RAOUL GAUTIER has been appointed Professor of Astronomy at Geneva, undertaking at the same time the duties of Director of the Observatory there, although Col. E. Gautier retains the title of honorary director. It will be remembered that the present observatory owes its foundation, in 1830, to the exertions of the late Dr. Alfred Gautier, who was obliged a few years afterwards, through an infirmity of the sight (though he continued to carry on other scientific works and lived until he had completed his eighty-eighth year in 1881), to commit the direction of the astronomical works to his pupil, M. E. Plantamour, who survived him by not quite a year.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.—5, Pall Mall East, from 10 till 5.—Admission 1s.; Catalogue 6d.
ALFRED D. PHIPPS, R.W.S. Secretary.

THE TUDOR EXHIBITION, NEW GALLERY.

(Second Notice.—The Holbeins.)

THE half-length Portrait of Thomas Howard, Third Duke of Norfolk (No. 41), though lent by his living descendant and called a Holbein, is an indifferent version or school copy (there are a dozen more in existence) of the portrait from Windsor, No. 91, which is really a Holbein, and was at the never-to-be-forgotten exhibition of 1866. Although the surface of the Queen's picture has cracked from injudicious varnishing till it looks like an old map, the picture proper is complete, and in its reddish carnations, which were produced by delicate glazes over solid, but lightly and deftly touched modelling in the under painting, as well as in its clear shadows of an even, monotonous,

and somewhat conventional character, illustrates the true Holbein manner—see *John Reske-meer* (72), *Sir H. Guldeford* (90), *Christina, Duchess of Milan* (92), and *Sir T. More* (94), all unquestionable works of his—as distinct from the very fine and solid *Portrait of a Man* (67), lent by Sir J. E. Millais, which, as it differs from the indubitable Holbeins in these and other points, we hesitate to call a Holbein, although in every respect it is worthy of him.

The little eyes in the Queen's picture No. 91 are characteristic of Holbein, as a study of the chalk drawings from Windsor now hanging on the screens here will show the visitor. The wasted hands, as Holbein's hands invariably do, emphasize the character of the sitter. The picture was engraved by Vostermann. Another version of this picture which is at Arundel states that the duke was sixty-six years old at the time the picture was painted; so it belongs to 1539. Wornum preferred No. 41 to No. 91; but it is difficult to understand upon what grounds, and he admits it has "been somewhat repainted about the face." Nothing of the kind has befallen the Queen's picture, which was No. 153 at the Academy in 1871, and in 1880 No. 180. In the background of Van Dyck's 'Thomas Howard, Earl of Arundel, and his Family' this Holbein and his portrait of the Earl of Surrey (now lost) are represented on the wall, so it would seem that a version of the Duke's portrait was in the possession of the Howard family at the time that Van Dyck made his design (of which a drawing in distemper by Fruytiers was made in 1642, and now belongs to Lord Stafford; see Smith, 628). The Duke of Norfolk has another portrait of his ancestor, which seems, according to Wornum, to have been made up from a portrait of Holbein's, but differs from it in being about a hundred years less ancient; the face is much younger, and the staves are held nearly at right angles to each other, not, as in the examples before us, nearly parallel and upright.

There is nothing here superior to the life-size, whole-length *Cartoon of Henry VII. and Henry VIII.* (42), done by Holbein with a brush in distemper of black and white on paper. It is, unlike Raphael's famous Cartoons, practically unrestored and uninjured, except that the face of Henry VIII. has been, if it was ever finished, washed out; but it was very possibly left incomplete, as Holbein would naturally desire to devote the sitting the king would give to him to the painting rather than to the cartoon. The face of Henry VII. has been injured in a less degree, or likewise left unfinished. The outlines—the whole consists of little else—have been pricked for pouncing in order to transfer them to the wall on which the picture was painted. A close examination shows that a considerable portion of this work is due to an assistant, a fact that throws light on the origin of several pictures of high merit worthy of Holbein's workshop, and yet not his work, such as the *Duke of Norfolk* (41), *Lord Bristol's Sir Nicholas Poyntz* (79), *Warham, Archbishop of Canterbury*, lent by Viscount Dillon (107), and *Lord Galway's Nicholas Kratzer* (129), all good pictures and replicas of originals belonging to the Queen, the present Primate, and the Louvre severally. The cartoon, which we last saw at the Academy in 1879 (231), was No. 134 in the National Portrait Exhibition in 1866. Although Hentzner, the German traveller, seems to have seen it in 1598, the earliest undoubted record of the picture is that of Van Mander, 1604, who speaks of its lifelike character and the strong impression it made on every one who beheld it. At the first fire at Whitehall on April 10th, 1691, it was burnt, with many relics and works of art of incalculable value. Fortunately for us Charles II. had in 1667 paid Remé van Leemput, a Dutch artist, 150l. to make a reduced copy on canvas 39 in. by 36 in., which is now at Hampton Court, and was No. 135 at the National Portrait Exhibition in 1866. There was a chimney-piece—one authority says a window, which is hardly

credible—between the groups (it is replaced in the copy with a pedestal). The two principal figures, Henry VIII. and Queen Jane Seymour, were on either side and behind them, on a smaller scale, as if they stood on raised steps, were Henry VII. and Elizabeth of York. The background consists of a wall, divided in arched niches with a sumptuous entablature designed and decorated in Holbein's manner with escutcheons (bearing the initials "H." and "I." for Henry and Jane, bound by true-lovers' knots) supported by demi-figures. At the sides were piers richly decorated with panels in arabesques. The cruel self-assertion and the ruthlessly domineering character of Henry VIII. are, notwithstanding the imperfection of the face, so intensely and passionately expressed in Van Leemput's copy as to justify the remark of some observer to Van Mander, that he felt quite daunted by the original picture. They are still more noticeable in this cartoon, which gives us the veritable character of the man as he lived soon after the time he was forcing his own daughter to confess herself illegitimate and admit the dishonour of her mother. Leemput's copy gives the date 1537 on the escutcheon corresponding to that with the "H." and "I." Holbein was by this time in the king's employ. On March 10th, 1538, acting as "a sarvand of the Kynges Majesties named Mr. Haunce," he arrived at Brussels, his escort being Mr. "Philip Hobbie" (whose portrait is No. 543 before us), in order to take the likeness of the young widowed Dowager Duchess of Milan. Sir Bryan Tuke, Treasurer of the Chamber, whose portrait Holbein had painted in 1527, paid "Lady Day, anno [regno] xxix. :—Item for Hans Holbein, paynter, viii. xs." supposed to have been his first quarter's salary. Subsequently he was paid for "costis and chargis" in going to "high Burgundy." In 1538 he gave the king for a New Year's gift "a table of the picture of the Prince's grace," probably Lord Yarborough's *Edward VI. as a Child* (174), not, as some have supposed, that which the Duke of Northumberland recently lent to the Academy, and now here with the number 189. It may be that "whole-length figure of Edward VI. which was certainly his Majesty's," which Evelyn saw at Sir W. Dacy's (Ducie, afterwards Lord Downe), in London, February 15th, 1649, along with "Sir Thomas More's head." It was thought to be Holbein's, although no portrait of the young king by that master is mentioned in Charles I.'s Catalogue by Vander Doort, the picture Holbein presented occurring in the list of gifts. In return for it Henry gave his painter "a gilt cruse with a cover weing xoz quarter," of which the maker was, Mr. Franks thought, Cornelius Hayes, the royal goldsmith. It is certain, as Wornum remarked, that the cartoon differs in some respects from Van Leemput's copy, and shows that some changes were made during the progress of the picture. Henry's face in the cartoon is turned slightly to his left, towards Jane Seymour; in Van Leemput his face is seen in full; his dress is also different, both doublet and surcoat; the right hand is differently treated, and so are other details.

In Lord Yarborough's charming picture (174 here, and 176 in the National Portrait Exhibition, 1866; at the Academy in 1875) the dark crimson velvet hat is tied under the chin of the little prince, and, in the Tudor manner, decorated with plumes, which set off his pretty face and suit his jacket of red and gold and the bright grey background. Although Waagen reported that the servants in Arlington Street declared that this picture was "given by Henry VIII. to an ancestor of Lord Yarborough," it has really quite another history. It was formerly in the Arundel Collection at Stafford House, the so-called Tart Hall, and was one of the pictures Lord Stafford had from his mother. It was sold in 1720. It was long afterwards, in 1826, at Appuldercombe, at Sir R. Worsley's, and now belongs to Lord Yarborough. We have

a note in Vander Doort's catalogue of King Charles's pictures indicating a copy and the whereabouts of the original: "No. 22. Copie by Peter Oliver after Hans Holben, whereof my Lord of Arundel has the principal. Item. The picture of King Edward VI. in his infancy, in a red cap with a white feather, and a red coat laced with gold, and golden cloth sleeves, holding in his left hand a round golden rattle, and with his right hand in some action; by a green table, whereon is written in black and white letters, being in a black shutting frame, painted upon the wrong light, 4½ by 2" inches. While it was in the Arundel Collection Hollar etched the portrait, but not very successfully. Nos. 552 and 554, in the South Gallery, are fine portraits of the prince. As the prince looks still younger than in Lord Yarborough's, the Duke of Northumberland's picture has, but on that ground alone, a fair claim to be Holbein's New Year's gift to his patron.

Mr. W. M. Molyneux has contributed a painting of *Edward VI.* (175), aged ten years, and therefore almost contemporary with the Queen's picture at Windsor (No. 172 in the National Portrait Exhibition, 1866) and the Christ's Hospital portrait, long cherished as that of the founder (No. 177 in the same exhibition), which interests us not only from its origin and character, but because it is associated with that pretty epistle the then Prince of Wales wrote about this time to his father, thanking him for a gift of toys, such as the gold rattle before named. The Duke of Manchester possesses a portrait of Edward dated 1547, and here numbered 183; it was No. 180 in the exhibition of 1866. The Earl of Hardwicke has another very like the Christ's Hospital picture. Soon after this Henry VIII. died, January 28th, 1547, and the beautiful picture now at Petworth, of Edward VI. seated on the throne, dated 1547, was painted some two years after the death of Holbein (which occurred a very short time before November 19th, 1545), and may be awarded, with several works now before us, to the Dutchman Guillim Stretes. No portrait of Edward after he was eight years old can be by Holbein. The only original pictures of the young king's mother by Holbein are those at Vienna (etched by Unger) and Woburn (finely etched by Hollar); the drawing No. 497 before us bearing her name is doubtful. Hilliard's miniature of her is at Windsor, and is a fine example of his peculiarly able, but somewhat timid art and hard manner. When portraits of this period are ascribed to Luke Horneband, one of King Henry's best paid artists, we must remember that he died, as Mr. J. G. Nichols ascertained, in April or May, 1544. The portrait of *Henry VIII.* (126), from Warwick Castle, Mr. Nichols reasonably suggested might be by either Luke or Gerard Horneband. It is a leading member of a numerous class. On the other hand, we may be certain that Nichols erred in suggesting that the Petworth and Christ's Hospital portraits of Edward VI. and others of the same type, of which some are here, are due to the painter of No. 126, for the style of handling and colouring is quite different.

Miss Morrison's *Anne of Cleves* (108) bears the name of Holbein, and resembles his work after restoration; but the queen looks older than she could have been when the painter died. However this may be, the dull expression and heavy features seem to justify the description Nicholas Wootton gave to Henry in 1539 before Anne left her home: "She occupieth her tyme moste with the nedyll, wherewithall she [? has much skill]. She canne reede and wryte her [own language], but Frenche, Latyn, or other langaige she [knows not] one nor yet canne not syngre nor pleye upon any instrument; for they take it heere in Germanye for a rebuke and an occasion of lightnesse that greet Ladyes shuld be lernyd or have enye knowledge of musike. Her witte is so goode, that no doubt she wille yn a shorte

space Ierne th' Englishe tongue, when so ever she putteth her mynde to hit." "Your Graces servante Hanze Albein hath taken th' effigies of my Ladye Anne and the Ladye Amelye [her sister], and hath expressed their images very lyvely." The portrait in the Louvre, which bears the names of Anne and Holbein, was first so doubly designated by Dr. Waagen. Wornum suggested that the Windsor drawing called *Anne of Cleves* (519), which did not belong to the collection of Holbeins found by Queen Caroline in a closet at Kensington, represents Anne's sister Amelia.

The portrait of Gertrude, Lady Petre (46), ascribed to Holbein, is most interesting on account of its costume and character, but it was painted by a heavier hand than his. Of the two large pictures ascribed to V. Volpe, No. 47, the *Embarkation of Henry VIII. from Dover*, 1520, is, with its companion, mentioned in the journal which the Duke of Saxe-Weimar kept when he came to England in 1613. He says they were "very beautiful." Technically speaking we cannot agree with him. The work is, nevertheless, full of curious figures—the trumpeters, for instance, in the lofty poop of the Henri Grace-dieu (the sides of which are hung in the mediæval manner with shields of arms), and the men who are firing the wonderful artillery. The king, in his characteristic attitude, with his feet planted wide apart, as in Holbein's cartoon (42), and dressed in cloth of gold, stands at the gangway of the Great Harry. *Hans Holbein* (52) and *Elizabeth Schmid* (53), both from Windsor, and both wrongly attributed to Holbein, seem to be painted in distemper; they exhibit more of the manner of Cranach than Holbein, and are doubtless by a Fleming. They were given by Sir R. Walpole to Queen Caroline, and are Nos. 94 and 95 in Vertue's Catalogue of her pictures, 1743, which does not ascribe them to Holbein. *Charles Brandon, Duke of Suffolk* (54), attributed to Holbein, and lent by Mr. Holman Hunt, represents a Flemish *bourgeois*. It was probably cut out of a votive composition painted long after Holbein's time, in a style and taste opposed to his, and is not in the least like the handsome and martial duke.

Neither is it possible to call Lord Yarborough's *Henry VIII.* (55) a Holbein. The face has been heavily repainted. The whole is a capital example of the latest class of the king's portraits, and may be compared with No. 126, a less injured and finer picture from Warwick Castle. The dress of cloth of gold, the jewels, pearls, and ornaments of black stones, either jet or obsidian, are splendid illustrations of costume, although they are painted in a laboured and inartistic fashion. *Henry Howard, Earl of Surrey* (51), is much inferior in skill, taste, and pathos to the superb whole-length of the same famous poet at Knole, which was lately at the Academy. Undoubtedly both of them are due to an Italian painter; that before us may have been copied from the other by an assistant. The Knole picture, Mr. Scharf thinks (*Archæologia*, xxix, pp. 50 and 53), was probably due to the painter of the admirable 'Sir Thomas Gresham,' now at Gresham College, which was No. 105 at the Academy in 1880, and he suggests that they are both by Girolamo da Treviso, who was certainly in England, and known as Toto del Nunziato. Employed in King Henry's service as an engineer as well as painter, he was shot at the siege of Boulogne-sur-Mer in 1544. The picture was not (as the Catalogue says) bought at the sale at Tart Hall in 1720 by Sir R. Walpole, and given to the Duke of Norfolk, but, according to Horace Walpole (letter to Bentley, August 5th, 1752), it was sold to the then duke at the sale of the pictures of Walpole's brother. To attribute it to Stretes is guesswork only; the frame, which is original, is decidedly curious. The Knole picture has no elaborate encadrement like that before us, which may be later than the figure it encloses. However inferior to that at Knole, this is an impressive and beau-

tiful picture so far as it goes. The portrait called *Francis I.* (56) is nothing of the kind, but resembles his rival, Charles V. No. 62, the very excellent *Portrait of a Man*, lent by Mr. C. Eastlake, is a capital example of what is wisely called the School of Holbein, and so good, sound, and accomplished that many might not unfairly award it to the master himself. Mr. Scharf suggests that Asper of Zurich, who died in 1571, was the artist; but it seems to us to be somewhat earlier and more primitive in style than that painter's work. The technique is like Holbein's, and accords with that of his time, not being very different from Amberger's; but the expression is weaker than it would be in a Holbein, while the drawing of the eyes is less thorough, the modelling, although skilful, is less intelligent than his, and the forms, fine as they are, are here and there empty.

In *Cardinal Fisher* (61), lent by the Hon. H. T. Wilson, an intensely devout and ascetic expression has been depicted with peculiarly dry technique. It has almost perished, and the panel is sadly cracked. We hesitate, as we have said, to call Sir J. Millais's *Portrait of a Man* (67) a Holbein, though it is an admirable and accomplished portrait, delineated with astonishing precision and with firmness worthy of Sir John himself in his Pre-Raphaelite days. Its technique, especially the solid impasto and firm modelling, is quite different from Holbein's at any time, and there is hardly a trace of glazes in the brilliant and surprisingly fresh complexion. No. 70, *Sir J. More*, may be rightly so named—it resembles the fine likeness in Holbein's great group of the judge's family at Lord St. Oswald's; but it is a very heavily repainted and coarse example of an indifferent German or Swiss artist, and has nothing in common with the art of Holbein. A perfectly genuine Holbein—compare its technique with that of Sir J. Millais's picture (67) on the one hand, and the 'Duchess of Milan' (92) on the other—which has suffered little from time or the restorer, is *John Reskemeer* (72), the "Cornish gent." of the fine drawing (527), which was, no doubt, the study for it. It is most interesting on account of its style, the peculiar painting of the hair and beard in thin pigments, and the wonderful drawing and modelling of the features. The hands seem to have been touched more than the face; in the background is the branch of a fig tree, often so placed by Holbein, as in the *Meier Madonna* at Darmstadt. The picture is mentioned in King Charles's Catalogue as No. 30: "Done by Holben, given to the King by the deceased Sir Rob. Killigrew, Vice-Chamberlain to the Queen's Majesty. Item. In an old defaced gilded frame, wherein a side-faced gentleman, out of Cornwall, in his black cap, painted with a long peaked beard, holding both his hands before him; some part of a landscape, being less than the life, upon a defaced cracked board, painted upon the wrong light," i.e., the light comes from the left of the person represented. The *First Earl of Southampton* (77), lent by Major-General F. Sotheby, a much injured work, has not a trace of Holbein, to whom it is attributed.

THE GROSVENOR GALLERY. (First Notice.—The Landseers.)

It was a very English idea to start an exhibition illustrating what we call "sport" by pictures, sculptures, old fowling-pieces and other weapons, and "trophies of the chase"; but it is significant of the change in the public taste that, although the authorities in Bond Street could easily have borrowed Wilkies, Landseers, and Mulready's depicting rat-catching, they have not hung a single picture illustrative of that once truly British sport; while cock-fighting, which Hogarth, Zoffany, and a dozen others delineated with much enjoyment, is no more represented here than bear-baiting or bull-baiting, and as for the "noble art of self-defence," Sir Coutts Lindsay's assistants ignore it. Yet it is a pity

that, as Landseer supplies the best of the works before us, some of his earlier pictures were not collected, such as Lord Durham's 'Rat-catching,' which would offend the most refined taste even less than the bleeding deer or dying birds of which so many representations are shown.

The first of the Landseers—to take the order of the Catalogue—is No. 4, the solid, animated, firm, and brilliant *Study of Heads of cattle*, painted about 1830 and from the life, displaying more sense of colour than Landseer usually evinced, and so much character that among Englishmen James Ward only has surpassed him in this respect. There is equal sympathy with the animal world, but the touch is weaker, the draughtsmanship less researchful, and the colour inferior, in a Landseer of 1862, *Hunter and Hounds* (6), best known by Thomas Landseer's print of 'No Hunting till Weather Breaks,' a group of horses and dogs distinguished by the desponding air of the former and the fidgeting of the latter. *Highland Nurses* (8) is a first-rate instance of Landseer's sentiment; but here his facile hand and ready brush betrayed the painter into art of a mechanical sort which, although the result is charming in its way, boded ill for his future. Like too many of his works—for example, the famous 'Bolton Abbey in the Olden Time'—this picture has cracked, is cracking, and will continue to crack. *Highland Interior* (10), a work of 1831, is but a sketch at large with much of Landseer's pseudo-pathos, and as a domestic scene far from real. Like nearly all the pictures from the Holme Wood Collection, *Otter and Salmon* (45) is much injured by the oiling of its inappropriate oak frame. It is a transition picture of 1841, and familiar to every one in J. R. Jackson's print. The fish is admirable, and the whole work is full of fine colour (a rare charm, as we have said, in Landseer) and wealth of tone. The connoisseur will most enjoy the landscape of water foreshortened through a vast space and the stateliness of the hills beyond. We may pass *Not Caught Yet* (50), which T. Landseer immortalized in a fine plate, and proceed to No. 64, the so-called *Highland Scene*, which Sir J. Fowler has lent. It is one of the most striking instances of the painter's intense sympathy with, and poetic perception of, the dramatic pathos in Highland landscape. Few painters have more truly suggested the mournful terror of a gloomy tarn, while the sky owes much to the painter's noble feeling and skilful treatment.

The Sanctuary (67) belongs to Her Majesty, and will survive in Thomas Landseer's and C. G. Lewis's famous prints. Another instance of the sentiment Sir Edwin so often indulged in during the second third of his life, millions have been delighted by the poetry of the steel-like levels of the shallow lake across which the stag has left a track of ripples as he swam. The hills that fade before they darken, the valleys that gather shadows and vapours in the failing light, are both poetical and original elements, the profound stillness of the scene being indicated by the hasty flight landward of the wild ducks whom the deer's coming has disturbed at their nests among the sedges. There is not less art in the conception than in the adaptation of nature to express the leading idea of the picture. The man is dull who fails to see this, and dull indeed is he who does not regret that the light is fading out of this masterpiece. To it was awarded the great gold medal of the Exposition Universelle, Paris, 1855, and it was at the International Exhibition, 1862. The scene is, we believe, the coast of Loch Maree, with a low island for a foreground.

When Landseer was commissioned to decorate the Refreshment Room of the House of Commons, he produced the now world-famous *Monarch of the Glen* (88), and offered it to the nation for 300l.—in fact, for nothing—and only inconceivable stupidity or great magnanimity induced the House to reject this magni-

ficient work, for which Lord Londesborough immediately gave the painter 800 guineas, while for the copyright Mr. Graves paid him 500 guineas. Lord Londesborough sold it, and since then it has fetched 6,000l. at Christie's. It has been engraved twice. *The Connoisseurs* (115), which was at the Academy in 1865, is the well-known portrait of the artist sketching, while over each shoulder looks a critical colliie and studies his work. The flesh is painty and rather heavy; the puffy forms and ashy complexion betray Sir Edwin's declining health. It belongs to the Prince of Wales, being a souvenir from the painter. Very famous indeed is *Children of the Mist* (118), a very small picture, which was painted twelve years before No. 115; it was sold to Messrs. Agnew in 1875 for 1,207l. It was at the Academy in 1853, and at Manchester in 1857, where, with Mr. Wallis's 'Death of Chatterton,' it divided the suffrages of admirers of modern pictures. The Queen possesses the original sketch, and Mr. A. Graves tells us that Thomas Landseer considered his plate from it his masterpiece. Sir Edwin used to say that he received more complimentary notes about this picture than about any other.

The Challenge (128), sometimes called 'Coming Events cast their Shadows Before,' and its sequel, called *Morning* (186), ought surely to have been hung together. *The Swannery invaded by [Sea] Eagles* (68), the original of Mr. Pratt's fine print we lately admired, is also so well known to our readers that we need only say now that it seems to have gained warmth of colour and softness of tone since we saw it a few months ago. It may be said that with this vigorous picture Sir Edwin's artistic career terminated. In it and other pictures of his later years the painter evidently avoided those treacherous materials which have done so much mischief to his intermediate works. So far as we know, and speaking generally, Landseer's works before 1830-3 and after 1842 are in fairly good condition. 'Shoeing,' now in the National Gallery, painted in 1844, seems to be as sound as 'Fighting Dogs getting Wind,' the picture which, in 1818, brought him into notice when a lad of sixteen.

The "Shrew" Tamed (142) created an immense sensation in 1861. Now it needs a note in the Catalogue explaining that the lady whose portrait is before us tamed vicious horses with such extraordinary success that not Jenny Lind was more run after. The dainty graceful figure in a blue riding habit, lying on the straw, and propped against a horse's flank, has the charm that belongs to forthright, broad, and simple execution, and, so far as it goes, it is to be admired. The resources of Sir Edwin's touch, varied as it was, will be quite understood by those who compare No. 142 with the totally different 'Piper and Pair of Nutcrackers,' 1864, the hat in 'Eos,' 1842, and that skilful handling of the feathers in 'The Cavalier's Pets,' 1845, which is now at South Kensington, and was finished in two days! *The Head of "Old Brutus"* (146), painted in 1815, is the earliest example here, a fine and vigorously painted head of a rough old white dog, much honoured by all the house of Landseer, which at once showed that the lad who painted it would justify his friends' hopes. *The Deerstalker's Return* (190), painted in 1827, comes from Alnwick, where we described it in "The Private Collections of England," No. I. Finden's famous plate, one of his best, more than justifies our admiration for the beautiful design of two Highlanders gossiping as they pace homewards on the hillaide, leading ponies laden with slain deer and accompanied by graceful hounds, such as Landseer loved to paint. The composition is in its lines and movements one of the most scientific and graceful we know. It is fine enough for a bas-relief by Flaxman. *Browsing* (203) is almost in monochrome, and the last Landseer we need commend to the reader. It is well to see how successfully the contributions of our living dog-

painter, Mr. Briton Riviere, bear comparison with those of the dead master in this line.

Fine-Art Gossip.

At a general assembly of Academicians and Associates of the Royal Academy, held on Tuesday evening, Mr. Ernest Albert Waterlow, painter, was elected an Associate.

THE Earl of Carlisle has sold to the Duc d'Aumale his invaluable collection of French drawings, portraits drawn in black and red chalks of personages associated with the courts of Henri II., François II., and Henri III., three hundred and fourteen in number, and comprising instances of great value, merit, rarity, and historic interest. They include portraits of Mary, Queen of Scots, Magdalen of France, and François II. by, or attributed to, Janet, lent to the Stuart Exhibition at the New Gallery last year. We described them in No. XXV. of "The Private Collections of England" (*Athen.* No. 2551, Sept. 16th, 1876). This is the second collection of similar drawings—those formerly in Stafford House having preceded them—which has ceased to belong to an English family. The Earl of Dudley lately sold to Mr. C. Vanderbilt his famous Turner, the 'Grand Canal of Venice,' the price being, it is said, 20,000l. It is added that the purchaser has given the picture to the Metropolitan Museum at New York.

THE Fine-Art Society has appointed to-day (Saturday) for a private view of a collection of drawings of Cambridge and of the Riviera, by Mr. J. Fulleylove. The public will be admitted on Monday next.

TO-DAY (Saturday) has been appointed by Mr. McLean for a private view at his gallery in the Haymarket of paintings of "Cathedral Towns and Picturesque Places in Germany and Italy," by Mr. E. H. Bearne. The public will be admitted on Monday.

THE sum realized by the sale of works of art at the autumn exhibition in the Walker Art Gallery, Liverpool, amounted to 7,515l.

MR. AXMER VALLANCE is writing a series of illustrated articles on church furnishing and decoration from the point of view of taste and common sense. The first of these articles, with eight illustrations, will appear in the February number of the *Art Journal*.

MR. LOWES DICKINSON's portrait of Lord Napier of Magdala, which is being engraved by Mr. J. C. Webb, is now on view at Messrs. P. & D. Colnaghi's, Pall Mall East. The same painter has nearly completed a portrait of Mr. Thomas Hughes ('Tom Brown'), which will be engraved in due time.

THE sale of the late Mr. F. Tayler's sketches and studies will take place early next month at Messrs. Christie, Manson & Woods's. They include landscapes in Scotland, Wales, England, and Brittany, about one hundred and eighty in all, with examples in a manner the present generation does not associate with the painter's name.

THE Rev. J. Woodward is going to publish a volume dealing with the science of heraldry from an ecclesiastical point of view. It will give information as to the armorial insignia of episcopal sees, abbeys, religious foundations, and communities at home and abroad, indicate the various manners in which ecclesiastics of different grades have borne their arms and combined their personal with their official insignia, and describe those ornaments and external additions to the shield by which ecclesiastical ranks and offices are distinguished. The work consists of two parts, the first dealing with the general use of armorial insignia by the ecclesiastics of the Western Church. The second part contains in an enlarged and corrected form the 'Notice of the Arms of the Bishops of Great Britain and Ireland, with Heraldic Notes,' written by the author in illustration of a series of illuminated coats of arms published by Mr.

A. Warren in 1868. This has been long out of print. The continental portion of this section also contains the blazon of the arms of the Popes from 1144 to the present time; an account of the ecclesiastical principalities of the Holy Roman Empire; and historical and heraldic information with regard to the principal sees, religious houses, and chapters in Germany, Italy, France, Poland, and the Low Countries. The number of coats of arms blazoned in the work exceeds eight hundred. In an appendix are given essays on 'The Use of Supporters by Ecclesiastics,' and 'On the Continental Chapters, with their *Preuves de Noblesse*.'

THE Burlington Fine-Arts Club has opened an exhibition of drawings in water colours and in black and white by the late Mr. Spencer Vincent.

MR. JOSEPH PENNELL writes on the 18th inst.: "May I state in answer to Mr. Henry Blackburn that the passage in my book on 'Pen Drawing,' quoted in to-day's *Athenæum*, does not call 'for the most emphatic and unqualified denial' which he demands? An illustrated publication similar to Mr. Blackburn's 'Academy Sketches' was issued in Paris in 1869, ten years before the date he mentions, and six years before the starting of his own series."

THE deaths are announced of the French artists MM. Noël Saunier, J. Lefman, and Etienne Guillaumet. The first, a pupil of his father and of Pils, distinguished himself by various paintings, some of which it has been our privilege to praise when they were at the Salons. The second was a capable engraver. The third illustrated that stupendous compilation of M. Alphand, 'Les Promenades de Paris,' which we reviewed some years ago.

THE Musée du Luxembourg, which for some time past has been closed for repairs and rearrangements, was reopened to the public last week.

THE ceiling in three parts of the Salle des Pastels in the Louvre, by M. Hector Leroux, is finished. It illustrates Horace's ode (i. 30) 'Ad Venerem.' Among the figures are Venus, Glycera (dedicating a vase to the goddess), Cupid, the ungrat Graces, Hermes, nymphs, and other personages.

WE are sorry to learn that Hogarth's house at Chiswick, one of the few unrestored relics of the kind now existing, is in a sad state of dilapidation, showing, among other injuries, a hole in the roof and many more signs of ruinous neglect. There ought to be no difficulty in reinstating this little building, purchasing it, and turning it to use as a home for a decayed artist. Surely some of Hogarth's admirers will combine for this end in his honour. Some time ago it was proposed to the Royal Academy to do this; the answer was a sort of "non possumus." Will not the Academicians individually, or one of them as the recipient of subscriptions, take the matter up, save the house from destruction, and bring it again to use? Hogarth's name is honoured in Germany, France, and the United States; surely from these countries, as well as from England, help would come in the form of a few hundred pounds—all that is required. A Scottish namesake restored Hogarth's tomb; other Scotsmen will doubtless help to save his house.

THE two temples of Loeri are now nearly cleared, and it is thus apparent that the Hellenic temple must have been about double the size of the archaic one found beneath at a slightly different orientation. It results from the observations of Dörpfeld and Petersen (Director of the German School in Rome) that the more recent temple is constructed according to the measure of the Samian cubit, which, according to Herodotus, is equal to the larger Egyptian cubit. The intercourse between Samos and Magna Græcia is known to history, an instance of which may be found in an inscription lately discovered at Olympia of a Samian artist from Rhegium. In the interior of the cell of the archaic temple have been found some traces of foundations which Prof. Petersen supposes to

be the base of the ancient image worshipped in that temple. Near the middle of the cell of the later temple traces of similar foundations have been found, which may have belonged to the altar. No ancient statues or inscriptions have rewarded these excavations save the marble group of the youth leaning against a horse, which would be now nearly complete except for the missing head of the youth, so that we are left without indication as to whom the temples were dedicated, unless we may assign them to Proserpine, known to have been specially worshipped at Locri. A plan of the temple will be made by Dr. Dörpfeld. A plan of the whole locality will be drawn up by Orsi and De Stefani by order of the Italian Government.

DR. DÖRPFELD, on his return from Locri, started for Cyprus, in order to superintend the excavations of the German Archaeological Institute on the site of the ancient Golgi.

An important discovery of republican remains has just been made in Rome. In cutting a large sewer in the Trastevere, near San Crisogono, where it crosses the Via della Lungaretta, at a depth of 6 mètres, two massive arcades of squared tufo were found, 3 mètres wide, resting on a pier 2.35 mètres wide and 6 mètres deep. The work resembles that of the Servian wall, and certainly belongs to the first age of the republic. The remains are supposed to be those of an ancient viaduct which ran along the right bank of the Tiber over some marshy ground and connected together the Janiculum, Cestian, and Palatine bridges. Other traces of this viaduct have been discovered before in the Via della Lungaretta, which has preserved its direction and original width.

THE Greek Minister of Public Instruction has decided that the fragments of the Cheronæan Lion are to be put together upon the original base.

In the newly discovered tombs near the Place de la Constitution, Athens, upon a skeleton was found a golden ring with a precious stone and a golden earring. In another tomb were found leaves of gold.

NEAR Leucosia, in Cyprus, at the foot of the mound of the Prodomos where formerly stood the ancient temple of Apollo, Herr Richter has found several tombs, in two of which were discovered some statuettes and other objects, some being of gold. A colossal stone lion was discovered at the same time.

MUSIC

NEW PIANOFORTE MUSIC.

Suite in E minor. By Edward German. (Ashdown.)—We describe this work as being in E minor, as that is the key of the opening movement, but the final tarantella is in A minor, and the other movements, six in all, are in different keys. The suite deserves high praise, being equally remarkable for freshness of idea and musicianly feeling. No better piano music by a young English composer has appeared for some time.—The same publishers send some post-humous works by Stephen Heller, "mises en ordre et terminées par H. Barbedette." They comprise three suites made up of various sketches, six preludes, and a further collection of three sketches. The suites consist of pieces in three-four time, mostly in the manner of waltzes. The others are more varied in character, but not otherwise remarkable. What proportion of the entire series is from the pen of the editor it is impossible to say. At any rate, the trifles are, on the whole, worthy of the deceased composer.

Beethoven's Symphonies, Nos. 1 to 9. Arranged for the Pianoforte by E. Pauer.—*Haydn's Symphonies*, Nos. 1 to 6. Arranged for the Pianoforte by Max Pauer.—*Mozart's Symphonies*, Nos. 1 and 2. Arranged for the Pianoforte by

Max Pauer. (Augener & Co.)—Transcriptions of symphonies must necessarily be more or less unsatisfactory, but they may be useful to students, and the present series may, therefore, be warmly welcomed, as the limitations of the key-board have been regarded, while the balance of parts in the original scores has been preserved as far as possible. The Haydn symphonies are selected from the 'Salomon' set, and those of Mozart are the works in C ('Jupiter') and G minor.

Tschaikowsky Album (Enoch & Sons) is one of the latest issues of the Litolf edition of pianoforte music, and contains seventeen pieces by the Russian composer, all of them brief, but several highly characteristic and charming. Tschaikowsky's music is not so widely known as it should be, and pianists will find much that cannot fail to please them in this album.

Messrs. Forsyth Brothers send a large number of drawing room pieces. *Danse Antique*, *Graceful Dance*, *Marche Petite*, and *A Little Song without Words*, by Edmund Rogers, are moderately easy, melodious sketches, written with considerable refinement. Of the same calibre are *Knospen und Klänge aus Norden*, by Cornelius Gurliitt; *Danse de Ballet* and *Bourrée in C*, by Caroline Lowthian; *Auf Wiedersehen* and *A Tar's Song*, by George Marsden; and *Gavotte in C*, by Otto Sondermann. Even quieter and more unassuming are *Spring Song*, *Lullaby*, and *Berceuse*, by Arthur Page.

Second Sonata in G minor, Op. 12; *Rustic Suite*, Op. 14. By Erskine Allon. (London Music Publishing Company.)—Mr. Allon's sonata has this peculiarity, that the final movement is not in the tonic, but the relative major, that is to say, B flat, otherwise classic usage is adhered to, and structurally as well as thematically we note a welcome advance towards clearness of form and expression on the part of this composer. The opening is curiously reminiscent of recent works by Dr. Parry and Prof. Stanford, and the general style suggests the influence of Brahms. The special effects possible only on the piano have not been much studied, the general feeling being decidedly orchestral. It is difficult to perceive much rusticity in the suite beyond a certain energy which might pass for bucolic brusqueness of manner. The lightness of touch necessary for effect is wanting, and, except for the display of musicianship, the suite cannot be regarded as a successful effort.

From the recent publications of Messrs. Weekes & Co. we may select for favourable mention *Reverie in G* and *The Old Mill in the Valley*, by Edwin H. Prout, two light and elegant trifles; the *Dickens Series* of three little pieces for elementary players, by Clementine Ward; *Toccata in E flat*, by Wilfred Bendall, a spirited and moderately difficult piece; and *Berceuse*, by Eugène Wagner, an expressive and somewhat unconventional sketch.

Studies, Book II. By Henri Roubier. (Joseph Williams.)—These studies may be commended as being attractive to the learner by reason of their melodic qualities. In the aggregate they are likely to be beneficial, but they are singularly unequal as regards difficulty, some being as simple as those of Bertini, while one or two could only be mastered by very advanced students. The same composer's *Four Sonatinas*, in G, F, B flat, and C, are easy and slightly Mozartean in manner, though at times the progressions and the general character of the music are wholly modern.—From the same publisher we have *Romance*, *Ménuet Symphonique*, and *La Coquette*, by G. Bachmann, three unpretentious and tuneful pieces, all in three-four time and in E flat; *Queenie*, minuet, by Emily B. Farmer, and *Cardine*, mazurka, by Henry Klusmann, both suitable for elementary players.

The Absence, romance, and *The Millwheel*, by Herbert Sharpe (Woolhouse), are musicianly, but somewhat dry pieces of moderate difficulty. The second, however, would prove useful as a tech-

nical study.—We have also from the same firm *Les Contrastes*, a piquant gavotte, by Harrison Frewin; *La Gioconda* and *Marche des Mousquetaires*, by G. Saint George, both bright and rather vulgar pieces; *Bolero in D minor*, by Sydney Shaw; *Resignation*, a sentimental sketch in D flat, by Eugène Wagner; and *Two Easy Pieces*, for small hands, by Charles A. Trew.

Musical Gossip.

LAST Saturday's Popular Concert was chiefly remarkable for the fact that for the first time in the history of the enterprise the name of Liszt appeared in the instrumental portion of the programme. We have frequently urged a more liberal policy in the conduct of these concerts; but for the exclusion of Liszt for thirty-one years little blame can attach to Mr. Arthur Chappell, for if much pianoforte music of the same nature as the Rhapsodie in C sharp minor, No. 12, were to be introduced, the Popular Concerts would lose their educational value. The fascination of Liszt's personality is no doubt a strong and abiding influence with Herr Stavenhagen, as it was with other pupils of the deceased virtuoso, and the mastery of the instrument evinced in the rendering of the Rhapsodie compelled admiration; but the great gifts of the young pianist would be better displayed in music of a higher class. We must add that Herr Stavenhagen also gave a deeply expressive rendering of Chopin's Prelude in D flat. The concerted works in the programme were Mozart's Quartet in C, No. 1, and Beethoven's Trio in C minor, Op. 1, No. 3. The first appearance of a baritone vocalist, Mr. Norman Salmond, was a success. In airs by Handel and Mr. Hamish MacCunn he displayed a pleasing voice and a good method.

ON Monday a familiar programme was presented, including Beethoven's Quartet in C, Op. 18, No. 2, and Trio in E flat, Op. 70, No. 2; Mendelssohn's Tema con Variazioni for piano and violoncello, Op. 17; and Chopin's Ballade in F minor, No. 4, played by Miss Fanny Davies. Madame Bertha Moore was the vocalist.

THE production of Gounod's 'Roméo et Juliette' for the first time in English by the Carl Rosa Company at Liverpool appears to be a striking success. The local papers are enthusiastic concerning Mr. Barton McGuckin as Romeo, Mlle. Zélie de Lussan as Juliet, and Signor Abramoff as the Friar, while the remaining parts are said to be all well filled. The *mise en scène* is the same as that of Covent Garden last season, and the orchestra and chorus (the latter strengthened by the Liverpool Opera Society) are praised in the highest terms. The work will, of course, be performed at Drury Lane when the company commences its season at Easter.

THE Royal Choral Society's performance of 'Elijah' on Wednesday was chiefly remarkable for the number of young vocalists who were entrusted with the solo parts. Miss Monteith made a favourable impression in the soprano music, her voice being of pleasant quality and well produced, though not particularly powerful. Miss Sarah Berry, a young mezzo-soprano, also showed much promise, and Mr. Henry Piercy did well, especially in the earlier portion of the work. Of Madame Belle Cole and Mr. Henschel nothing need be said. The choir, as usual, sang in a manner that left no room for criticism.

At the first of Mr. Dannreuther's Musical Evenings, on Thursday last week, a new Pianoforte Trio in E flat, by Prof. Villiers Stanford, was performed for the first time. The work is numbered Op. 35, and we therefore presume it is published, but the score is not at present before us, and it would be unjust to attempt an assessment of the merits of the trio after a first hearing. So far as could be judged it contains a larger measure of spontaneity than was discovered in Prof. Stanford's instrumental works

produced last year, and in form it is fairly orthodox, though it contains no regular slow movement, the two middle sections being an *allegretto con moto* in a minor and a *tempo di menuetto* in c. In the *finale* the composer follows Schumann's example in his E flat Quintet, by commencing in the relative minor of the tonic. The trio deserves a more public hearing whenever opportunity shall serve. The rest of the programme consisted of Bach's Suite in B minor for strings and flute, pianoforte solos by Chopin, and *Lieder* by Liszt and Brahms, rendered by Miss Anna Williams.

THE Borough of Hackney Choral Association performed Prof. Stanford's 'The Revenge,' Dr. Bridge's 'Callirhoë,' and Schubert's Unfinished Symphony, under the direction of Mr. Prout, on Monday evening, at the Shoreditch Town Hall. The choral works suffered owing to the fact that a large number of the choir were absent through influenza; but it is only fair to say that deficiency of power was the sole defect in the performance of 'Callirhoë.' Full justice was rendered to the solo parts by Mrs. Hutchinson, Miss Mary Chamberlain, and Mr. Charles Kenningham.

THE eighth of the London Ballad Concerts took place at St. James's Hall on Wednesday afternoon. The best feature of the programme was the extremely refined part-singing of Mr. Eaton Fanning's select choir.

THE Bristol Festival Choir commenced rehearsing last Thursday. The full programme for next October's festival is not yet decided, but among the works likely to be included are Handel's 'Theodora' and Dr. Hubert Parry's 'Judith.'

THE first of the three vocal recitals announced by Miss Marguerite Hall and Mr. W. Nicholl to take place on Tuesday last was postponed, as Miss Hall is suffering from a severe attack of influenza.

IN consequence of the great success of the first performance, Handel's 'Theodora' was repeated at Sir Charles Halle's Manchester concert on Thursday, with Miss Anna Williams, Miss Hilda Wilson, Miss Lucille Saunders, Mr. Iver McKay, and Mr. Pierpoint as the principal vocalists.

A MEETING was held at the German Athenæum on Saturday last on behalf of the Beethoven Haus Society in Bonn, Sir George Grove occupying the chair. The musicians present seemed to concur in the view that the establishment of the museum in the great composer's birthplace was a matter of international interest, and it was ultimately resolved that, if possible, an orchestral concert should be given, under the direction of Herr Joachim, the proceeds to be handed over to the Bonn society for the object above mentioned.

At last there is a definite scheme for the rebuilding of the Paris Opéra Comique on the Place Boieldieu. M. Fallières, the Minister of Fine Arts, is about to present a project for the purpose, and if agreed to by both Chambers the work will be commenced in April, and completed by the end of 1891. The cost is estimated at nearly 160,000*l.*

THE death is announced of Baltasar Saldoni, one of the most remarkable musicians Spain has produced in the present century. M. Pouglin, in his supplement to *Fétis* and also in this week's *Ménestrel*, speaks in the highest terms of his compositions, which, unfortunately, are quite unknown in this country. Saldoni wrote many Italian and Spanish operas, an immense number of masses, cantatas, and other vocal works, about forty songs, a method for the voice which is adopted at the Madrid Conservatoire, and a 'Dictionary of Spanish Musicians' in five volumes, the last of which brings the work up to date, and is not yet published. Saldoni was eighty-three years old at the time of his death.

WE have also to record the death of Franz Lachner, the most celebrated of a family of

musicians. Even in the lifetime of Schubert, with whom he was intimate, he was regarded as a talented musician, and at the age of twenty-three became Kapellmeister of the Kärntnertheater in Vienna, and nine years later Hofkapellmeister at Munich. In 1865, when he was sixty-one years old, he retired. His fecundity as a composer was immense, but he had little inspiration, and his music is now rarely heard, at any rate out of Germany. Lachner had attained the age of eighty-six years.

SOME months since we announced the intention of Herr Rubinstein to inaugurate a series of competitions between young musicians for prizes of considerable value. The first of the series will take place in August next, when two prizes will be offered of 200*l.* each, one for the composition of a concertstück for piano and orchestra, a sonata for piano alone or with one stringed instrument, or a series of short pieces for piano; the other for a pianist, who will be called upon to execute various works by Bach, Haydn, Mozart, Beethoven, Chopin, Schumann, and Liszt. Competitors may be of any nationality, but must be between the ages of twenty and twenty-six. Further particulars may be gained on application to the Conservatoire at St. Petersburg.

THE number of new operas produced in Italy last year is set down as thirty-three. This is below the average, and many of the works were merely operettas.

THAT 'Die Meistersinger' is a failure at La Scala there is no longer any room for doubt. Five performances were given to steadily diminishing audiences, and now the work has been shelved in favour of 'Un Ballo in Maschera.' To those who have any knowledge of Milanese audiences there is nothing to cause surprise in this. The public that hooted Boito's 'Mefistofele' off the stage was not likely to accept Wagner's humorous masterpiece.

ANOTHER instance of Rubinstein's generosity is reported from St. Petersburg. He has bestowed on the Conservatorium in that place and on the Russian Imperial Society of Music all the gifts in money which he has received on the occasion of his recent jubilee celebration.

THE Beethoven Society at Bonn has acquired the last pianoforte used by the composer. The instrument was made expressly for him by Conrad Graff.

THE *Berliner Musik Zeitung* has ceased to appear, after an existence of forty-three years.

AN important sale of autograph musical manuscripts has lately been held in Berlin. Schubert's Overture to 'Fierabras' realized 14*l.* 10*s.*; Wagner's overture 'Polonia,' arranged for piano with the words and music of a French romance, 16*l.*; and minor compositions of Schubert, Beethoven, and Schumann, 8*l.* 10*s.*, 3*l.* 15*s.*, and 3*l.* 14*s.* respectively.

CONCERTS, &c., NEXT WEEK.

MON. Popular Concert, 8.30, St. James's Hall.
WED. London Ballad Concert, 8, St. James's Hall.
THURS. Herr Hans Wessely's Concert, 8, Princes' Hall.
THURS. Madame Sara Palma's Concert, 3, Princes' Hall.
FRI. Musical Guild Concert, 8, Oak Tree House, Hampstead.
SAT. Mr. Dannreuther's Musical Evening, 8.30.
SAT. Popular Concert, 8, St. James's Hall.

DRAMA

GLOBE THEATRE.—Lesse and Manager, Mr. F. R. BENSON.—F. R. BENSON'S SHAKESPEARIAN COMPANY EVERY EVENING at 8 (Thursdays and Fridays excepted), in Shakespeare's Fairy Comedy, with the Mendelssohn Incidental Music.

'A MIDSUMMER NIGHT'S DREAM.'

Doors Open at 7.30; Overture at 7.45. Box-Office Open Daily from 10 to 6.—No Fees. Acting Manager, Mr. H. J. LILLARD.
MATINEES OF 'A MIDSUMMER NIGHT'S DREAM,' every SATURDAY and WEDNESDAY till further notice. Doors Open at 2; Commence 2.30. Children half-price to Stalls and Dress Circle at Matinees.

GLOBE THEATRE.—EVERY THURSDAY and FRIDAY EVENINGS at 8 till further notice will be presented SHAKESPEARE'S COMEDY,

'THE TAMING OF THE SHREW.'

Dramatic Gossip.

THE public will be gratified to learn that some concluding records of her life by Mrs. Kemble are shortly to be published by Mr. Bentley.

A NOVEL experiment will be tried by Mr. Henry Irving and Miss Ellen Terry at the close of the present season at the Lyceum. This will consist of a series of readings of 'Macbeth' with an accompaniment of Sir Arthur Sullivan's music.

'ACROSS HER PATH,' a four-act drama by Miss Annie Irish, produced on Tuesday afternoon at Terry's Theatre, is an adaptation of a novel by Miss Annie Swan. It begins with tolerable freshness, and is fairly constructed from the point of view of melodrama, but soon loses its grip on the audience. For the falling off in interest the conduct of the heroine, who by a display of painful weakness challenges the misfortunes which come upon her, is mainly responsible. Miss Irish, who designed the heroine for herself, shows some emotional power, but is seen to less advantage than in comedy. Miss Le Thière and Mrs. E. H. Brooke gave faithful portraits of elderly characters.

AFTER many postponements 'The Taming of the Shrew' was given on Thursday at the Globe Theatre.

Not too admirable from any but a spectacular point of view is the revival by the Daly Company in New York of 'As You Like It.' As the performance, if successful, was likely to have been seen in London, some interest attends the announcement. It is easily conceivable that Miss Rehan is less suited to Rosalind than to Katherine. If Scott were to come once more into fashion, she would be an ideal Di Vernon.

ONE more "variety actress" from America is to be seen in London. This is Miss Annie Pixley, who is to appear in an American piece, entitled 'The Deacon's Daughter.'

TERRY'S THEATRE will open next month under Miss Cissy Grahame with a satirical comedy by Mr. Jerome, in which Mr. Penley and Miss Gertrude Kingston will appear.

MISS WALLIS will reappear in the autumn in a drama written specially for her by Mr. Buchanan.

'THE HOME FEUD' is the title bestowed on a new play by Mr. Walter Frith, which is to be produced on February 14th at the Comedy. Misses Gertrude Kingston, May Whitty, and Eva Moore, and Messrs. Rodney, Stewart Dawson, Nutcombe Gould, and Gardiner are also in a cast which formerly comprised Miss Beatrice Lamb, whose engagement at the St. James's stands in the way of her appearance.

BYRON'S comedy 'Uncle Dick's Darling' was played on Saturday last at Toole's Theatre, with Mr. Toole in his original part of Dick Dolland, with Miss Vanbrugh in Miss Neilson's character of Mary Belton, and Mr. Billington as the successor of Mr. Irving in Chenevix. 'The Birthplace of Podgers' of Mr. Hollingshead, with Mr. Toole as Tom Cranky, was the afterpiece. On Monday 'The Butler' was revived.

AFTER a run of close upon seven hundred nights, 'Sweet Lavender' is this night withdrawn from Terry's Theatre.

THE death, in Australia, is announced of Philip Beck, a young actor, who played for a while in London, and left behind him on his departure the record of a curious feat in the recitation from memory at the Princes' Hall, Piccadilly, of Coleridge's tragedy of 'Remorse.'

THE acting rights of 'Le Pater' of M. François Coppée, recently interdicted in Paris, have been acquired by Mr. Hare.

THE dramatic rights for Great Britain of 'Prince and Pauper,' by Mr. Samuel L. Clemens (Mark Twain), have been secured by Mrs. Oscar Beringer.

TO CORRESPONDENTS.—H. E. K. M.—J. E. M.—A. B. H.—C. H. T.—G. W. D.—W. H. D. R.—R. E. T.—W. T. B.—J. H. E. S.—J. B.—R. D.—R. C. T.—received.
No notice will be taken of anonymous communications.

SATURDAY, FEBRUARY 1, 1890.

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LITERATURE

Correspondence of Princess Lieven and Earl Grey. Edited and translated by Guy Le Strange. 2 vols. (Bentley & Son.)

THESE letters are by no means uninteresting, but there are too many of them. Two bulky volumes, with the prospect of a third, are a rather severe trial for the patience of the most leisurely of readers; and we cannot help thinking that Mr. Le Strange would have been better advised if he had considerably increased his excisions of "portions of some of the letters where the writers had made repetitions, or had dilated at length on the subject of the weather, personal health, and other matters of merely ephemeral interest." As it is, the inquiries after Princess Lieven's colds and the comments on yesterday's rain tend to become somewhat wearisome; and even where more important events are chronicled the news has by this time become exceedingly stale, and might well have been relegated to an explanatory foot-note. But though he has been too sparing of the editorial file, Mr. Le Strange has otherwise done his work very thoroughly. His translation of the lady's share of the correspondence is idiomatic and graceful, and his connecting remarks are always accurate and to the point. In short, there have been many worse, though few less pretentious editors than Mr. Le Strange.

Princess Lieven, or as she was commonly called Madame de Lieven, the wife of the Russian ambassador, is frequently mentioned in the Greville journals. She played a great part in English society for several years, and combined the functions of a leader of fashion with those of an important, though unofficial agent of the Russian court. The rôle must have been a difficult one, and it is greatly to her credit that she should have contrived to keep on terms of intimacy with the leaders of both parties without violations of confidences, and have forwarded the policy of her Government without appearing to meddle unduly with English affairs. Not that she did not occasionally make enemies. A quarrel with the Duke of Wellington is mentioned rather obscurely by Greville, and from the present correspondence it may be gathered that the rupture took place in 1829, and was occasioned by the discussions on the candidates

for the Greek throne. But its real cause seems to have been an impression, entertained alike by the Duke and by Lord Aberdeen, the Foreign Secretary, that both husband and wife, especially the wife, were "much too deep," and that it was in consequence desirable that there should be a change at the Russian Embassy. Of course Madame de Lieven represented herself as the victim of wholly groundless calumny, created by her disinterested friendship for Lord Grey. "The present Government," she writes on December 28th,

"have taken umbrage at my intimacy with you, and the King is in a bad humour for the same cause. The Duke of Wellington would be very glad to be rid of us, and if I am correctly informed, he has already let his wishes be known at Petersburg.... You cannot imagine with what avidity the Duke of Wellington swallows all the gossip they tell him about me. The informers, to keep up their credit, have to make their stories interesting, and since my dignity will not allow me to make any justification, or even explanation—unless it be asked of me—the result is, the tale-bearers have it all their own way. It is a thousand pities great men take pleasure in small things, and believe all that is told them."

There is rather too much protest here and not enough proof. Later on, Lord Palmerston, according to Greville, also came to the conclusion that Madame de Lieven wanted to be "taken down a peg," and by that altitude she was accordingly reduced. She seems to have meddled with the choice of an English ambassador to St. Petersburg, and in particular to have tried to prevent the nomination of Stratford Canning, whom she knew to be obnoxious to the Czar. Lord Palmerston resented her interference, and "to punish her" Canning was gazetted. The result was, as is well known, that Nicholas refused to receive the English ambassador, and he seems also to have vented his displeasure on his agents who had failed to avert the appointment. The Lievens were shortly afterwards recalled without much ceremony, and the second volume of the correspondence closes with mutual condolences—from Lord Grey on account of Madame de Lieven's approaching departure, and from the princess because of the statesman's resignation of office, which, by a somewhat odd coincidence, occurred just as she was making her adieus.

It is, however, the habit of ladies, especially of ladies who, as was evidently the case with Madame de Lieven, possess quick sympathies and ready tongues, to be betrayed into occasional excesses of zeal; and the wonder is not that she made mistakes, but that she did not make constant mistakes. She appears, indeed, to have used plain speaking, not subterfuge, as her most effective weapon, and it is clear that the Russian diplomatess of reality and the Russian diplomatess of say, M. Sardou, have very little in common—as, perhaps, one might expect. In the preface Mr. Le Strange gives an extract from a letter of the princess to the Duke of Sutherland, to whose custody the correspondence was entrusted, in which she says of Earl Grey and herself that they had been throughout "lui très anglais, moi très russe." And in another passage she remarks that her letters were "très intimes, plus intimes que les siennes." Certainly, if

she knew when to flatter, she knew also when to reprimand. Greville, who would appear, by the way, to have known nothing about this correspondence, though in later years he himself became the recipient of Madame de Lieven's epistles, noted down that she once told the earl in public that he "was naturally all that is right-minded and good, but was supposed to be influenced against his own better judgment by those about him." Similar admonitions were addressed to him very frequently in private. In particular he was given to understand that the actions of Russia and her Czar were superior to criticism, and that any hint that the invasion of Turkey was prompted by a desire for territorial acquisitions would be promptly resented. "Well, my dear Lord," she writes in 1827, "I, for my part, shall consider as personal anything you may say having a tendency to embarrass the fulfilment of the treaty [of July], which I consider the sheet-anchor of Greek independence." She even provoked from him the reply:—

"Well, you threaten me, and it is to me a severe threat, that if I take the part which it is my duty to take in the affairs of Greece you will consider it a personal offence. I must submit to the penalty if I should be so unfortunate as to incur it; but in my turn I must add, not a threat, but the expression of a resolution equally firm, and equally sincere, that if our friendship is broken off on this ground it can never be renewed."

This is by no means the only collision of opinion which occurred during the ten years (1824-34) covered by the correspondence now published, and Madame de Lieven was invariably the aggressor. But the differences were soon made up, through the natural expedient of agreeing to differ. In fact, it is evident that, however the curious friendship may have sprung up, it was not long before the two had become indispensable to one another. Madame de Lieven throughout her life loved to pose as an Egeria, and Lord Grey was by far the best Numa to be found in England, as M. Guizot was afterwards in France. The Duke of Wellington, as she must have known, would not have endured an Egeria; he preferred pretty and rather foolish women, and there is a good deal to be said for his taste. She also revelled in political and semi-political gossip, and loved receiving letters only one degree less than she loved writing them. Nor was her pride in her powers altogether misplaced, though it is absurd to mention her, as Greville does, in the same breath with Madame de Sévigné. Her compliments were well turned and not too obvious; she knew how to state her case well, and when she begged the question did so with discretion; and in the matter of style, if she was seldom brilliantly epigrammatic—and it should be remembered that we are dealing with a translation—she was often neatly humorous. Thus she writes in March, 1831:—

"We had the Duke of Wellington to dinner. He showed no bitterness, but seemed quite confident of the rejection of the Reform Bill. And when I asked him if this would not lead to serious commotions in the country, he answered me, 'Bah! Bah! It does not appear to me a very powerful argument.'"

If Lord Grey was necessary to Madame de Lieven, Madame de Lieven was equally

necessary to Lord Grey. He was naturally a despondent man, who felt the need of an optimistic adviser; he was also naturally a reserved man, who found it difficult to give confidences, and was, therefore, additionally grateful to any one who would meet him half way. Possibly he got on with women better than he did with men; that sort of person often does. And though nominally the leader of a great party, he was during the years 1824-30 really in a condition of political isolation. "I am myself alone," he writes, and Madame de Lieven, in ignorance apparently that the phrase was a quotation from the Divine Williams, thinks it exceedingly happy. His loneliness was almost complete after he had declined to follow the example of Lord Lansdowne and other important Whigs, and become a member of Canning's administration. His reasons for refusing support were given in a speech delivered on May 10th, 1827, and might have been stated by Mr. Le Strange, as they would clear much that otherwise must be rather obscure to the general reader. They comprised a powerful indictment of Canning's Liberalism. The Prime Minister, said Lord Grey, affected to be a friend of civil and religious liberty, yet he was opposed to parliamentary reform and to the repeal of the Test Act, he was a supporter of the punishment of political libel by transportation, and a friend of Catholic Emancipation only to the extent of allowing it to remain an open question, *i.e.*, it was excluded as a measure of Government. As to Canning's foreign policy, the earl showed that the famous boast of calling the New World into existence to redress the balance of the Old was an empty flourish; the South American republics, he said, had been called into existence by their own exertions, and even against Canning's will, if declarations went for anything, while the suppression of the constitutional cause in Spain by French arms might have been prevented instead of connived at.

Lord Grey was a man of very fixed principles, and the death of Canning did not cause him to lay aside his hostility to Canningism. Indeed, when the Duke of Wellington's administration had been purged of Canning's disciples it found in the earl an extremely lenient critic. He was, indeed, too suspicious of Russia, despite his correspondent's constant assurances that the Czar did not covet "an inch of territory," to be particularly indignant with the duke and Lord Aberdeen for their curtailment of Greek liberties. He declined to believe that the duke was guilty, as rumour stated, of forcing the Polignac ministry upon France, though he fully endorsed Madame de Lieven's shrewd prophecy, "I think the end of it all may well be the final overthrow of the Bourbons," as, in fact, it proved. He was even disposed to view with tolerance the contradictions in which the duke and Lord Aberdeen were involved through their half-hearted handling of the Portuguese difficulty, nor had Madame de Lieven any very decided opinions on the knotty question. In fact, her enthusiasm for the monarchical principle was tempered throughout by her hatred of Metternich, and she was, perhaps, swayed in this particular instance by the consideration that Palmella,

the champion of Donna Maria, was one of her own most devoted admirers.

If Lord Grey was favourably disposed towards the foreign policy of the duke's Cabinet—which, to tell the truth, was not brilliant—he was equally disposed to give them credit for honourable motives when they suddenly determined to carry Catholic Emancipation. There is a ring of true patriotism in the following sentences, written in August, 1828:—

"If the Duke of Wellington sets to work in earnest to settle the question of Ireland, I do not think it at all improbable that Peel will retire—that is for a time. I should think better of him if he had the manliness to keep his office, and to avow a change of opinion, which there are so many reasons to justify.....I, for one, thinking this question so much the most important of any that we now have to consider, should not hesitate to avow myself a supporter of the minister who had the power and the wisdom to carry a measure so essential to the entity of the British empire. Against this Greece, Portugal, and Constantinople are, in my opinion, of little weight in the balance."

He was almost prepared to accept the duke in the character of a parliamentary reformer. "This would be, as Sefton would say, 'Good fun.'"

So little of a party man had Lord Grey become, that it is evident from these letters that if a fair offer had been made to him there were occasions on which he would have been by no means indisposed to accept office under the duke. The fact was tolerably well known before, but it comes out very clearly in his unreserved confidences to his intimate friend. But the offer never came—partly, no doubt, from the duke's love of autocracy, but partly also from the determination of the king to exclude Grey from office, a determination which dated from the quarrel in connexion with the Regency Bill of 1811. Accordingly he remained until the eve of his accession to power in melancholy seclusion, loath to leave Howick for London in spite of Madame de Lieven's presence there, and reduced to rely upon her for information about the opposition that was being organized against the tottering Government, and about the duke's attempts to lure back the errant Canningites into the fold. There is a curious letter of his, dated December 29th, 1829, in which he professes himself unable to act with (1) the king, by whom he was proscribed; (2) the Duke of Wellington, whom he had supported to a certain extent, but whose general policy was opposed to his; (3) the ultra-Tories; (4) Huskisson and his clique; (5) the friends of Canning—the distinction between the last two factions seems rather minute, but what is probably meant is that the Canningites who had accepted office under the duke were regarded as a separate body from those who had not; (6) the remnant of the Grenvilles; (7) "the divided, though more numerous, members of the old Opposition [*i.e.*, the Whigs], with Lord Lansdowne, &c., whose views and whose policy I find it difficult to define, but whom I see no prospect at present of uniting in any consistent and vigorous course of action." When one considers that all these discordant elements, with the exception of the followers of Wellington, were united in the Grey Government—for the Duke of Richmond was an ultra-Tory—it is not difficult to see how it was

that that Government's existence was not very protracted. Lord Grey himself also appears throughout the correspondence as a respectable rather than a great leader, calculated to inspire regard rather than to arouse enthusiasm, and too moderate, perhaps too indifferent, at heart to carry a series of great reforms. But of this, again, the ordinary political student is already aware, though he will perhaps be surprised to find how seldom reform is mentioned, previous to the autumn of 1830, by the Premier who carried the Reform Bill.

No new light is thrown in these letters on the great constitutional struggle of 1830-32. There is, however, a curious suggestion thrown out by the princess when the conflict was at its height: "Keep Peel in your mind; everything is possible." And the earl's reply is no less curious: "As to the matter of Peel, I think there is a good deal in what you say; and I have no indisposition towards him." Yet the correspondence turns for the most part upon foreign affairs, varied occasionally with some decorous scandal about the Duke of Cumberland or Lady Jersey, and in the July revolution, the revolt of Belgium against the King of the Netherlands, and the civil war in Portugal, the correspondents found abundant topics of discussion. Upon all these questions Lord Grey's Liberalism left nothing to be desired, and he was most outspoken against the attempts of Russia to hinder the accomplishment of Belgian independence. But with regard to the insurrection in Poland his attitude was one of painful indecision. The princess attempted to carry matters with a high hand; she received Lord Grey's feeble suggestions that something ought to be done for the Poles in anything but a conciliatory spirit, and she induced him to substitute "contest" for "war" in the paragraph in the King's Speech which dealt with foreign affairs, whereby the Poles were degraded from belligerents into rebels. It was not until an angry protest was lodged by Prince Lieven, and endorsed by the princess, against Lord Grey's invitation of the Polish envoy, Prince Czartoryski, to dinner, that he ventured to assert himself. Then he fired up, and gave the princess to understand that she had gone too far. But a meal to a solitary refugee was, after all, a cold consolation to a nation in extremities, and Lord Grey should clearly have made up his mind either to throw the influence of England into the scale, or to refrain altogether from half-hearted protests and platonic expressions of sympathy with the oppressed. On the whole, however, he appears in the correspondence in a favourable light, and if the present publication does not add much to his reputation it certainly does not do it any injury.

Records of a Quaker Family: the Richardsons of Cleveland. By A. O. Boyce. (Harris & Co.)

THIS book was designed by Mrs. Boyce to be a biography of three sisters who belonged to the Society of Friends, Elizabeth, Mary, and Hannah Richardson. But it has expanded into a family history of the Richardsons of Cleveland, from whom are descended Thomas Richardson (the founder of the firm of Overend & Gurney), the Rown-

trees of York, the Stickneys of Ridgmont, the Peases of Darlington, and many members of the Quaker aristocracy. The volume is discursive; but it proceeds to its goal in its own equable manner, without haste, exaggeration, or artificiality, and with a simplicity which cannot fail to please. One of the highest gifts which, speaking from a literary point of view, a writer can display is that of adapting the treatment to the subject. And this harmony of subject and manner is the charm of Mrs. Boyce's 'Records of a Quaker Family.'

In what does the peculiar fascination of Quaker biographies consist? The question sets one thinking. The male members of the Society had about them a quiet depth of character, an uprightness, integrity, and fixity of purpose which seemed to be their birthright. Homely they might be; vulgar they could not be. The women seemed to enjoy, as their special heritage, a reserve and delicacy which appeared in their dress (who, we may ask with Charles Lamb, ever saw a Quaker with a soiled glove?), a placidity of mind, a calm dignity, a cheerful equability of temper. Plain a Quaker woman may be in her attire, jaunty never. The Society had the art of producing nature's gentlemen and gentlewomen. At home or abroad, their tranquillity of mind, whatever its source, lifted them above the pettinesses of society, and even smoothed the rough places of their lives. A fragrance hovers about the pages which tell of the well-ordered households and useful, innocent lives of Quakers of former generations, like the faint scent of lavender which lingers round the spotless linen of old-fashioned, careful housewives.

The record opens in the year 1684 with the marriage of William Richardson, of Ayton in Cleveland, to Elizabeth Wilson. The Quakers were then a despised and persecuted sect. Only those whose convictions were strong, and who strove to attain a high spirituality of life, joined the Society of George Fox. Now they furnish their quota of magistrates, judges, and high sheriffs; then they were more likely to be brought as culprits before those formidable officials. But the key-note, as it were, of the Quaker character is struck in the lives of William and Elizabeth Richardson. They passed staunchly through a time of trial. Repeated fines for refusing oaths robbed them of a third of their annual income. Yet they adhered to the course of which their consciences approved with a quiet patience that extorted the respect of high and low among their neighbours. They had twelve children. From their mother the sons and daughters received a careful training; from their father they inherited considerable wealth as well as an honest and honourable name. The household was strictly, yet not sternly governed. One of the sons has recorded how "much endeavour was used that we might take delight in our books, and in doing any little turns, if but innocent, though of little service. When very young, to play a little was allowed, but not on the first day of the week, which Christians have set apart for worship. And to play for anything, were it but for a pin or a cherry-stone, is better let alone. Childer have pride enough in overdoing one another without playing for anything. Though she [the mother] had such care over us, lest we should do wrong, yet she behaved to us, when we did

amiss, as she advised us to do to one another and to all; not to give one bad word for another, but to endeavour to overcome evil with good. 'Railing did but add fuel to the fire,' she often said, but 'a soft answer turneth away wrath.' If one said 'It is,' and another said 'It is not,' there was a fault, because one must be wrong. To say 'I will' or 'I will not' was not to be in practice, because of the uncertainty of all things."

The spirit which ruled this well-regulated household governed the business transactions of the family. William Richardson, who was a tanner by trade, added a malt kiln to his ventures. His profits were considerable; but Mrs. Richardson advised her husband to discontinue his malt trade. We quote once more the son:—

"I can remember (although thy father and I were so young that we were not fit to go anywhere with a horse) her saying to our father, 'If these lads live, and this malt kiln be kept on, they may likely be sent to alehouses with malt, and if they should get a habit of drinking, what will all that we can get signify? Let us part with it. I have no fear that Providence will provide for us and them if we do as we ought. Let us be content with the tanning trade.'"

From the family of William and Elizabeth Richardson sprang the different persons whose lives are recorded in this volume down to 1870. But the interest of the book for general readers lies less in the marriages of the Richardsons than in the quaint sidelights that their history throws upon social life, upon Quaker character, and upon persons whose names are more famous than those of the comparatively obscure but useful members of the family.

We read, for instance, of husbands and wives riding "double horse" from Yorkshire to London, of rude mobs at Whitby breaking the windows and destroying the property of Quakers because they refused to illuminate their houses on occasions of public rejoicings, and of the fierce opposition which was made to the proposal to light the streets of North Shields. This last "project was thought most revolutionary, and a crowded meeting was held to oppose it. Eloquence might be lacking amongst the opponents of change, but strength of lungs was present in full force, and the strugglers for light were howled down."

A testimonial was, it is said, presented to one worthy who stood upon a form and shouted "'Nee leets! nee leets!' with deafening vigour." A public library was introduced into North Shields in 1807. While the founders were arranging their books, one of the Philistines entered the room, and, scowling on the group, said, "Men of Shields, what business have you with any books but your ledgers?" The same dislike to change showed itself in other ways. When, forty years ago, champagne was introduced by some new-comers at an evening party, heads were gravely shaken. "No good would come of it. The old set had never had champagne at their parties." Political passions ran high among this rough but generous population:—

"In 1820 an angry mob swept through Dockray Square in North Shields, the leader carrying a green bag stuffed with straw. This was taken to a waste place and burned with every mark of execration."

It was thus that the people expressed their sympathy with Queen Caroline. With the advance of education came a change in thought as well as manners, which might

be illustrated in many ways. One will suffice. A working man of Sunderland had, late in life, learnt to read. "How nice it will be for him to read the Bible!" said a lady visitor to the man's wife. "Oh, the Bible, ma'am!" was the reply. "He has got far past the Bible! He reads the papers."

Many quaint illustrations of Quaker character might be culled from this volume, as well as many curious facts respecting celebrated men of the past and present. William Tuke, Dr. Fothergill, Dr. Aikin, William Howitt, Mason, Lindley Murray, John Bright, and Mr. Gladstone, not to mention a crowd of other celebrities, pass through these pages. Desultory and devoid of any very striking features as the volume is, all those who, like Charles Lamb, "love the early Quakers," should read Mrs. Boyce's 'Records of a Quaker Family.'

Life of General Lafayette. With a Critical Estimate of his Character and Public Acts. By Bayard Tuckerman. 2 vols. (Sampson Low & Co.)

ALTHOUGH it is said that there are over three hundred books in existence having Lafayette for their principal subject, we do not know that there has been heretofore any single work of value which could be strictly called a biography of him. Few historical figures are more familiar to Americans than the "hero of two worlds," and no account either of the American and French Revolutions, or of the movements of the human race in general during the half century between 1780 and 1830, can be imagined which should not accord to him a certain prominence. Yet somehow, no matter how much the chronicle has to say about him, he always produces the effect of a subordinate character in a drama, serving as a foil to greater and more striking people, and continually being lost to sight in the interest aroused by the stupendous catastrophes and exciting situations he has been employed to bring about. Mr. Tuckerman's effort to keep General Lafayette resolutely in the foreground, and make all the great personages and vast events of his time mere helps to a study of the man, has, therefore, the attraction of novelty. It is new work, too, in the sense that it confessedly takes much of its colour from 'The Diary and Correspondence of Gouverneur Morris,' published so recently as 1888. This is in more respects than one unfortunate. Mr. Morris, although the official representative of the United States in Paris, was curiously out of touch with the political feelings of his own countrymen, like Jefferson and Madison, and never had any sympathy with even the earliest and least violent phases of the French Revolution. He was, indeed, at open issue with Jefferson and the French popular party before even the fall of the Bastille. It is clear that the comments of an observer occupying such a standpoint furnish an extremely unsafe foundation for estimates of Lafayette's actions and character. Yet Mr. Tuckerman not only pays an unpleasant amount of deference throughout his book to these captious and unsympathetic comments, but he quite obviously allows them to influence his own views of his subject. To find an American

author, for example, characterizing the visit to Paris and the Hôtel de Ville which Louis XVI. made on July 17th, 1789, to approve the nominations of Lafayette and Bailly, as an act of "lasting injury to the cause of good government in France," is, at the least, confusing. The French Revolution is a subject upon which able and sincere men will doubtless continue to differ indefinitely; but one does not look to the Transatlantic Republic for declarations that one of Louis's first reluctant steps towards recognition that there were any rights in France except his own was injurious to the cause of good government. There is scarcely any European writer of reputation, even in the most legitimist of continental countries, who would have ventured upon such a statement, and Mr. Tuckerman would surely not have made it save under the misleading influence of dead-and-gone Gouverneur Morris, who was greatly concerned about his social relations with the fine folk at Versailles, and cared little whether famine ravaged the provinces or not.

The public career of Lafayette, which was spent under two republics and seven different sovereigns, not to speak of five years under the more rudimentary control of a gaol governor, had a most whimsical beginning. Late in 1776 the Duke of Gloucester, then a man of thirty-three, who had been for ten years more or less an exile on account of his marriage with the Countess of Waldegrave, happened in his wanderings to visit Metz, and to dine with the officers of the garrison. Being naturally hostile to his brother George III. and to his ministers, the duke related with high glee what he had heard about certain rebels in America, who had successfully defied his brother, driven out a British army, and generally humiliated the people to whom the duke owed a grudge. A tall youth of nineteen, thin, red-headed, and awkward, but the chief of an ancient and noble family, heard this odd narrative, and caught from it, strangely enough, the spark for a flame of lifelong enthusiasm. Lafayette's decision to go and help these people struggling to be free seems to have been spontaneous. He had not been especially successful in interesting himself at home. Once Marie Antoinette had enlisted him among the select little coterie who performed amateur plays and danced quadrilles in costume at court; but this amusement had not been to his liking. The American adventure was, and he triumphed over or evaded such attempts as were made to prevent his embarking on it. Very little fighting fell to his share in the American army—indeed, history takes note of no other celebrated general anywhere who came so near being guiltless of shedding blood in warfare; but he typified a great deal that was welcome to the American mind, and when he returned to France at the completion of the war no laurelled victor could have been greeted with more enthusiasm. He had honestly admired the democratic institutions of America, and he was the close personal friend of the principal American statesmen. Quite naturally he assumed a prominent position in the movement which began to agitate France by reflex influence from America. His bold demand in 1787 for a National Assembly

was practically the beginning of the Revolution, and for the moment he promised to be the chief man in France. On the fall of the Bastille two years later he was made Commander of the National Guard; and thus at thirty-two he had the most powerful position in the kingdom. For two years he kept this post, yet he was quite overshadowed by Mirabeau (who called him "Cromwell-Grandison"), and proved after all to be nothing more than a sort of magnified policeman—preventing excesses when he was able to reach the spot in time, but not really affecting the drift of events against the will of stronger men. When he was sent to command on the frontier one of what Carlyle calls "those three moulting crane-flights of armies," he did no fighting, and after six months or so was declared a traitor by the Mountain. Thereupon he fled across the frontier, and was promptly imprisoned by the Austrians as a Jacobin. Bonaparte got him out of prison, and both as First Consul and Emperor displayed much anxiety to please him and to win his support; but Lafayette held aloof, and made no secret of his hostility to the Empire. After Waterloo his was the most vehement voice in the Chamber of Deputies which compelled Napoleon to abdicate, and handed over the control of the executive to Fouché. Lafayette's abiding passion throughout had been the making of constitutions which everybody applauded and nobody obeyed. He had helped to overthrow Louis XVI. for this; had quarrelled with Napoleon because he did not see the need of a constitution; and now he did what in him lay to make constitutions for the embarrassment of the Bourbons he had aided to bring back. It was in the name of still a new constitution that he figured as an aged man in the revolt of 1830, and placed his constitutional ideal, Louis Philippe, on the throne. He died four years later, despondent over the accumulating indications that even this constitution would prove waste paper.

This running summary of Lafayette's long and eventful career suffices to indicate the difficulties surrounding an attempt to maintain a sustained interest in him as against his surroundings and his contemporaries. He was continually being dwarfed by comparison with the bigger men about him. Even in America one thinks of him mainly as the young man upon whom Washington lavished so much of his rare affection, and later, in 1824, as the elderly man whom a whole continent delighted to honour. From the very outset of the Revolution in France other men overshadowed him, and exerted the real power even when he was invested with all the visible insignia of authority. Doubtless some perception of this, forced upon him during his long solitude in prison, prompted alike his refusal to come into measurement with the towering individuality of Bonaparte, and his labours to bring back the Bourbon mediocrities. With them he felt sure of a better chance to occupy attention. Years before, in 1787, his friend Jefferson wrote that Lafayette's "foible is a canine appetite for popularity and fame." And when poor old Charles X., who had been his boyish friend and to the end cherished a kindly liking for him, was sailing out of Cherbourg into his last exile, he

said, "For a long time Lafayette has wished to be king of the masses, but he will never be anything." These verdicts, passed upon him respectively at thirty and at seventy-three, are in themselves a complete demonstration of cause and effect.

Yet he was one of the most upright and public-spirited men of his generation—sincere, liberal, devoted to the service of his convictions, and full of human sympathies. Fortune gave him many strange parts to play in novel and dangerous crises, and he played them all with dignity and personal honour. He deserved well of his own country, and surely he deserved, from America at least, a better biography than this. As has been said, the value of any story of his life must depend largely upon the author's treatment of his accessories. In this Mr. Tuckerman has not been successful. The story of the enthusiastic young marquis in America might easily, we conceive, have been given a far more picturesque setting; and as for the entire revolutionary epoch in France, the author apprehends neither its actual significance nor its scenic possibilities. A great deal of interesting matter about General Lafayette is certainly gathered here in compact form, and out of it the reader may construct a tolerably well defined idea of the man's character, and of the qualities, strong and weak, which shaped his remarkable career. But he will be almost as often misled as assisted by the author's comments on this character and career, and he will marvel not a little, we fancy, that these comments should emanate from the republic which Jefferson and Franklin helped to found.

NOVELS OF THE WEEK

- The New Prince Fortunatus.* By William Black. 3 vols. (Sampson Low & Co.)
Blind Love. By Wilkie Collins. 3 vols. (Chatto & Windus.)
Strange Gods. By Constance Cotterell. 3 vols. (Bentley & Son.)
An Unruly Spirit. By Mrs. Aylmer Gowing. 3 vols. (White & Co.)
For the Love of a Lass. By Austin Clare. 2 vols. (Chatto & Windus.)
In Satan's Bonds: a Story of Love and Crime. By Frederick Eastwood. 2 vols. (Sampson Low & Co.)
Woven of Love and Glory. By A. E. Barr. (Clarke & Co.)

THE reader of 'The New Prince Fortunatus' has the pleasure of being introduced among fine company. The hero is an actor, and not only that, but the leading performer in a comic opera, while the remainder of the list of characters is very rich in earls' daughters. It is quite gratifying to feel for the moment how poor a thing it is to be anything less than an actor or a peer. The book should be strongly recommended to country readers as containing a decidedly faithful picture of the amusements and occupations of society as it is. Upon these matters Mr. Black has put forth his full strength, and he has shown a great knowledge of them. A novel of Mr. Black's must, of course, be freely interspersed with salmon-fishing and snatches of songs, and it would be incomplete without his contemplative bore, who is as indispensable as the *père noble* of the old French drama. Further, Mr. Black exhibits a new

accomplishment: he has become acquainted with the Neapolitan dialect, which he appears to be able to write, and at times even to translate. Now and then his Neapolitan phrases will strike his readers like a Greek quotation in the House of Commons. Erudition is a very fine thing; but it is not so much admired when it is unintelligible. Novel-readers are not expected to be familiar with the Neapolitan dialect. On the other hand, a reviewer, speaking for himself alone, is quite delighted to state that a novel of Mr. Black's is a treat. It is a treat to read the work of a man who is always well informed, who writes good English, and who deals with every episode so as to make it exciting. It is a fact that Mr. Black can stir one's pulse every time he takes one out salmon-fishing or grouse-shooting or deer-stalking, and he has done so a good many times (perhaps a good many scores of times) in his many novels. The worst of it is that the real gist of 'The New Prince Fortunatus' is less interesting. One finds it delightful to be kept in the Highlands, passably agreeable to be amused at Pastoral Plays, little dinners, and other London amusements; but it is like going back to work after a holiday whenever the story goes into its main lines, and forces one to remember that Nina, formerly of Naples, but now of the New Theatre, is the real heroine. So much so that, with all its wit and brilliancy and humour, one ends with finding that three stout volumes make rather a long novel.

To give an opinion on Wilkie Collins's 'Blind Love,' a part of which has already appeared in the *Illustrated London News*, is not easy. To say what one thinks of the illustrations is easy enough—one simply wishes them away. 'Blind Love,' on the whole, is not specially characteristic of its dead author, who, one should not forget, was before all things the author of 'The Woman in White,' one of the most sensational of sensational novels. 'Blind Love' is not exciting; it is not particularly amusing or interesting either, though the parts assigned to some of the characters are real enough; but they are not sympathetic, attractive sort of people—not people one cares greatly to watch and observe. Mr. Besant in his preface tells how he came to take the story in hand, and how much, or we might say how little, was left for him to do. This little is probably well done, for there is no uncomfortable sense of break or strain. Yet the reader is conscious of that vague feeling of dissatisfaction that springs from a piece of fiction he knows to be begun and ended by different hands. 'Blind Love' is not so remarkable, however, nor so personal that one should really fear any touch but the author's own, as was the case with 'Edwin Drood,' for instance. There is nothing that particularly recalls Wilkie Collins's more conspicuous idiosyncrasies. The impressively printed pronouns are like Mr. Besant; but as examples of these occur early as well as late in the story, we have no right to attribute them to him. There is a vain feeling of expectation, a looking for something that does not come—a something more dramatic, intense, and inevitable than anything that has gone before. Perhaps the best and strongest, yet the quietest situation, is when the maid (hidden by a curtain) "assists"

at the deliberate poisoning of Dr. Vimpany's patient. Love and money are the ruling passions of this little drama, but even these must be somewhat half-heartedly and carelessly presented, for, in spite of some masterly touches, they fail to convince or interest. The friendly relations between mistress and maid will surely appeal to Mr. Besant, and would have been after the heart of Charles Reade himself, who made many such.

The vice of the "perpetual present" is dispensed with in Mrs. (?) Cotterell's 'Strange Gods,' otherwise it might almost have been written by no less a person than Miss Broughton herself. There is the heroine with every charm that ignorance and rudeness can give, before whom able-bodied males fall like ninepins. One there is, a lover-cousin, who out-Herods every one else in "rampagiousness" and lack of manners. He loves Jenet in the "fierce tigerish" fashion so dear to the lady novelist. The particular "sutoring" of this pair consists in violent quarrelling and kissing. An elderly man, "a scholar and a gentleman," also goes down before Jenet, and ends by bearing her away from the frenzied cousin and the adoring villagers. It is he who presents the strange gods to her notice, and gives the author sundry opportunities of quoting her classical dictionary. At odd times she is satirizing country society, vituperating poor curates and their elderly female helpers, and presenting things generally in an unpleasant light. To people who like this sort of amusement 'Strange Gods' will seem no worse, perhaps better, than its fellows, only there are symptoms surely that the vein, such as it is, is becoming exhausted.

We do not recognize the presence of any particularly unruly spirit in Mrs. Aylmer Gowing's story, unless it be the author's own, and she is certainly a law to herself with regard to expression and grammar. Some of her sentences are fourteen to twenty lines long, and as she has not all the skill of a De Quincey in manipulating them the result may be imagined. Her notion of what an "Irish lady of territorial pretensions" is like is unattractive. She ridicules the parting guests to her young daughter as "old dusts" and "old fogeys," and then proceeds to give details of former suitors, and the story of how she came to be "in love with your poor Pa." "When my daughter is grown up," says the energetic lady to her friends, "we'll, we'll"—coming out after searching for a phrase with a national idiom—"we'll snuff the moon." Besides the Irish lady, Mrs. Gowing introduces us to a "captain's lady," a "squire's lady," and others. They "cotton" to one another, "pull themselves together," and are "in style and dress perfect ladies." Evidently Mrs. Gowing is well up in many things, and her readers will note with a shudder that, with an income reduced to 450*l.* a year, it may be necessary to live in "a common lodging-house." As to the real probabilities or improbabilities of the story itself there is nothing on earth to say.

It is not easy to understand why Derwentwater's rising should be chosen as the date of Mr. Clare's Northumbrian story. Another pretext would have sufficed to send Phyllis Dobson's unlucky lover into hiding while she gave her hand to the rival she took in

her despair. There is nothing to mark the period particularly; indeed, as the author says, the upper valley of the Tyne has changed little in the manners and customs of its people for several generations. Nor is there any allusion to history, which, perhaps, some readers may regard as an agreeable surprise. The plot is slight, and the expedient for saving the life of the apparently murdered man somewhat audacious. But the descriptions of scenery are good, and even the improbable incident of Fenwick's escape down the mine shaft loses nothing in the telling. Dame Jobson and her friend Mrs. Heatherington are lifelike enough for us to wish we heard more about them—"dour" old wives both. Nor is the rude antagonism between the two sturdy lovers without its truth to nature. Phyllis herself is somewhat insipid, although she too, through the dignity of sorrow, commands the reader's interest in the sad climax of her story, when Fenwick returns and is manly enough to deny his longings for her sake. The hard nature of Mark, untroubled by remorse, but moved at last to self-contempt by the contrast of his rival's conduct and the sight of his wife's misery, is well set forth. Altogether there are several indications that the writer could give his public something better.

To wonder why any particular book was written, or what object it is intended to serve, is apt to be regarded in these days as a crude and futile speculation. The novel produced, as we are wont to say, for the circulating library is scarcely expected any longer to have an object or a motive; it is enough that it should while away an hour, and amuse its reader whether by intention or by execution. Mr. Eastwood will certainly amuse, for nothing could be more laughable than sundry portions of 'In Satan's Bonds.' He describes the philanderings of a lymphatic and calf-like hero, and the crimes of Nihilists and American citizens who, considered as what they are labelled, are the veriest frauds. For the love-making, let the reader apply his moral thermometer to such a passage as this:—

"Tell me first, my Louise, what would you have done had their fate been ours? Would you have left me and retained your honour, or would you have fled with me at the loss of your reputation? Would you in such a case have chosen honour or shame? 'Oh, shame, shame, shame, a thousand times! What is honour compared to love.....'"

Both the art and the fervour of the story are fairly exemplified in that quotation.

The Texan struggle for freedom and independence and the final collapse of the Mexican yoke form the theme of 'Woven of Love and Glory.' It is a stirring sort of subject, and the author seems to have done her best to invest it with spirit and vitality. It is not, it is true, an inspired best, but it is all very well so far as it goes. Without having much spontaneity of imagination or heat of feeling to recommend it, it is a book many readers will like, because it has common sense, propriety of expression, and a certain amount of literary capability besides. More than this, it appears to us, cannot be said.

CLASSICAL TRANSLATIONS.

The Histories of Polybius. Translated by E. S. Shuckburgh, M.A. (Macmillan & Co.)—By his translation of the 'Histories of Polybius' Mr. Evelyn Shuckburgh has done a great service to many students of antiquity who would rather read Polybius in any other language than the original Greek. In truth, he is a detestable writer, long in the wind, but short in the vocabulary, and wearisome to a degree with his little round of catchwords, *προαίρεσις, ἐπίστασις, τρόπος, τοῦτο τὸ μέρος, ὁλοσχερῆς*, and the like, applied indiscriminately to all manner of things. It is unfortunate that so dull an historian is the best, and sometimes the sole, authority for so long and interesting a period, but Mr. Shuckburgh has done much to remove our regrets on this score. His translation is eminently readable, and if at times too free, at times not quite accurate, it does not, so far as we have noticed, at any point gravely misrepresent the original. We have compared it with the Greek in a large part of Book ii. and in the fragments assigned by Hultsch to Book xviii. The later portion seems to us better done than the earlier, which is often defective in the respects mentioned above. For instance, in ii. 39, § 4, *τῇ τοῦτων πίστει* seems to be not "confidence in them," but "their good faith," as in § 10, a few lines lower; in § 11 *τότε μὲν οὖν ψιλῶς αὐτὰ τὰ κατὰ τὴν προαίρεσιν ὑπῆρχε παρ' αὐτοῖς* is hardly translated at all by "they possessed only the elements of success"; and in 40, § 3, *τίνα δ' ἦν ἐκάστοις τὰ πραχθέντα καὶ πῶς καὶ κατὰ πόλους καιροῦς, πειρασόμεθα δηλοῦν αἱ κατὰ τὸ πρέπον τῇ γραφῇ ποιούμενοι τὴν ἐπίστασιν*, is rendered very freely indeed by "the actual achievements of these several statesmen I shall narrate in their proper places." Similarly, in ii. 43, § 3 (*ἀρχήθεν—αὐτῶν*), § 10 (*διαίρεσις*—"partition," not "disruption"), 44, § 5, 45, § 2 (*καὶ συμπλέκειν, κ.τ.λ.*), and in many other passages we have marked cases of little phrases omitted or so loosely translated as not quite to do justice to the original. In some of these, no doubt, Mr. Shuckburgh might appeal to his preface and say that he does not profess to have been "careful to follow the Greek idiom," but he might have been more careful without damaging his English. For almost any practical purpose, however, Mr. Shuckburgh is accurate enough, and we congratulate him on the successful accomplishment of a most difficult and laborious task. It is worth while to add, in conclusion, for the benefit of readers who have Mr. Strachan-Davidson's 'Selections from Polybius,' that Mr. Shuckburgh follows Hultsch's notation of the fragments, while Mr. Strachan-Davidson follows Bekker. There is a good deal of difference between the two.

Bohn's Standard Library.—Whiston's Josephus. Revised by the Rev. A. R. Shilleto. (Bell & Sons.)—Whiston's 'Josephus,' since its first publication in 1737, must have been reprinted a hundred times, but we are glad to receive a revised edition of it in the pleasant type and comfortable size of 'Bohn's Standard Library.' The present instalment consists of three volumes only, containing the 'Antiquities of the Jews,' from the Creation to A.D. 66. The revision has been entrusted to the Rev. A. R. Shilleto, who has been assisted with topographical notes by Sir C. Wilson, one of the pioneers of recent exploration in Palestine. Mr. Shilleto professes, indeed, to have left little of Whiston's work, but fortunately he has somewhat exaggerated the amount of his alterations. He has introduced a few good emendations of the text, has cut down Whiston's notes, and has shortened the sentences in many places; but the language is still mainly Whiston's, and preserves that flavour of a bygone age which most of us would be sorry to miss in such a book. If there are still any boys whose Sunday reading is too jealously supervised, we advise them to ask for Whiston's 'Josephus' as a

present. They may then beguile the Sabbath with deeds of bloodshed and derring-do quite equal to those of any hero of fiction.

OUR LIBRARY TABLE.

WE have received from the Fabian Society a volume, edited by Mr. Bernard Shaw, of *Fabian Essays in Socialism*, most of which have been delivered as lectures by members of the executive council of the Society. The book may be taken, although the contrary is modestly stated in it, as a sort of official expression of the opinion of the moderate party among English Social Democrats, and is for that reason of considerable value. There is a close concurrence of doctrine, and even in the mode of stating the opinions held, among the writers, of whom Mr. Bernard Shaw, Mr. Sidney Webb, and two others write on the basis of socialism, economic, historic, industrial, and moral; while Mr. Graham Wallas, Mr. Bernard Shaw, and two others write on the organization of society under socialism and on the transition to social democracy. We have ourselves, in reading the book, suffered from a certain want of clearness common to all the essayists; but where we have understood we have found no contradiction, and little that can fairly be complained of—given the point of view of the seven authors. Almost the only difference among them concerns the question how far we may be said to have already adopted a number of socialist principles in our legislation, for some of the writers contend that we have become socialists to a great extent, while others ridicule the idea that our sixpenny telegrams or even our penny letters, or many of the other points of modern progress of which some are proud, constitute in any degree steps towards a socialistic system. One of the writers goes, indeed, so far as to say: "In perfect unconsciousness of the nature of his act, Mr. Ritchie has established the Commune. He has divided England into districts ruled by County Councils, and has thus created the machinery without which Socialism was impracticable." But if this be so, then every country in the world has taken a long step towards socialism, the most conservative and the most advanced alike, for English local government is still, even after Mr. Ritchie's reforms, less democratically organized than is that of almost any country. The districts into which Mr. Ritchie is said to have divided England are, generally speaking, the old English counties, whose historic existence dates back in most cases before all record. In other countries there is a district answering to this county, and there is also a far smaller district which, under the very name of commune in large parts of Latin Europe and Latin America, is democratically organized—as it may be in the future organized here, but has not been since the disappearance in England of the parish life of the Saxon times. If there ever was a conservative government, one was to be found in the government of France under the Restoration; if there ever was a *bourgeois* government, hostile to socialism and detested by socialists, it was the Government of July; yet in France under both these forms of government there existed a more democratic organization of the commune than that prevailing in this country now. As to the want of clearness of which we complain, we may give an example of it from a note at p. 20. It is stated in the text that the market value of capital, indicated by the current rate of interest, falls with the increase of population, whereas the market value of established stock rises with it. The note is as follows:—

"The current rate must, under present conditions, eventually fall to zero, and even become 'negative.' By that time shares which now bring in a dividend of 100 per cent., may very possibly bring in 200 or more. Yet the fall of the rate has been mistaken for a tendency of interest to disappear. It really indicates a tendency of interest to increase."

On the other hand, the very next page contains a passage perfectly clear, which may be quoted as a good example of the style of our authors when at their best:—

"The more you degrade the workers, robbing them of all artistic enjoyment, and all chance of respect and admiration from their fellows, the more you throw them back, reckless, on the one pleasure and the one human tie left to them—the gratification of their instinct for producing fresh supplies of men. You will applaud this instinct as divine until at last the excessive supply becomes a nuisance: there comes a plague of men; and you suddenly discover that the instinct is diabolic, and set up a cry of 'over population.' But your slaves are beyond caring for your cries: they breed like rabbits; and their poverty breeds filth, ugliness, dishonesty, disease, obscenity, drunkenness, and murder. In the midst of the riches which their labour piles up for you, their misery rises up too and stifles you. You withdraw in disgust to the other end of the town from them; you appoint special carriages on your railways and special seats in your churches and theatres for them; you set your life apart from theirs by every class barrier you can devise; and yet they swarm about you still: your face gets stamped with your habitual loathing and suspicion of them: your ears get so filled with the language of the vilest of them that you break into it when you lose your self-control."

There is another passage, at p. 138, which we have failed to understand, through the use of the words "the present homestead law." What this law may be we do not know. The phrase is used in Canada and in the United States; but there is no reference to the American continent in the passage, and if it alludes to one of the laws of Europe we do not know to which. At p. 25 there is a certain exaggeration in the statement that it is from among the fugitives from the individualism of Western Europe who have peopled the United States and the colonies that has come the recent revival of the cry for nationalization of the land. No doubt Mr. Henry George has come to us from America, but it is in Great Britain, and not in America, that he has made converts, and while neither in the United States, nor in any colony, nor in the United Kingdom are those who would nationalize the land anywhere as yet in a majority, they appear to form a larger minority in Great Britain, certainly a larger minority in Scotland, than they do in any colony or than they do in the United States. Mr. Henry George has himself declared, with a frankness that does him honour, that he has invented nothing, and has only repeated what many others have written at various times during the last hundred years, and the land nationalization views of America and of the colonies have themselves been exported from Western Europe. The style of some of the essays needs chastening, and mixed metaphors abound in them. In one passage "historic fossils" are "left at large," are not "excluded" from certain places, but are "powerless" "against the stream of tendencies," and, though sometimes apparently "victorious," are carried down a "current which they believe themselves to be resisting." In another passage it is said that at the first sign of opposition to "the Liberal shepherd of the moment the whole flock of party sheep will be in full cry upon our track." We had thought that it was generally the wolves who were in full cry upon the track, and not the sheep. Readers who have no socialistic leanings will, nevertheless, find the volume both interesting and amusing, and this passage by Mr. Graham Wallas has a certain literary interest which justifies us in quoting it:—

"If the Whig landlords who are responsible for most of the details of our glorious constitution had been also authors and inventors for profit, we should probably have had the strictest rights of perpetual property or even of entail in ideas; and there would now have been a Duke of Shakspeare to whom we should all have had to pay two or three pounds for the privilege of reading his ancestor's works, provided that we returned the copy uninjured at the end of a fortnight."

One of the most humorous portions of the work is to be found in an unexpected place, namely,

in the index, which we imagine has been humorously treated purposely by the writers to make it more interesting than is often the case with index pages. "Angels, constitution and status of," is a decidedly startling entry; as is "Capitalism: its origin in piracy and slave-trading." This is even beaten by "Protection: advocated by the Manchester School." As we are on the index we may find a line to grumble at the entry "A. C. H. C. de Tocqueville," for the forgotten fact that Tocqueville's parents christened him not only Alexis but also Charles Henri before his names of Clerel de Tocqueville was hardly worth reviving, and gives reasonable cause of complaint to Sir William Harcourt, who has not been called "W. G. G. V. V. Harcourt" in this index, but only "W. V."

WE have received from Messrs. Bell & Sons a translation by Mr. George Duncan of Gustav Freytag's *The Crown Prince and the German Imperial Crown*, a work which is more interesting to Germans than it is likely to be to inhabitants of other countries. On the first page the Emperor Frederick appears as a "winged angel, hovering high above the earth." Sulz, after the battle of Worth, is described as "a frightened little place, with disaffected, suffering people, with some fanatical Frenchmen among them. One of these was seized in the act of shooting at our soldiers, and was fusiladed next morning; his wife lay the whole day in her yard, tearing her hair." The battle is "one of the bloodiest and most glorious we have lived to see.....Storm and ruin everywhere, with terrible loss." The two most interesting things in the volume, which is a little "thin," we shall proceed to name. The one is Herr Freytag's very clear statement of the excellent views which he held at the beginning of the war, but unfortunately failed to impress on those with whom he was thrown: that if Alsace were annexed "it would be impossible to get on a tolerable footing with France again; because, further, in the inevitable settlement of accounts with young Russia, an alliance between France and Russia would place us between the devil and the deep sea; and, lastly, because we have insecure frontier-countries enough." The other point of interest is Freytag's analysis of the principles of the constitution of the Prussian Order of St. John, the weak points of which he thoroughly exposes, ending with the distinct statement that of the two the Freemasons have the better foundation. At p. 39 there is a mistake. The Englishman who was with Dr. Russell was not the Duke of Sutherland.

MR. JOHN ASHTON'S *Curious Creatures in Zoology* (Nimmo) for the most part belong not to zoology, but to legend and fancy. The book is chiefly composed of extracts from Topsell, Olaus Magnus (in the seventeenth century translations), Sir John Maundeville, and other dealers in the marvellous; and the quotations relate either to fabulous animals or to the fabulous qualities and powers ascribed to real animals. The illustrations are copies, very well executed, of engravings contained in old books of natural history. Mr. Ashton gives his readers little of his own; but this is not greatly to be regretted, as he seems to be unable to write two consecutive sentences without an anacoluthon worthy of Thucydides. The book is undeniably amusing, and in saying this we are probably giving the author as much praise as he either expects or desires.

MESSRS. BLACKWOOD have sent us Nos. IV., V., and VI. of the third series of *Tales from Blackwood*. They are quite up to the average of magazine tales. There is nothing violently exciting about them. 'A Magnetic Mystery,' the story of a "double-ganger"; 'Who were They?' a Maltese ghost story contributed by Lord Lorne; and 'The Dragon-tree of Telde,' founded on a tradition of Grand Canary, are more or less eerie tales of the supernatural. 'Pentock,'

by Miss E. Bradley, is a pretty and pathetic story of the west coast of England. 'A Singular Case,' though a little overloaded with the elaborate American dialect of "Chloride Bill," is not unworthy the 'Diary of a late Physician.' 'The Last Words of Joseph Barrable' amusingly relate some particular instances of discomfort and loss brought upon the working classes by recent philanthropic legislation.

The Photographic Quarterly, October, 1889, and January, 1890 (Hazell, Watson & Viney), seems likely to prove of great use to photographers, especially to amateurs. The articles are clearly written, terse, and on subjects of the day. Chemistry, art, micro-photography, and such matters are all treated in its turn. The frontispiece to the second number, 'Harmony,' by J. E. Austin, is one of the most perfect pictures we have yet seen produced by photography. The tone and sentiment are alike admirable. There is a future for this new quarterly if the standard of the first numbers be maintained.—It is almost unnecessary to praise again the well-known *British Journal Photographic Almanack* (H. Greenwood & Co.). The same amazing number of short articles, the same astounding mass of advertisements to which we have been used in the past, are given again this year. Nearly nine hundred pages for one shilling! Who can complain of the price, or fail to find something to reward him for the labour of glancing through the numberless titles of the articles? The most noticeable feature of photography for the year is the increasing favour with which hand or detective cameras are viewed; the most useful, the widespread combination of the camera with the microscope and telescope, and the consequent ease with which records of the work done with those instruments are obtained.—The rival publication, *The Year-Book of Photography* (Piper & Carter), cannot compete with the 'Almanack' in bulk, but in interest it is not far behind. Perhaps the most interesting paper is that by the editor on 'Photography in Natural Colours,' which he (somewhat sanguinely, we think) appears to consider a not improbable achievement. Orthochromatic photography is fully dealt with, and there is a sensible suggestion by Mr. H. P. Robinson that professional photographers should modify their detestable practice of 'retouching' a portrait until it seems to be worked in wax. The 'Year-Book' is quite equal to its predecessors.

THE new volumes (II. to IV.) of *Blackie's Modern Cyclopedia* (Blackie & Son) confirm the opinion we have already expressed of its suitability for readers whose time and money are alike limited. The articles are numerous and concise, and furnish a good deal of information usually trustworthy, and the illustrations are most of them useful. The printing is clear. The maps are a mistake; they are too small and are inaccurate. Luxembourg is represented as a portion of the German empire! Sometimes, in the effort to be concise, the chief point is missed. For instance, undoubtedly the most striking point in Lord Hardinge's career was his conduct at Albuera; but this is not mentioned by Dr. Annandale. In the same way, speaking of the "Grand Company," nothing is said of their conquest of Greece, an omission perhaps due to close following of the 'Encyclopædia Britannica.' Of downright mistakes there are a few. Charles V., for example, did not abolish the Cortes of Castile, however he treated it. The scientific articles are sound. The general article on chemistry is a wonderfully good summary considering its brevity.

THE charming account of Chaucer's times which Mr. John Saunders contributed to 'Knight's Weekly Volumes' was, like Mr. Dennis's 'Cid,' one of the delights of many a boy who was growing up in the forties. To some it served as an introduction to a poet who has remained a lifelong favourite. Some have gone no further than Mr. Saunders guided them, yet find that

they really know more about Chaucer, thanks to their mentor, than people who profess to have read 'The Canterbury Tales' right through. It is pleasant to see an old favourite reappear, and this is due to an inquiry from Mr. Churton Collins which appeared in our columns. Mr. Saunders has himself superintended the new reprint, which Messrs. Dent have issued—*Chaucer's Canterbury Tales Annotated and Accented*. It has been revised and brought up to date, full advantage having been taken of the additional knowledge acquired through the aid of the Chaucer Society.—Another reprint highly to be commended is a handsome edition of Mr. Maxwell Lyte's interesting *History of Eton College*, which Messrs. Macmillan have brought out, a delightful book for the general public as well as the antiquary. The same publishers send a new edition, in two volumes, of Prof. Bryce's valuable treatise on *The American Commonwealth*, a sixpenny edition of Aiton Locke, and a well-printed volume of pleasant *Scientific Lectures and Essays* by Kingsley.—From Messrs. Allen comes the sixth and concluding volume of the revised edition of the *History of the Indian Mutiny*, by Sir J. Kaye and Col. Mangleson, accompanied by a copious index.—Mr. Stott has added *Emerson's Essays* to the pretty little series he has baptized with his own name.

THE *School Calendar* of Messrs. Bell & Sons is well printed, and a sensible preface by Mr. Storr adds to the value of this year's issue. The lack of either index or table of contents is a drawback, and it is not quite easy to follow its arrangement. More detailed accounts of the scholarships at University College, Gower Street, might be given with advantage. On p. 105 a notice is given of scholarships offered by Mrs. Reid's trustees, but otherwise apparently colleges for women are ignored.

WE have on our table *Hampstead Hill*, by J. L. Lobley (Roper & Drowley).—*Trying to Find Europe*, by Jimmy Brown, edited by W. L. Alden (Low).—*The Beachcombers*, by G. Bishop (Ward & Downey).—*Memoirs and Proceedings of the Manchester Literary and Philosophical Society*, Vol. II., Fourth Series (Manchester, 36, George Street).—*Guns and Gun Material*, by G. Ede (Spon).—*In the Time of Cherry Viewing*, by M. Peale (Putnam).—*My Wonderful Wife!* by Marie Corelli (White & Co.).—*The Captains of Cadets*, by H. Frith (Griffith & Farran).—*Going on Pilgrimage*, by Lucy Taylor (Nelson & Sons).—*Idols; or, the Secret of the Rue Chausée d'Antin*, by Raoul de Nivery, translated by A. T. Sadlier (Dublin, Gill & Son).—*John Lawrence, "Saviour of India,"* by C. Bruce (Edinburgh, Nimmo & Co.).—*The New Pandora, a Drama*, by H. H. Robinson (Putnam).—*The Boy's Own Poetry Book*, edited by E. Davenport (Griffith & Farran).—*Essays towards a New Theology*, by R. Mackintosh (Glasgow, MacLehose & Sons).—*Self-Discipline, a Memoir of Percy Clabon Glover*, by his Father (Nisbet).—*The Struggle for Immortality*, by E. S. Phelps (Low).—*Synthese Scientifique et Philosophique*, by A. H. Simonin (Paris, Leroux). Among New Editions we have *Gneist's History of the English Constitution*, translated by P. A. Ashworth, 2 vols. (Clowes & Sons), and *The Newspaper Readers' Index of Reference* (Bolton, Axon).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Ball's (Rev. C. J.) Prophecies of Jeremiah, cr. 8vo, 7/6 cl.
Colyer's (Rev. J. E.) Sermons and Addresses, cr. 8vo, 5/ cl.
Halcombe's (Rev. J. J.) The Historic Relation of the Gospels, 8vo, 7/6 cl.
Theology and Piety Alike Free, by an Old Student, 8vo, 9/

Law.

Jones's (F. A.) The Weights and Measures Act, cr. 8vo, 2/6
Vaizey's (J. S.) The Trust Investment Act, 1889, 8vo, 9/ cl.

Poetry.

Hawes's (Rev. H. R.) Poets in the Pulpit, cheap ed. 3/6 cl.

Philosophy.

Jones's (E. E. C.) Elements of Logic as a Science of Propositions, 8vo, 7/6 cl.

History and Biography.

Carette's (Madame) *The Eve of an Empire's Fall*, cr. 8vo. 7/6
 Mary, Queen of Scots, *Life of*, by H. G. Bell, 2 vols. 6/ cl.
 Mesurier's (E. A. Le) *Genoa, her History as written in her Buildings*, roy. 16mo. 3/6 cl.
 Peterborough, by W. Stebbing, cr. 8vo. 2/6 cl. (English Men of Action.)
 Thielton-Dyer's (T. F.) *Loves and Marriages of some Eminent Persons*, 2 vols. 8vo. 25/ cl.

Geography and Travel.

Anderson's (J.) *English Intercourse with Siam in the Seventeenth Century*, 8vo. 15/ cl.
 Anderson's (J.) *The Selangs of the Mergul Archipelago*, 2/6
 Brande's (Dr. G.) *Impressions of Russia*, trans. from Danish by S. C. Eastwood, cr. 8vo. 2/6 cl.
 Collinson's (Capt. R.) *Journal of H.M.S. Enterprise in search of Franklin*, edited by T. B. Collinson, 8vo. 14/ cl.
 Moore's (J. M.) *New Zealand for the Emigrant, Tourist, and Invalid*, cr. 8vo. 5/ cl.
 Phillips' *Imperial Atlas of the World, a Series of Eighty Maps, with Index*, folio, 160/ half-russia.
 Scott's (E. P.) *Stanley and his Heroic Relief of Emin Pasha*, cr. 8vo. 2/6 cl.

Philology.

Deshumbert's (M.) *The Public Examinations French Class-Book*, 8vo. 4/6 cl.
 Gospel according to St. Matthew, the Greek Text, revised by Westcott and Hort, Introduction by Sioman, 12mo. 2/6
 Harvey's (W. F.) *Simplified Grammar of the Spanish Language*, cr. 8vo. 3/6 cl.
 Herodotus, *History of*, translated into English by G. C. Macaulay, 2 vols. cr. 8vo. 18/ cl.
 Racine's (J.) *Les Plaideurs*, with Introduction and Notes by E. G. W. Braunholtz, 12mo. 2/ cl. (Pitt Press Series.)

Science.

Bonavia's (E.) *The Cultivated Oranges, Lemons, &c., of India and Ceylon*, 8vo. 30/ cl.
 Davis's (J. R. A.) *The Flowering Plant as illustrating the First Principles of Botany*, 8vo. 3/6 cl.
 Jones's (W.) *Heating by Hot Water*, cr. 8vo. 2/ cl.
 Mantegazza's (P.) *Physiology and Expression*, cr. 8vo. 3/ cl.

General Literature.

Ashburner's (K.) *A Resolute Purpose*, 8vo. 6/ cl.
 Betham-Edwards's (M.) *Forested, or the Life Quest*, 2/ bds.
 Caird's (M.) *The Wing of Azrael*, cr. 8vo. 6/ cl.
 Corsham's (J. H.) *The Principles of Oral Teaching and Mental Training*, cr. 8vo. 3/6 cl.
 Dilke's (Right Hon. Sir C. W.) *Problems of Greater Britain*, 2 vols. 8vo. 38/ cl.
 Downey's (E.) *In One Town*, cheap edition, cr. 8vo. 2/ bds.
 Habit and Health, *a Book of Golden Hints for Middle Age*, edited by G. Beddoes, cr. 8vo. 6/ cl.
 Lathrop (L.) and Wakeman's (A.) *Lal*, cr. 8vo. 2/ bds.
 Morgante the Lesser, his *Notorious Life and Wonderful Deeds*, by Sirius, cr. 8vo. 6/ cl.
 Ohnet's (G.) *A Last Love*, trans. by H. D. Vandam, 5/ cl.
 Roach's (E. M.) *Dick Chichester, or the Wooing of the County*, cr. 8vo. 5/ cl.
 Russell's (E.) *Horse-Keeping for Amateurs*, cr. 8vo. 2/ cl.
 Russell's (W. C.) *An Ocean Tragedy*, 3 vols. cr. 8vo. 31/8 cl.
 Sinclair's (D. S.) *Sayings and Doings in Fairyland*, 3/6 cl.
 Tytler's (S.) *Duchess Frances*, 2 vols. cr. 8vo. 21/ cl.

FOREIGN.

History and Biography.

Auriol (C.) : *La Défense du Var et le Passage des Alpes*, 4fr.
 Chotard (L.) : *Louis XIV., Louvois, Vauban*, 3fr.
 Coville (A.) : *Les Cabochiens et l'Ordonnance de 1413*, 7fr. 50.
 Craven (A.) : *Le Père Damien*, 2fr. 50.
 Gravière (J. de la) : *Les Ouvriers de la Onzième Heure*, 7fr.
 Luchaire (A.) : *Les Communes Françaises à l'Époque des Capitaines*, 7fr. 50.
 Paléologue (M.) : *Vauvenargues*, 2fr.
 Panisse-Passis (Comte de) : *Les Comtes de Tende*, 60fr.
 Rochetier (M. de la) : *Marie Antoinette*, 2 vols. 15fr.

Geography and Travel.

Lecamus (E.) : *Notre Voyage aux Pays Bibliques*, 10fr. 50.

Philology.

Charencey (Comte de) : *Vocabulario Tzotzil-Español*, 2fr.
 Dictionnaire Tonga-Français, par les Missionnaires Maristes, 20fr.

Science.

Schutzenberger (P.) : *Traité de Chimie Générale*, Vol. 6, 14fr.

General Literature.

Drumont (E.) : *La Dernière Bataille*, 3fr. 50.
 Loti (P.) : *Au Maroc*, 3fr. 50.
 Montépin (X. de) : *Marâtre*, 6fr.
 Rod (E.) : *Les Trois Coeurs*, 3fr. 50.

LINES BY POPE.

Central Free Library, Bristol, Jan. 27, 1890.

HAVING just bought a copy of the third edition of *Merry England*, January, 1890, I open on a paper entitled 'Two Unpublished Poems by Pope,' in which the writer speaks of the "ecstatic emotion produced" by his assumed discovery of some "hitherto unpublished lines" in "description of love." As I happen to have had those very lines in memory for at least a quarter of a century, and have never seen them in MS., I have no hesitation in saying that they do not now appear for the first time in print. I append the lines in question, and may add that they are to be found word for word in Bysshe's 'Art of Poetry,' eighth edition, 1737, vol. ii. p. 18, and are there assigned to Lord Rochester, in whose works I thus find them:—

Love, the most generous passion of the mind,
 The softest refuge innocence can find;
 The safe director of unguided youth,
 Fraught with kind wishes, and secur'd by Truth;
 That cordial drop Heaven in our cup has thrown,
 To make the nauseous draught of life go down;
 On which one only blessing God might raise,
 In lands of atheists, subsidies of praise:
 For none did e'er so dull and stupid prove,
 But felt a God, and bless'd his power, in love.
 From 'A Letter from Artemisia in the Town to Chloë in the Country.'

JOHN TAYLOR.

'DOMESDAY STUDIES.'

As it is understood that the second volume of these "Studies"—which has already been the subject of a correspondence in your columns—is at length to be published, I would venture to suggest that its value, as a work of reference for students, would be considerably increased by the addition to its bibliographical section of references to those papers supplementing its contents which have appeared, since its publication, in the *Athenæum*, the *Antiquary*, the *Archæological Review*, &c.

The necessity for such addition is shown by the case of the "Study" contributed by Mr. Pell—far the longest in the volume. This essay, of which all the gist had already been published in the *Transactions* of the Cambridge Antiquarian Society, was, by an unfortunate error of judgment, given a place in 'Domesday Studies,' at great expense, although not entitled to admission, not having been written for, or read at, the Domesday Commemoration. But the serious part of the business is that subsequent criticism has proved the paper in question to be based on delusion, and supported by "proofs" which do not bear investigation. Nothing can undo the mischief caused by embalming its errors in 'Domesday Studies'; but the time and labour of future students may at least be saved by referring them, in the forthcoming volume, to the papers in which those errors are exposed.

J. H. ROUND.

THE LYON KING OF ARMS.

EDINBURGH society, Scottish domestic history, and the noble science of heraldry have sustained a grievous loss within the last few days. Dr. G. Burnett, Lyon King of Arms, died on January 24th. All who are in any way interested in any of the various subjects mentioned above are aware of the serious import of this announcement.

Mr. Burnett was the son of John Burnett of Kennay, an Aberdeenshire family, and so was a descendant of that ancient stock from which was produced the famous Bishop of Salisbury of the same name. Mr. Burnett was called to the Scots bar in 1845. It was from no lack of ability—as his career has fully shown—that he made hardly the figure in the Scots courts that many a man of not half his capacity has displayed. He had not met with the work that was congenial to him; but he was in his proper place when, on the death of Lord Kinnoull in 1867, he was appointed Lyon King of Arms. He had already, in 1864, been appointed to the junior post of Lyon Clerk Depute. Thus made the head of the department of arms in Scotland, Mr. Burnett set himself with steady perseverance to exalt his office from a comparatively inferior position, to which it had fallen in popular estimation, and succeeded in raising it to what it had every right to be—a dignified office of the State. His first publication was a small volume, issued in 1865 anonymously, in which, in a light and amusing manner, he showed the vanity of spurious heraldry and imaginative genealogy. 'Pedigree Making' once for all rendered these fanciful arts obsolete and ridiculous.

Nothing could exceed the kindness shown to every one whose studies or inquiries led him to the Lyon Office in the time of Mr. Burnett. It seemed to be a pleasure to him and his subordinates to afford assistance from the stores at their command. It was, therefore,

a singular circumstance that rendered another publication of Mr. Burnett's necessary, at all events in his mind. In 1881 he published 'The Red Book of Menteith Reviewed, in reply to Charges of Discourtesy,' &c. So far as the public were concerned, the issue was perfectly unnecessary. But a divergence of opinion on strictly professional matters existed—and doctors differ.

But the great work of Mr. Burnett's life—that which brings his name markedly forward in the field of letters—is his masterly series of the Scots Exchequer Rolls. This work was begun in 1878 by the late Dr. John Stuart; but he died before the first volume could be issued. These volumes are not for the general reader, seeing they are in the original monkish Latin, and of a highly technical nature. They consist, for the most part, of the accounts of the burghs of Scotland, the *rentalia*, or Rent Rolls of the Crown Land, and such-like matters. The series begins with the year 1264. Vol. i. embraces the period from that date till 1357. Usually each volume contains from 800 to 900 pages, including an index of some 160 pages in double columns, or thereabout. To the ordinary reader these noble volumes are sealed letters, except for the gracefully written and most interesting prefaces, which embody an abstract of the information given in each volume. The 'Index in Libros Responsionum,' which forms a part of this series, and indeed the entire series of fourteen volumes—the extent to which the work had run when, some six weeks ago, the last touch was given to the ponderous tome—may be described as a mine of the most valuable genealogical and topographical information, the importance of which to an historian of Scotland capable of using such materials it is difficult to over-estimate. It is only necessary to add, on this head, that these books are published by "authority of the Lords Commissioners of Her Majesty's Treasury," and reflect the highest credit on the Government. At the time of the tercentenary of the University of Edinburgh that body conferred the honorary degree of LL.D. on Mr. Burnett, and he expressed, on his return from abroad, honest satisfaction at this mark of appreciation of the value of his life's work.

Dr. Burnett was a man of extremely delicate health, of a slight and fragile figure. It was evident to all that the labour, though self-imposed, of the Exchequer Rolls was almost too heavy for him. All his literary work was thoroughly well done; and it was the common opinion among those who knew him, that he was capable of much more had health permitted.

In private life he was gentle and genial. His knowledge of music was quite scientific. Indeed, I believe that for many years he acted as musical critic to one or more of the leading Edinburgh newspapers. Praise from him was praise indeed. I well remember a case in which his indignation was raised at what he considered the cruel judgment of a critic concerning the performance of a young beginner, his haste to put in writing an opinion that in every one's mind more than counterbalanced—except in the matter of publicity—the adverse and perhaps careless judgment that he knew to be next to death to an anxious débutant.

In public and in private the sense of loss is wide and deep. A. F.

THE FOLK-LORE SOCIETY.

THE works issued by the Folk-lore Society will in future be published by Mr. David Nutt, instead of, as heretofore, by Mr. Elliot Stock. The change of publishers is consequent upon the reorganization of the Society's journal, which will appear henceforth under the title *Folk-lore: a Quarterly Review of Myth, Tradition, Institutions, and Custom*, and will continue and incorporate the *Archæological Review*. It will be directed by an editorial committee of the Council of the Society, consisting of the Hon. John Abercromby, Mr. G. L. Gomme, Mr.

Joseph Jacobs, and Mr. Alfred Nutt, Mr. Jacobs acting as general editor. The first number, to be issued early in March, will comprise the following articles: Mr. Lang's Presidential Address for 1889; 'The Mythic Charms of the Finns,' translated and edited by the Hon. John Abercromby; 'Native Tales and Legends collected from the Torres Straits Islanders,' by Prof. Haddon, of Dublin; 'Early Trade Routes to Ireland,' by Prof. Ridgway, of Cork; 'Review of Recent Literature concerning Scandinavian Mythology,' by Prof. F. York-Powell; 'Review of Recent Literature concerning Celtic Myth and Saga,' by Mr. Alfred Nutt; Notes and Queries on Superstitions; full bibliography of English and foreign books during the past six months; summaries of periodicals, &c. The Society will issue immediately to its members for 1889 the Rev. D. MacInnes's 'Gaelic Folk and Hero Tales from Argyllshire,' with notes by Mr. Alfred Nutt; and to its members for 1890 Prof. Crane's annotated translation of the 'Exempla' of Jacques de Vitry. The Society hopes to issue to its 1891 members Mr. Elton's translation of the mythical portions of Saxo Grammaticus, with notes and introduction by Prof. York-Powell.

HENRY FIELDING.

The facts of Fielding's life have been so carefully investigated by his biographers that our knowledge of the subject will probably never be much increased; but the following details are not without interest.

Fielding died on the 8th of October, 1754, at Lisbon, and in the following month letters of administration were taken out; but it has not been noticed that Fielding left a will, without date, which is now in the Prerogative Court of Canterbury. This will runs as follows:—

"In the name of God Amen. I Henry Fielding of the Parish of Ealing in the County of Middlesex do hereby give and bequeath unto Ralph Allen of Prior Park in the County of Somerset Esq. and to his heirs executors administrators and assigns for ever to the use of the said Ralph his heirs, &c., all my estate real and personal and whatsoever and do appoint him sole executor of this my last will Bequeathing him that the whole (except my share in the Register Office) may be sold and forthwith converted into money and annuities purchased thereout for the lives of my dear wife Mary and my daughters Harriet and Sophia and what proportions my said executor shall please to reserve to my sons William and Allen shall be paid them severally as they shall attain the age of twenty and three. And as for my shares in the Register or Universal Register Office I give ten thereof to my aforesaid wife seven to my daughter Harriet and three to my daughter Sophia my wife to be put in immediate possession of her shares and my daughters of theirs as they shall severally arrive at the age of twenty one the immediate profits to be then likewise paid to my two daughters by my executor who is desired to retain the same in his hands until that time. Witness my hand Henry Fielding. Signed and acknowledged as his last will and testament by the within named testator in the presence of Margaret Collier, Rich^d Boor, Isabella Ash."

On the 14th of November, 1754, administration (with the will annexed) of the goods, &c., of Henry Fielding, at Lisbon, deceased, was granted to John Fielding, Esq., uncle and guardian lawfully assigned to Harriet Fielding, spinster, a minor, and Sophia Fielding, an infant, for the use and benefit of the minor and infant until they were twenty-one; Ralph Allen, Esq., having renounced as well the execution of the will as administration of the goods, &c.; and Mary Fielding, the relict, having also renounced administration of the goods of the deceased.

Ralph Allen was an old friend of Fielding's, and is referred to in 'Joseph Andrews,' published in 1742. John (afterwards Sir John) Fielding was Fielding's half brother, and was blind. He was much interested in the "Universal Register Office," to which reference is made in the will. The mention of Fielding's son Allen, who was born in April, 1754, shows that the will was made shortly before his depar-

ture for Lisbon on the 1st of July. Harriet was Fielding's daughter by his first wife; Sophia was born in 1750. Another daughter, Louisa, born in 1752, was apparently dead by 1754. There is no mention in the will of Fielding's sister Sarah, the author of 'David Simple.'

I may, perhaps, add that among other preparations for meeting the rebellion of 1745-6 we are told, in the *Bath Journal* for February 3rd, 1746, that "Ralph Allen, Esq., of Widcomb near this City, intends to raise one hundred men, at his own charge, for the service of His Majesty and the nation"; sixty men had been already sworn before the mayor for the purpose. Their clothes were to be blue, turned up with red, and they were being drilled by a person of experience brought from London for the purpose. From the following number of the same paper we learn that there were great rejoicings at Bath on the 7th of February, when news was received of the retreat of the rebels from Stirling on the approach of the army under the Duke of Cumberland. "In the evening some curious fireworks were played off on the Parade, by order of Mr. Nash," the Beau Nash whose life was written by Goldsmith; and "Mr. Allen's house at Witcomb was finely illuminated; a large bonfire was made near it, and his men, lately raised, fired several volleys." Fielding often visited Allen, and there is a tradition that 'Tom Jones,' published in 1749, was written at Twerton, near Bath.

Fielding left behind him a posthumous play called 'The Fathers; or, the Good-Natured Man,' which was acted for the first time at Drury Lane Theatre on November 30th, 1778, and ran for nine nights. The following letter from Sir John Fielding to Dr. William Hunter, printed from the original in Mr. Baillie's possession, relates to the performance for the benefit of Fielding's widow. The writer, curiously enough, speaks of the play by its second title, a title now always associated with Goldsmith's comedy, which had been produced ten years earlier:—

"Sir John Fielding presents his compliments to Dr. Hunter, and acquaints him that the Comedy of 'The Good-natured Man' written by the late Mr. Henry Fielding will be performed at Drury Lane next Monday being the Author's Widow's night."

"He was your old and sincere friend. There are no other of his Works left unpublished. This is the last opportunity you will have of shewing any respect to his Memory as a Genius, so that I hope you will send all your Pupils, all your Patients, all your Friends, & everybody else to the Play that Night, by which Means you will indulge your benevolent feelings and your Sentiments of Friendship."

"Bow Street, Decr 4, 1778."

Fielding sent for his friend Dr. Hunter immediately before sailing for Lisbon, and was tapped by him on board the vessel. G. A. AITKEN.

THE ARABIC LIBRARY AT DAMASCUS.

A GREEK judge in Cyprus, M. Chri. Papadopoulos, has printed, as the forerunner of a treatise that has long lain by him unpublished on the Arabic Library at Damascus and its MSS., a really interesting short account of them in a Greek theological magazine called *Σωτήρ*. From it I extract such passages as seem worthy of a wider circulation.

The library was founded by the Ommayyads. The building is situate near the stately Djami which bears their name. It has a great stone vault supported upon four columns, and ornamented with mosaics. Not so long ago it was restored with much taste under the superintendence of the Governor of Syria, Achmet Hamdi Pasha, a favourite of the Sultan Abdul Hamid. There is no proper catalogue of this library, nor is it arranged. Several of the manuscripts are moth-eaten and much injured by damp. Still, there exist in it valuable papyri as well as manuscripts on parchment and paper. Among them, according to M. Papadopoulos, a conspicuous place is due to a history of Damascus in nineteen large volumes. A great deal that is new is to be found in them regarding the city

and its walls as well as about the fine arts in Damascus. This codex is a jewel of Arabic literature and an inexhaustible source for the whole annals of the city.

The collection of old Arabic papyri is rich. There are several that throw light on obscure periods of Arabic history and poetry, or deal with the general history of Arabs and their literature. Some of these papyri are as late as the fifteenth century, and may be considered, says M. Papadopoulos, as copies of various monuments in stone. On papyrus rolls are to be found whole collections of poems by celebrated Arab authors, of whom Ibn Khaldoun is the most notable; others contain decrees of the Emirs of Damascus.

M. Papadopoulos mentions also a history on parchment of the Tartars by Abulghazi Bahadur, and a history and geography of Damascus and Palmyra by Abulfeda. Although M. Papadopoulos gives no details regarding these writings, one can identify the history of Abulghazi as that which was discovered by Swedish officers in captivity after the battle of Pultowa, 1709, and translated into German, and subsequently (1726) into French, and published in two volumes under the title of 'Histoire Générale des Tartars.' Regarding the work of Abulfeda one cannot, from the brief notice that M. Papadopoulos supplies, come to any certain conclusion, whether it be a portion of the 'Annales Moslemici' or an unpublished production of the celebrated Mohammedan prince and polyhistor.

Among the other treasures of the library are a treatise of Abul-Hassan, the Arabian astronomer of the thirteenth century; a roll of Abumazar, the astronomer (circa 855), on the observatories at Bagdad and Damascus; a medical treatise of the teacher of Avicenna, Abu-Sahaa; a meteorological bulletin relating to Damascus by Abul-Chaiz; papyrus rolls containing the Pentateuch, the Psalter, and the Gospels in Kufic characters; papyrus rolls and others, consisting of Plato's 'Laws' in Arabic, the 'Organon' of Aristotle, the work of Hippocrates 'De Aëre, Aquis, et Locis,' and one containing some portions of the 'Birds' of Aristophanes (in Arabic?), and presenting variants from the received text, and the Bible in Syriac.

But the great prize of the library, so far as one can judge from the inadequate description given of it, is a Greek manuscript of the Old and New Testament, comprising the Epistle of Barnabas and a portion of the Shepherd of Hermas. As the discovery of it is highly interesting, I give an exact translation of the passage referring to it:—

"One of the most important of the so-called uncial manuscripts which contain the whole of the New Testament complete is as follows.

"The manuscript is written on well-prepared parchment and is 12½ inches wide and 13½ inches tall. It consists of 380½ leaves, of which 200 contain the Old Testament (in the Septuagint version) incomplete; but 180 the whole of the New Testament, the Epistle of Barnabas, and a large portion of the Shepherd of Hermas. The manuscript is divided into four columns, and in each column there are fifty lines. This MS. may be regarded as similar to the Codex Sinaiticus, and consequently is worthy of a searching inquiry and investigation. The discovery of this gem is due to us."

Every reader will see that it is really a gem. Not only is the mere antiquity of the manuscript a point of importance, but also the fact that it contains a portion, and a considerable portion, of the Shepherd of Hermas, which has lately been seen in a new light, thanks to the researches and criticisms of scholars like Hilgenfeld and Harnack. It is well known that Hilgenfeld maintained that he had found the Greek conclusion, still missing, of Hermas, in a London publication of the well-known forger Constantine Simonides (Nutt, 1859). This supposed conclusion was, after the appearance, simultaneously with Prof. Hilgenfeld's conjecture, of the collation of the Athon Codex by Lambros accompanied by an introduction by Mr. Armitage

Robinson, utterly rejected by Prof. Harnack and declared to be a pure forgery of Simonides—an opinion in which I concur. Now comes the ancient MS. from Damascus as a new document. Does it contain the conclusion of the Shepherd? Unfortunately the meagre notice supplied by M. Papadopoulos neither throws light on this point nor affords us sufficient information, nor does it allow us to form any certain opinion on the whole question of the importance of the Damascene Codex and its similarity to the Sinaitic, which also contains besides the Testament a small portion of the Shepherd. I hope, however, to be soon in a position to give further intelligence on this important discovery. SPYR. P. LAMBROS.

MRS. PFEIFFER.

We greatly regret to hear of the death of Mrs. Emily Pfeiffer. A Welshwoman by birth, she married Mr. Pfeiffer, a German settled in England, who was a partner in a well-known firm in the City. Her first volume of verse, 'Gerard's Monument, and other Poems,' appeared in 1873. This was the beginning of a literary career in which the deceased lady showed much enthusiasm, high aspirations, and many accomplishments. Her poetical works attained to a considerable bulk, and she also published a volume of travels. Besides applying herself to literature, she exercised a large hospitality at her house near Putney. She was a kindly and graceful hostess, who had the art of putting her guests at their ease, and devoted herself to their entertainment. The death of her husband, to whom she was deeply attached, was a great blow to Mrs. Pfeiffer, and since then her health had been steadily declining, although she was able to see through the press another volume of her poems. She will be regretted by a wide circle as an able and in many respects remarkable woman, while her amiability and sincerity had endeared her to those who had the privilege of knowing her intimately.

Literary Gossip.

THE centenary of the foundation of the Royal Literary Fund occurs this year. So important an event in the history of the Fund will be celebrated in an exceptional manner. It is supposed that the Prince of Wales will be invited to preside at the banquet in May.

SOME obscurer passages of history relating to Bishop Fisher's attitude towards the Papal supremacy will be a subject of study by Mr. Gladstone during his stay at Oxford. In the second part of his article on 'Ellen Middleton,' which occupies nearly twenty pages of the February number of *Merry England*, Mr. Gladstone returns to the subject of confession with increased emphasis, and, writing to the editor of the magazine about some of the objections raised in newspapers against his first article, he says, "I think the criticisms which treat reference to the gravity of sin as smacking of Popery are little less than loathsome."

THE article on Haddon Hall in the current number of the *Quarterly* is said to be by the Duchess of Rutland.

MESSRS. SMITH & ELDER purpose issuing early in March a "People's Edition," at the price of one shilling, of 'Vanity Fair.' The whole of Thackeray's masterpiece will be comprised in one volume, large demy 8vo., and the book will contain several full-page illustrations.

MR. EGDMONT HAKE has for some time been engaged in editing the late General

Gordon's unpublished 'Journals in China.' The work, which will be issued by Messrs. W. H. Allen & Co., will be in two volumes, and will contain, among other features of interest, an etching of Mr. Val Prinsep's famous portrait of "Chinese Gordon" in his yellow jacket, and maps and letters which have not hitherto seen the light.

It seems that the valuable collection of shorthand systems made by the late Mr. Cornelius Walford was not in the fire which occurred recently at the house of Mrs. Walford near Sevenoaks, and consequently was not destroyed, as has been currently reported in some of the shorthand periodicals.

PROF. MAX MÜLLER will begin his second course of Gifford Lectures at Glasgow on Wednesday next. The subject will be 'Physical Religion.'

LORD RONALD GOWER—now at Naples on his way to Japan—has completed a monograph on the Maid of Orleans.

MR. J. M. BARRIE has undertaken to produce a serial story of Scottish life, which will appear in *Good Words* during next year.

DR. N. M. ADLER, Chief Rabbi of Great Britain and the Colonies, although he has died at the advanced age of eighty-seven, has left little mark in literature. Besides his sermons, only an edition from MSS. of a commentary on the Onkelos-Targum by an anonymous author of the fourteenth century, with his own commentary, appeared at Vilna, 1874, to which a learned preface is added on the authorship, the importance, &c., of this Targum. Indeed, it is a wonder that Dr. Adler's official duties left him time for this production. After he retired from office in 1879 he returned to his old love, and prepared a commentary on the Targum of the Prophets, which it is said he has left in a very advanced state, if not quite finished. Having had the advantage of the golden age of the Bodleian Library, when MSS. were still lent freely, the deceased was able to make use of MS. glosses on this Targum as well as of readings in MSS. containing the text of it. We hope that the rich Jewish community of London will honour their late Chief Rabbi by the publication of this posthumous work.

MESSRS. HURST & BLACKETT have now in the press, and will publish early in the month, a new novel, entitled 'Part of the Property,' by Miss Beatrice Whitby, author of 'The Awakening of Mary Fenwick.'

MESSRS. MACMILLAN & Co. have just ready for publication an edition for schools of the Greek text of St. Matthew's Gospel, by the Rev. A. Sloman, formerly master at Westminster, and now Head Master of Birkenhead School. The text is that of Drs. Westcott and Hort, and the notes and introductions are intended to supply the average schoolboy with the necessary help and materials for reading the text intelligently.

MESSRS. SWAN SONNENSCHN & Co. will publish almost immediately a translation (from the second edition) of M. Victor Henry's 'Short Comparative Grammar of Greek and Latin for Schools and Colleges,' by Mr. R. T. Elliott, who has just been appointed Lecturer in Classics in Melbourne University. Prof. Henry Nettleship contributes an introductory preface.

THE deaths are announced of the Rev.

A. D. Crake, the author of many popular books for the young, and also for several years second master of All Saints' School, Bloxham; of Canon Aubrey Moore, a well-known tutor at Oxford and controversialist on the High Church side; and of Countess Wickenburg-Almasy, a Hungarian poetess, who, however, wrote in German.

OF the first two volumes of Prof. von Sybel's 'Begründung des Deutschen Reiches durch Wilhelm I.,' which appeared recently, fifty thousand copies are reported to have been disposed of already. Such a sale is certainly phenomenal for Germany. The third volume is expected to be published this month, and the two concluding ones in the course of next autumn. A sixth volume will be added by way of supplement.

AMALGAMATIONS of publishing houses are being attempted in Germany as well as England. The brothers Kröner—the successors of the famous house of Cotta—Hermann Schönlein Nachfolger, and W. Spemann, of Stuttgart, have entered into a union to be called "Union. Deutsche Verlagsgesellschaft."

MADAME M. STAAL, the daughter of the great Cobet, has just presented to the library of the University of Leyden the collection of books and manuscripts which he had left her. It includes a series of Greek classics in well-known editions, enriched with Prof. Cobet's marginal annotations, and MS. volumes containing his notes on and emendations of Greek codices in French and Italian libraries.

MR. BULLEN has now retired from the Museum, where his bibliographical knowledge will be greatly missed. On Wednesday his colleagues presented him with a silver tea service. Dr. Garnett, it is supposed, will be the new Keeper, but he is not yet appointed.

THE first edition of 1,600 copies of Sir Monier Williams's 'Buddhism,' published by Mr. Murray last February, was exhausted before the end of the year. The new edition will have the advantage of a full index, and a great part of the work has been revised.

MR. MUDDOCK is indignant that in our notice of his tale the other day we spoke of him "as an arm-chair traveller," and thinks we ignore his exploits, of which he sends us a list a great deal too lengthy to print. We were quite aware, too, that he was a traveller, for we have had the painful task of perusing his Swiss guide.

THE only Parliamentary Paper of importance this week is Pauperism, England and Wales, Paupers relieved on July 1st, 1889 (6d.).

SCIENCE

ASTRONOMICAL NOTES.

THE planet Mercury will attain its greatest western elongation on the evening of the 23rd inst., and may be visible about that time, in the constellation Capricornus, before sunrise. Venus will be in superior conjunction with the sun a little before noon on the 18th. Mars is in Libra, and rises not long before midnight throughout the month. Jupiter is in Capricornus, and rises about 5 o'clock in the morning. Saturn, therefore, which is in Leo and rises soon after sunset, is the only large planet visible during any part of the evening in the present month.

The volume of *Greenwich Observations* for 1887 has recently been published. It has several appendices, of which the first contains the reduction of the photographic records of the barometer from 1874 to 1876 and of the dry-bulb and wet-bulb thermometers from 1869 to 1876 (so that all the photographic meteorological records are now reduced up to the date of publication), and the second contains the long-expected 'Ten-Year Catalogue of Stars,' deduced from observations made from 1877 to 1886. The total number of stars observed (most of them a considerable number of times) is 4,059, and the places are reduced to the epoch January 1st, 1880, which is a more convenient date than the mean year of the catalogue. Although circumstances have delayed the appearance of this valuable catalogue, the places of the standard stars contained in it were circulated amongst astronomers more than a year ago, and it seems a pity that they have not yet been used in the *Nautical Almanac*, which in its last issue still used places brought up from the 'Nine-Year Catalogue' for 1872.

The Twenty-fourth Report of the Board of Visitors of the Melbourne Observatory was presented to the Houses of the Victorian Parliament on the 12th of September, together with the report of the Government Astronomer to the Board, which refers to the year ended on the 30th of June, 1889. No work could be done with the great telescope in consequence of the difficulties connected with the repolishing of the great mirror, and in accordance with Mr. Ellery's suggestion, the Board recommend that the expediency should be considered of substituting a refractor for the reflector. Limited use was made of the photoheliograph in consequence of experimental alterations in the telescope; but the transit-circle and the south equatorial continued to be regularly employed, the latter chiefly in the observation of comets.

The Forty-fourth Annual Report of the Director of the Astronomical Observatory of Harvard College (Prof. E. C. Pickering) was presented to the Visiting Committee on December 14th, and has been published. Besides active continuation of the photometric and photographic work of the observatory, several comets and other objects have been observed for position. Supported by further aid from Mrs. Draper and also from the Boyden Fund, an expedition has been sent to Peru, under the charge of Mr. S. I. Bailey, with the view of extending some of the most important investigations made at Harvard, so as to include the southern stars, thus embracing the whole stellar heavens in the researches. The station selected was a mountain about six thousand feet in height, situated about eight miles from Chosica; and nearly one-half of the entire programme has already been carried out. An expedition was also sent to Southern California, under the direction of Prof. W. H. Pickering. The total eclipse of January 1st, 1889, was successfully observed there, but it was not until May that the large 13-inch telescope was mounted on Wilson's Peak, since which it has been kept at work throughout every clear night. The objects photographed were selected from a list of 625 double stars, 143 clusters, and other celestial bodies, including the moon and planets. The results prove the advantages to be derived from the climatic conditions of the locality, as compared with the eastern United States, the difference being especially pronounced for such objects as the markings on Jupiter.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for November, 1889, containing Prof. Tacchini's account of the solar phenomena observed at the Collegio Romano during the third quarter of last year, and a continuation of the series of diagrams of the spectroscopical images of the sun's limb as observed at Rome and Palermo to the end of the year 1886. An increase in the number and frequency of the spots is shown in the last as compared with the previous quarter; also an

augmentation in the number and height of the prominences.

SOCIETIES.

ROYAL.—*Jan. 23.*—The President in the chair.—The following papers were read: 'On a Photographic Method for determining Variability in Stars,' by Mr. I. Roberts, and 'Physical Properties of Nickel Steel,' by Dr. Hopkinson.

GEOLOGICAL.—*Jan. 22.*—Dr. W. T. Blanford, President, in the chair.—Messrs. E. T. Beard, W. Fairley, and L. M. Lamb were elected Fellows, and M. G. Dollfus, Paris, and Prof. A. von Könen, Göttingen, Foreign Correspondents of the Society.—The following communication was read: 'On the Crystalline Schists and their Relation to the Mesozoic Rocks in the Lepontine Alps,' by Prof. T. G. Bonney.

SOCIETY OF ANTIQUARIES.—*Jan. 23.*—Dr. Evans, President, in the chair.—Rev. A. S. Porter read a paper descriptive of the seals of dignity, *secreta*, and seals *ad causas* of the Archbishops of York from 1114 to 1544. Mr. Porter's paper was illustrated by a fine series of casts.—Rev. W. Greenwell communicated the results of his most recent excavations of barrows in East Yorkshire. These had confirmed his previous theory that bodies were always buried with the face towards the sun, and he had also found examples of inhumation and cremation in the same barrow. In one case he had found the central burial encircled by a ring of stones within the mound; this he thought was to prevent the supposed exit of the spirit of the deceased. In one barrow a set of twenty conical jet buttons, probably for ornament only, were found lying down the front of the body. In another case four bronze axes were found of a make and condition far finer than any of this period yet discovered. But the most remarkable find was that of three round objects of carved chalk, found with the bones of a child of about six years old and a drinking-cup of the usual type. The chalk objects are 5½, 4½, and 4 inches in diameter respectively; their heights are severally about half an inch less. Each is covered with a series of patterns carved and incised, and has on one side a plain panel containing a very rudimentary representation of a human face. The tops are carved in imitation of lids, with circles and other devices. The meaning of these strange and perfectly unique objects has not yet been discovered. Pottery with the same rude face has been found at Hissarlik, and at Antiparos and other Greek islands, and it has been suggested some objects exported from there were copied on these chalk things. Possibly, too, the face may have some unknown religious meaning. These and the other objects found by Mr. Greenwell clearly belonged to the early Bronze Period.

STATISTICAL.—*Jan. 21.*—Mr. F. Hendriks, V.P., in the chair.—The paper read was 'On Popular Education in England and Wales since 1882,' by Mr. R. Hamilton. This paper is in continuation of one read in 1883 on popular education in England and Wales before and after the Elementary Education Act of 1870, and reverts to the conditions under which progress was made up to 1882. In the prospect of further controversy and legislation upon the subject, the writer's object was to show the nature of the work since carried on, as far as it can be deduced from the returns of the Education Department, and with reference to the "code" and "instructions" issued from it.—In the discussion that followed, the Chairman, Dr. J. G. Fitch, the Rev. J. J. Coxhead, Sir R. W. Rawson, Mr. T. H. Elliott, Mr. S. Bourne, Mr. A. E. Bateman, Major P. G. Craigie, and Sir J. Danvers took part.

LINNEAN.—*Jan. 16.*—Mr. J. G. Baker, V.P., in the chair.—Mr. S. Lithgow was elected and the following were admitted Fellows: Major A. R. Dorward, Messrs. C. W. Turner, J. T. T. Valentine, and W. Rome.—Mr. C. Reid exhibited and made remarks upon a collection of fruit of *Trapa natans*, from the Cromer forest bed at Mundesley.—Mr. J. G. Baker exhibited and described a collection of cryptogamic plants from New Guinea, upon which Mr. A. W. Bennett and Capt. Elwes made some critical remarks.—In the absence of the author, Mr. A. Barclay, a paper was read by Mr. B. D. Jackson on the life-history of a remarkable uredine on *Jasminum grandiflora*.—A discussion ensued, in which Mr. A. W. Bennett and Prof. M. Ward took part.—This was followed by a paper from Mr. E. E. Prince 'On certain Protective Provisions in some Larval British Teleostean.'

MICROSCOPICAL.—*Jan. 8.*—Rev. Dr. Dallinger, V.P., in the chair.—Mr. T. F. Smith exhibited by means of the oxyhydrogen lantern a series of photomicrographs of various diatoms taken with Zeiss's apochromatic objectives and projection eye-pieces

giving powers of 1,000 to 7,500 diameters. At the conclusion of the exhibition Mr. Smith presented the series of slides, fifty-two in number, to the Society for future use and reference.—Mr. S. C. White exhibited a specimen of a parasite found in the cockroaches which infest sugar ships, also a slide containing bacilli in large numbers from a urinary deposit.—A paper by Dr. R. L. Maddox 'On a small Glass-rod Illuminator' was read.—Owing to the lateness of the hour the reading of papers by Mr. Michael and Dr. Czapski was postponed until the March meeting.

PHILOLOGICAL.—*Jan. 24.*—Rev. Prof. Skeat, V.P., in the chair.—Dr. R. de la Grasserie was elected a Member.—Dr. J. A. H. Murray made his yearly report on the progress of the Society's 'English Dictionary,' of which he is now editing vol. ii, while Mr. H. Bradley edits vol. iii. Dr. Murray first noticed part v., which he and his staff produced last year. It contained many very difficult words, of which one was *cast*, the longest verb yet treated. It, a Scandinavian word, had supplanted the A.-S. *weorpan*, *warp*; then *throw* almost took its place; and now *chuck* was replacing *throw*. Prof. Skeat believed that his E. Anglian *cop* would turn out *chuck*. The work had been so heavy, through some assistants being transferred to Mr. Bradley, that Dr. Murray got no holiday last year. The Dictionary wanted an endowment by Mr. Carnegie or some of his rich friends. Its debt to the Clarendon Press was sadly heavy. The death of Mr. Jacob was a great loss. Dr. Murray then gave the names of the sub-editors and chief readers for the Dictionary, and the department each took. Part vi. must go to *Cot*, and the next three parts to the end of D, the quotations for classical words being, alas! cut ruthlessly down. The words *clean*, *cloth*, *clothe*, were then discussed; and on nouns Dr. Murray said that the most important distinction between them had never been noticed: one class could take a before them and have a plural, like a *table*, *tables*; the other could not, like *mud*, *leather*, unless they took the secondary meaning of "a kind of" leather, &c. Dr. Murray then dealt with *coal*, *cock*, *cocker*, and explained the history and derivation of *cockatrice*.—The thanks of the meeting were voted to Dr. Murray for his report and his inestimable services to the Society's Dictionary, and resolutions were passed sympathizing with Mrs. Jacob on the loss of her husband, a most zealous and valued sub-editor of and worker for the Dictionary.

SOCIETY OF ARTS.—*Jan. 27.*—Mr. B. F. Cobb in the chair.—Dr. S. Thompson delivered the second of his course of Cantor Lectures 'On the Electro-Magnet.'

Jan. 28.—Mr. W. Crane in the chair.—A paper 'On the Relation of the Fine Arts to the Applied Arts' was read before the Applied Art Section by Mr. C. C. Robins.

Jan. 29.—Prof. Roberts-Austen in the chair.—A paper 'On the Utilization of Blast Furnace Slag' was read by Mr. G. Redgrave, and was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 5.—A Visit to Mount Athos, Rev. Prof. J. P. Mahaffy.
— Royal Institution, 5.—General Monthly.
— Engineers, 8.—Award of Premiums; Inaugural Address by New President.
— Aristotelian, 8.—'The Conception of Sovereignty,' Mr. D. G. Ritchie.
— Royal Academy, 8.—'Architecture,' Mr. G. Atchison.
— Society of Arts, 8.—'The Electro-Magnet,' Lecture III., Prof. S. P. Thompson (Cantor Lecture).
— Victoria Institute, 8.—'The Dispersal of Plants as illustrated by the Flora of Keeling or Cocos Islands,' Dr. Guppy.
Tues. Royal Institution, 3.—'The Post-Darwinian Period,' Prof. G. J. Romanes.
— Society of Biblical Archaeology, 8.—'The Pharaohs of Moses according to Hebrew and Egyptian Chronology,' M. E. de Sussan; 'Some Suggestions respecting the Exodus,' Mr. A. L. Lewis.
— Civil Engineers, 8.—'Bars at the Mouths of Tidal Estuaries,' Mr. W. H. Wheeler.
— Zoological, 8.—'Morphology of a Reptilian Bird (*Ophiostomus cristatus*),' Mr. W. K. Parker; 'Observations on Wolves, Jackals, Dogs, and Foxes,' Mr. A. D. Barrett; 'Synopsis of the Genera of the Family Scirodidae,' Mr. G. E. Dobson.
Wed. Entomological, 7.—'Peculiarities of the Terminal Segment in some Male Hemiptera,' Dr. D. Sharp; 'Lepidoptera of Burmah,' Col. C. Swinhoe; 'Phylogenetic Significance of the Wing-Markings in certain Genera of Nymphalidae,' Dr. F. A. Dixey.
— Society of Arts, 8.—'High-Speed Knitting and Weaving without Weft,' Mr. A. Faget.
— Shortland, 8.—'Stereotachygraphy,' Mr. J. Sandow; 'Simon Boreley, 1787,' Dr. Westby-Gibson.
— British Archaeological Association, 8.—'A Causeway supposed to be Roman at Lincoln,' Mr. M. Drury.
— Geological, 8.—'Variscite Rocks of Mont Genève,' Messrs. G. A. Cole and J. W. Gregory; 'Propylites of the Western Isles of Scotland and their Relation to the Andesites and Diorites of the same District,' Prof. J. W. Judd.
Thurs. Royal Institution, 3.—'Sculpture in relation to the Age,' Mr. E. R. Mullins.
— Royal, 4.
— London Institution, 6.—'The Law of Buying and Selling,' Mr. A. J. Spencer (Travers Lecture).
— Royal Academy, 8.—'Architecture,' Mr. G. Atchison.
— Chemical, 8.—'Election of Fellows; 'Oxides of Nitrogen,' Prof. Ramsay; 'Studies on the Constitution of Tri-derivatives of Naphthalene,' Dr. Armstrong and Mr. W. P. Wynne; 'Action of Chromium Oxichloride on Nitrobenzene,' Messrs. G. G. Henderson and J. M. Campbell.
— Linnean, 8.—'Stamens and Setae of Scirpus,' Mr. C. B. Clarke; 'Flora of Patagonia,' Mr. J. Ball.
— Antiquaries, 8.—'Sheriffs' Precepts of the County of Derby, temp. Commonwealth,' Rev. J. C. Cox; 'Recent Collapse of a Portion of the Cathedral Church of Seville,' Mr. S. Clarke.

- Far. United Service Institution, 3.—'Range-finding: its Destined Effect on Tactics,' Lieut.-Col. A. W. White.
 — Physical, 5.—Annual Meeting; 'On Galvanometers,' Prof. W. R. Ayton, Mr. T. Mather, and Mr. W. E. Sumner; 'Carbon Deposit in a Blake Telephone Transmitter,' Mr. F. B. Hawes.
 — Civil Engineers, 7.—'Reclamation of Land on the River Tees,' Sir J. N. Douglas (Students' Meeting).
 — Geologists' Association, 7.—Annual Meeting; Address by the President, 'Notes on the Nature of the Geological Record.'
 — Society of Arts, 8.—'The Utility of Forests and the Study of Forestry,' Dr. Schlich.
 — Royal Institution, 9.—'The London Stage in Elizabeth's Reign,' Mr. H. B. Whistley.
 S. x. Royal Institution, 2.—'Natural History of the Horse and its Allies,' Prof. Flower.
 — Botanic, 2.—Election of Fellows.

Science Gossip.

The medals and funds to be given at the anniversary meeting of the Geological Society on February 21st have been awarded by the Council as follows: the Wollaston Medal to Prof. William Crawford Williamson, LL.D., F.R.S.; the Murchison Medal to Prof. Edward Hull, LL.D., M.A., F.R.S.; and the Lyell Medal to Prof. Thomas Rupert Jones, F.R.S.; the balance of the Wollaston Fund to Mr. W. E. A. Ussher, of the Geological Survey of England; that of the Murchison Fund to Mr. Edward Wethered; that of the Lyell Fund to Mr. C. Davies Sherborn; and a portion of the Barlow-Jameson Fund to Mr. William Jerome Harrison.

The Council of the Royal Meteorological Society have arranged to hold at 25, Great George Street, in March next (18th to 21st), the eleventh exhibition of instruments and photographs illustrating the application of photography to meteorology. The committee will also be glad to show any new meteorological instruments or apparatus invented, or first constructed, since last March, as well as photographs and drawings possessing meteorological interest.

PROF. HICKS, the Principal of Firth College, Sheffield, has just completed a treatise on the 'Dynamics of Particles and Solids,' intended as an introduction to the subject for the use of students with no knowledge of the subject beyond the elements of algebra and pure geometry. It will thus, it is hoped, be found useful not only in colleges and schools, but also to that large class of mechanical engineers to whom a knowledge of dynamics is valuable, but whose acquaintance with mathematics is slight. Messrs. Macmillan & Co. will publish the book early in February.

MESSRS. STEVENS & SONS have in the press a 'Treatise on the Law of Letters Patent for Inventions,' by Mr. Lewis Edmunds, barrister-at-law. The author intends to take up every branch alike of the history and of the practice of English patent law.

FINE ARTS

THE ROYAL ACADEMY.—WINTER EXHIBITION.
 (Third Notice.—The Dutch Pictures and the Poussins.)

AMONG the Dutch pictures we have not yet noticed, Mr. Crews's *Adoration of the Shepherds* (No. 63), by C. Dietrich (or Dietrichy), deserves special mention as it illustrates the character and qualities of a branch of the great school that founded itself on Rembrandt's art. Besides, it is noticeable for the striking feature, common since Correggio's time, that the naked Christ as an infant radiant forms the chief source of light in the picture, and therefore a powerful element of the design as well as of the chiaroscuro and light and shade. The group of shepherds kneeling in adoration is a company of boors, without a touch of the sentiment that the Italian masters imparted to their naive looks and very human attitudes. Poetic invention had almost died out in the days of Dietrich, who laboured the draperies and polished the surfaces and textures of his pictures with dull toil and the metallic impasto of a Dutchman of the eighteenth century. He was the latest of the

followers of Rembrandt (1712-74). His pictures are scarce in England; that before us was at Manchester in 1857. In a merely mechanical sense he owed not a little to Metsu, whose fine *Old Woman Reading* (64) comes from Bath House, and is signed with the name of the painter. It is Smith's No. 39, Supplement, and when described by him was in the collection of Madame Hoffman, of Haarlem. Waagen, 'Art Treasures,' ii. 104, speaks in praise of the "singularly harmonious depth of chiaroscuro, and of masterly treatment." This encomium is fully deserved because the picture is a thoroughly excellent example of the brilliant and accomplished painter, whose art is undervalued by those who rave about his exquisitely laboured silk and satin dresses, while they ignore the appropriateness of his expressions, the animation of his attitudes, his broad and simple yet powerful coloration and chiaroscuro. A thoroughly characteristic piece is this picture of an old woman reading a book which lies before her on the sill of a stone-built window, while Metsu's familiar bird-cage hangs at the side of the opening, and a pestle and mortar of brass stand at her elbow. Equally characteristic is Mr. James's *Woman scouring a Kettle* (94), likewise signed "G. Metsu." Near her are some pewter plates, the brass pestle and mortar, and a vine (another of his favourite subjects) clings to the top of the window. It is Smith's No. 87 and was mentioned by Descamps. In 1754 it was sold, with the collection of M. L. de Nieuville, for 18*l.*; in 1830 it belonged to M. Noe, and later to the Rev. J. Clowes, of Manchester. Lord Ashburton's famous Metsu is *Lady Drawing a bust lying on a table* (116). Her eyelids show the skill of the painter and his sympathy with his subject, and the position of her hands is most natural and appropriate, while the painting of her draperies received the praise of Waagen, who noted in them the light and soft manner of Metsu, and, in the whole picture, "the most refined truth of nature and the most perfect harmony." No. 116 is Smith's No. 41, and has long enjoyed a high reputation, being engraved in the Poullain Gallery by Pelletier and by Vaillant. In Descamps's time it belonged to the Marquis de Voyer. It possesses one of the longest pedigrees that any painting can claim. In 1754 it was sold at Amsterdam for 55*l.* with the collection of Heer Tonneman; it was successively sold with the pictures of M. L. de Nieuville, 1765, for 94*l.*; with those of M. de Poullain, 1780, for 200*l.*; with the Comte de Merle's, 1783, for 192*l.*; with Prince Galatin's, 1825, for 264*l.* M. De la Hante brought it to England and sold it for 400*l.*

Lord Ashburton has also lent a capital picture by A. Van Ostade, *A Drinking Bout* (67). Luminous and perfect in every touch, it is a first-rate instance of the painter's best time—that of the date it bears, 1663. It is Smith's No. 71, and was sold in 1779 for 148*l.*; in 1817, with the Duc d'Alberg's pictures, for 350 guineas. Admirable are the vigour of the design and the abundance of incident. A still finer piece of *genre* comes from the same collection, the famous *Woman and Child* (78). The beautiful and motherly expression on the woman's face proves the sympathetic insight of A. Van Ostade even more than the quaint humour of those boozing peasants and wizened old men we all associate with his pictures. There is real humour in the simple and wondering look of the baby. The light and shade are quite admirable, better even than Van Ostade's light and shade usually are, and his reputation as a colourist and artist in tone might safely rest on this little gem of 14×11 in. It is dated 1667 (ten years after his marriage to Anna Ingels, his second wife, and one year after her death), when he was fifty-seven years of age. Notwithstanding the date, which he observed and quoted (the picture has always been celebrated), Smith, who numbered it 66 (and Supp. 33), tells us that in 1654 Descamps noticed it in the collection of the

Marquis de Voyer. It was sold in 1777 with the Prince de Conti's collection for 290*l.*—a great price for those days; the Duc de Praslin sold it in 1793 for 318*l.*; from the Choiseul-Praslin Gallery (where it was engraved) it went in 1808 for 201*l.* to M. de Sereville; next, in 1811, for 480*l.* to M. Dufresne, who in 1816 sold it to Talleyrand. It went for 500 guineas in 1817 to Messrs. Gray and Allnut. The former collector kept it till the late Mr. Baring gave, it is said, 500*l.* for it. See Buchanan, who gave the dimensions wrong, p. 331, vol. ii. Yet another A. Van Ostade comes from Bath House. It is called *Interior of a cottage* (111), and is a gem of the first water, warmer and richer in tone, and more solid, than the Queen's famous picture by the same master, No. 113, another *Interior*, which is very fine indeed. No. 111 is Smith's 64, and was engraved, as No. 14, with the Choiseul Gallery, when it was a companion of No. 78 in this exhibition. From that collection it passed in 1777 for 120*l.*; ten years later M. de Beaulieu sold it for the same sum. Mr. A. Baring lent it to the British Institution in 1819 as No. 96. It is but small, 14×12 in., yet its details are wonderful and its humour rare. Smith valued it at 450 guineas. The Queen's picture (113), signed and dated 1668, is Smith's 146. Formerly in the collection of M. Smeth van Alpen at Rotterdam, whence it passed for 450*l.*, it went to M. Schmidt, of Amsterdam; it next came to England, and in 1811 was sold to the Prince Regent from the La Fontaine Gallery for 1,000 guineas nominal. The *Tric-Trac Players* (117), lent by Mr. Lonsdale, completes the remarkable collection of the painter's works. It is dated 1670, and on that account may profitably be compared with the other pictures by him.

The *River Scene* (80), which Lord Carlisle has lent, is one of the best works of a cabinet size by A. Cuypp. Luminous, admirable for its clear, silvery tone, it charms us with its atmosphere extending to the grey, vaporous distance of the river, where the tacking barges wend slowly on their way. It appears to be Smith's 24, which was sold with the collection of M. Slingelandt in 1784 for 76*l.* 10*s.* He had many Cuypps. No. 86, *Landscape and Figures*, lent by Mr. Cator, is far from being a good Cuypp; it is, indeed, doubtful. Neither the figures nor the distance are worthy of the painter to whom it is ascribed. Lord Ashburton's *Portrait of the Painter* (91) is highly interesting and of a comparatively rare kind. It did not always bear this name, although its genuineness and merit were never doubted, and both Smith (whose 268 it is) and Waagen admitted it to be almost worthy of Rembrandt, which is, however, rather exaggerated praise. Some parts seem to have been retouched. Cuypp, or whoever the person represented may be, appears to be in deep mourning. He holds an empty locket in his right hand, and his face, enclosed by dark and bushy hair, is very sad. We should like this picture to be hung by the side of the portrait by Cuypp in the National Gallery. The next Cuypp is Lord Yarborough's renowned *Scene on the Ice* (96), a subject Dutchmen, from Breughel to the present generation, have delighted to paint. This masterpiece of harmony and serene beauty was No. 47 at the British Institution in 1832, and was here in 1875. It is Smith's No. 19, and, as he tells us, was sold with the Van Slingelandt Collection in 1785 for 153*l.* That was at that time a stupendous price for a Cuypp; before 1750 no picture by this master had fetched more than 3*l.*, and it was not till the Van Slingelandt sale, and the presence of English and French dealers in the Dutch market, had raised the prices of such works that they were thought worth more than to be "thrown in" by auctioneers desirous of stimulating tardy bidders. 'The Portrait of the Painter,' No. 91 before us, which had belonged to Sir C. P. Turner, was sold to Mr. Baring in 1815 for 75*l.* 12*s.* 'Cuypp drawing from Nature,' 10½×17½ in., was

sold in 1872 for 1,249l. to the New York Museum, although in 1827 it was bought in for 598l., and in 1845, with Earl Granville's pictures, it went for 525l. In 1874 'Herdsman tending Cattle,' Smith's 136, fetched 3,150l. The highest price given for a Cuypp in England was, according to Mr. Redford's 'Art Sales,' 5,040l. in 1876, for 'A Landscape, early morning,' which is a little longer than that before us. At the same time 'A View on the Rhine,' 22x30 in., fetched 3,150l. Prices given in France for Cuypps have equalled the highest in England. The Duke of Wellington's *Man holding a Grey Horse* (114), an acceptable Cuypp, has not been exhibited here before now, and has not been registered in the lists of Cuypps.

There are two very fine Terburgs, which are always welcome, and two Maeses that are delightful to see, because they apply to simple domestic subjects art that is at once fine, subtle, and sympathetic. We fear that Mr. A. James's Terburg, *An Officer writing a Despatch* (75), has not escaped rubbing, especially the spirited figure of the patient trumpeter in the blue coat Terburg affected, with its black and silver ornaments. The subject, which was not likely to suggest itself to many, was a favourite with Terburg, whose gentlemen and ladies are as often concerned in the receipt and despatch of letters as Teniers's boors with drinking and dancing, Jan Steen's damsels in their doctors' visits, and Metsu's maidens with their guitars. There is a capital Terburg like that before us in the Dresden Gallery, which is one of a sequence of epistolary subjects long ago separated, and Smith mentions five versions of this particular incident, besides other cognate themes. Terburg's pictures were difficult to copy well enough to deceive experts, so it seems clear that he repeated his subjects himself. In that before us the light and shade are beautifully disposed, and the local colours aid the effect with all the painter's characteristic art, so that the chiaroscuro is delightfully broad and good. The faces could hardly be better or truer to nature.

The other Terburg is Lord Ashburton's beautiful *Music Lesson* (72), Smith's No. 2, a much better picture *per se* than the renowned 'Congress at Munster,' now in the National Gallery. Smith says that, although Descamps had mentioned it while in the well-known collection of M. L. Lormier at the Hague, it was sold in 1765 with the collection of M. L. de Neufville for not more than 89l.; even the fact of its belonging to Smith van Alpen, generally advantageous to pictures, did not, when it was sold in 1800, secure for it more than 180l. In 1811, with the Le Brun Gallery, it was sold for 494l. to Prince Talleyrand, at whose sale in 1817 Mr. A. Baring gave 750 guineas for it. Buchanan in describing it, 'Memoirs,' ii. 340, rose almost to poetry. Smith showed his taste in calling it "an example of unrivalled beauty and perfection." Could a picture dealer say more? It was No. 33, and called 'The Music Master,' at the British Institution in 1819; it is a better picture than the 'Guitar Lesson,' for which Sir R. Peel in 1826 gave M. de la Hante 920 guineas, and which is now No. 864 in the National Gallery. 'La Leçon de Musique,' which was in the San Donato Collection, is fresh in the memory of Terburg's admirers, and, although the design is different, the motives are analogous. For the intelligent and attentive face of the pupil the painter's lively half-sister Gesina may have sat. He need not have made her younger than she was, for she retained her fresh carnations and "bouche mignonne et vermeille" to a relatively late date. She was sixteen years younger than Gerard himself. Even among Terburgs this picture is remarkable for a beautiful disposition of the light and colours forming a perfect chiaroscuro. The master was at his best when he painted the lady's pale amber satin jacket, trimmed with white fur; her white satin petticoat only he could depict thus softly, with abundance of hues

and light, and with supreme firmness, yet without a touch of that metallic quality towards which the satins of Metsu even, and still more strongly those of Netscher, Terburg's pupil, almost invariably tended. These satins show that he attained the utmost skill in textural imitation without forfeiting any of the higher qualities of painting. The extreme warmth and brilliancy which marks them is in fine apposition with the black head of the mandolin. The morbidity of the lady's plump and somewhat luscious flesh is technically as valuable as the spirited expression and the lids dropped over her eyes, which heedfully follow her well-rounded finger along the lines of the music, as if she waited to take up the note from the teacher and continue her part in the piece. Her expression indicates a little impatience and surprise because she has lost her place for a moment. This is one of a number of little touches of humour to be observed in Terburg's picture.

Among the examples of Dutch *genre* produced according to canons of design which, although applied to subjects of the humblest sort, are of the highest kind, are two by Nicholas Maes, one of Rembrandt's ablest and most accomplished pupils. So few pictures are attributed to him that Smith described only forty-five. No doubt this enumeration is but relatively complete, still the number is instructive when we remember that the compiler of the 'Catalogue Raisonné' reckoned the works of many inferior masters by the hundred. The National Gallery contains two specimens by this painter, and these are amongst the best of his works. Mr. S. S. Joseph's *Interior* (101) is a characteristic specimen of this fine and original artist. As is usual with Maes, the light is admitted by a lofty window. It pours down on the neck and bust of a young woman suckling her infant. Rembrandt-like, the artist has spread the light till it is lost on the blanket on which the child lies, thence it is reflected with the subtlest gradations from the edges of various objects until it is lost in the shadows of the room, which, dark as they may be, are never opaque, unbroken, or cold. The wealth of tones and broken, yet harmonious hues in the mass of dark shadow on the wall behind the figures proves the painter a worthy follower of Rembrandt. The tender expression of the mother's face is of the highest quality in design, while the serene satisfaction of the infant is equally natural and subtly expressed. The picture seems to be Smith's No. 2, which was sold with the Colonne Collection, March 25th, 1795, for 71 guineas. The second Maes now before us belongs to Lord Ashburton, and has long been one of the treasures of Bath House. It is called *A Woman Sewing* (104), and it is, if possible, even finer than its neighbour. The effect of light, shade, and tone is similar, but not identical. A lace maker (not the same as the matron in No. 101, for her hair is brown, not black, and she is younger) sits at work with a needle. Her deliberation is exquisitely expressed, and even her lips show the care with which she works. Her brick-red petticoat, black gown, white kerchief and cap illustrate the coloration Maes affected as frequently as De Hooche. The lace pillow the needlewoman has laid aside is a triumph of touch; the large map hanging on the wall, and half lost in the shadow, reminds us how often Vermeer, Ochtervelde, and Egdon Vander Neer put maps on the walls of their interiors, and thus illustrated the seafaring ways of their countrymen.

The *Landscape* (73), by Ruysdael and Berchem, is a capital example of its kind, and is the more interesting for being dated 1652. Ruysdael used to get help sometimes from Berchem, and at other times from Lingelbach, A. Van de Velde, or from the Wouwermans, with figures he could not paint. No doubt, although one of the measurements does not tally with those given by Smith for his No. 103, this is the picture he

has so numbered. The date and details are in close agreement. No. 103 was sold in Paris in 1809, with the collection of M. Grand Pré, for 280l. It belonged to the Duchesse de Berri, and in 1834 was offered for sale for 480l. The shadows are rather blacker, yet warmer than usual. The execution of the tree trunks and foliage is what Crome successfully imitated. Berchem's *Landscape* (74), belonging to Lord Ashburton, is a famous example, known as 'Le Fagot,' because it comprises a man carrying a faggot on his back. It excited the admiration of Smith, whose No. 49 it is, and Waagen declared that few pictures evince a more poetic feeling and are, at the same time, so attractive for energy of colouring and precision of spirited touch. "Here we see what this master really could do." We confess we do not admire it so much as these authorities. Still, small as it is, it is remarkable for its softness and just and delicate aerial perspective. The effect of the deepening twilight is impressive. It passed from the collection of M. Blondel de Gagny, in 1776, for 162l.; from that of the Marquis de Pange, in 1778, for 240l.; from Prince Talleyrand's in 1820, when it was valued at 600l.

Nicolas Poussin's *Landscape* (62), lent by Lord Ashburton, is one of the ornaments of Gallery II. The exhibitions at Burlington House, excellent as they are, have not supplied many opportunities for studying the art of this fine and original master; indeed, only about twenty of his pictures have been seen here. We long for a collection of Poussins including 'St. John at Patmos,' 'The Bier of Phocion,' its companion 'The Athenian Acropolis,' 'Orion' (which belonged to Reynolds), 'Venus and Adonis,' and Lord Ashburnham's 'Pyramus and Thisbe,' all of which are in this country. Lord Ashburton owns the fine 'Jupiter and Io,' which has not darkened so much as the capital example now before us, which is so replete with Poussinesque dignity, classic reserve, and seriousness of sentiment that, although so small, it justifies the criticism of Sir Joshua that Poussin "seems to have lived and conversed with the fabled beings he so well represented." Few of us can doubt that, even more than on antique sculpture, of which he could not have known much, Keats formed his notions of ancient art upon Nicolas Poussin's designs. So much the deeper is our debt to the Norman, who in this canvas of 21 in. by 17 in. has produced a noble picture of herdsman and cattle reposing under lofty trees, with a river between cliff-like banks, and a sky so stately and serene that it seems made to hang over a world of peace and grand repose. Technically this specimen is rather heavier in touch, more monotonous in tone, harder and somewhat blacker in its shadows, than usual with the master.

MINOR EXHIBITIONS.

In the gallery of the Fine-Art Society may be seen more than a hundred drawings in water colours by Mr. Fulleylove. We have often admired his previous works, but these views in Cambridge and the Riviera surpass them in brilliancy. Mr. Fulleylove's touch is frank, firm, and searching; he displays a grace in foreshortening which is delightful to artistic eyes, and the most charming facility in representing weathered stones of many kinds, spaces of pure sunlight, and shadows as limpid as they are solid. Mr. J. Willis Clark has contributed a prefatory notice to the catalogue, in which he deplores, with only too great reason, the destruction that is going on of all that is historical and venerable in the university and town of Cambridge; for there "are forces at work which year by year change the aspects of the colleges, and destroy the old-world look which spoke of cloistral peace and a student's tranquil retreat." It is manifest that these forces, or those which, as it was sarcastic-

ally said, "teach, but do not educate," have been at work at Cambridge with a vengeance. "It is hardly too much to say," declares Mr. Clark, "that before long not a single ancient house will be left." The more is the pity, and the greater the need for an artist like Mr. Fulleylove to delineate with affectionate sympathy and true taste the architectural relics which are being vulgarized even more ruthlessly than they are being obliterated. It is a pleasure to praise such a brilliant study of light, exceptionally solid in handling, as *The Great Court, Trinity* (5); *Entrance from the Backs, Clare* (7), in which the noble gates are foreshortened with rare tact; and the warm, soft, and broad *Hall, John's* (14). The vanishing perspective of the portico and gravel walk as well as the fountain itself in the centre of *Fountain Court, King's* (14), are only just surpassed by the general sunniness and breadth, and the able treatment of the atmosphere in *The Great Court, Trinity* (16), where we have charming firmness without hardness. With these may be mentioned the delicate and solid *Conduit, Great Court, Trinity* (19), *The Bridge of Sighs, John's* (20), and *Wren's Bridge and Trinity* (26). To these let us add *Trinity Library* (48), *John's Tower* (60), *The Gate of Honour, Caius* (37), *Jesus's Lock, Moonrise* (66), and *Peterhouse* (68).

At Mr. McLean's gallery, in the Haymarket, may be seen 101 drawings of "Cathedral Towns and Picturesque Places in Germany and Italy," by Mr. E. H. Bearn, which, although not of the highest class—they are rather too mannered and deficient in solidity—are extremely clever. The artist has shown tact in choosing picturesque points of view and in the management of light and shade. If he aimed at more research, showed greater care in avoiding wooliness, and was more studious in reproducing the varying characters of different materials, so that, for instance, all his stonework was not of the same texture and nearly the same colour, Mr. Bearn would achieve a reputation. The best of the works before us are *Cathedral, Amalfi* (15), which is bright, warm, and soft; the very richly coloured and toned *Pulpit, San Marco, Venice* (17); the vigorous *Fruit Market under the Ancient Palace of the Archives, Como* (28); and, best of all, *Rome* (51). Mr. Bearn is least fortunate in such drawings as *The House of Albert Dürer* (41), which has all the trickiness and mechanical chic of S. Prout, with few of the graces of his tact and none of the fascinating simplicity of his motives. The almost uniform brownness of Mr. Bearn's shadows, which in nature differ as much in colour as her lights differ, betrays the lamp and impairs our pleasure in looking at his works.

NEW PRINTS.

THE one perfect expression of the original motive of the Pre-Raphaelite Brotherhood that Rossetti produced is the 'Ecce Ancilla Domini' commonly called 'The Annunciation,' a small upright picture on panel, now No. 1210 in the National Gallery. It was begun in 1849 and finished in 1850 in a dismal studio (looking upon a mouldy timber yard) which Rossetti shared with another artist at what was then No. 7, Cleveland Street, Fitzroy Square. Chromatically speaking it is an exercise in varieties of white with darker hues of red, brown, and blue. The coloration and tonality lend themselves to translation by an engraver whose sensitiveness to delicate gradations of colour and subtle contrasts of tone is as fine as M. E. Gaujean's, the etcher of the beautiful 'Flamma Vestalis' of Mr. E. Burne Jones. The public is indebted to Messrs. Agnew & Son for both prints; an artist's proof of the Rossetti lies on our table, and is certainly worthy of both the artists whose work it is. The sole shortcoming of an engraving which is most successful in all other respects seems to be that there is less of the brooding tender girl in the Virgin's face, and more of the graver, if not sadder woman, than

the picture shows. Still the difference between the versions is slight, while the difficulty of reproducing an expression so spiritual is immense. That the left hand of Gabriel is a little too large is no fault of the engraver, who has drawn the archangel's naked right arm and modelled all the very beautiful draperies with delightful firmness and research. Nor is it M. Gaujean's fault that the left foot of Rossetti's Gabriel is too low and large. The flames about the feet of the angelic harbinger tell in the etching as the painter intended they should, and aid as parts of the mystical character of the picture. The face of Mary is a likeness, with hardly any alteration, of the painter's younger sister Christina, now renowned as a poetess, who sat for it. The face of Gabriel was mostly founded on that of Mr. Woolner. Rossetti worked a long time on the draperies of both the figures. In Mary's dress he used a lead pencil to a considerable degree.

We have received from the Fine-Art Society an artist's proof—the *remarque* a lamb, as of Giotto's flock, and his shepherd's calabash—of a large and luminous etching by Mr. A. W. Remington of Giotto's 'Campanile, Florence,' with the open space in front, and the great church on our right. The artist has deftly projected the large shadow of another building upon the pavement and the base of the tower, so as to make the upper stages of the latter distinct in the lustrous upper air. The etcher has improved considerably since we admired a large plate from St. Gilles's at Arles, and he has wisely freed his work from all resemblance to that of Mr. Haig, which, admirable as it is, lacks something of the lighter and choicer elements of the Florentine plate before us. This does unusual justice to a most difficult subject, and is at once brilliant, soft, and massive.

A number of etchings signed "Wm Brown," but with no mark or publication line, lie before us, and represent architectural subjects, such as the ruins of Kelso and Melrose Abbeys, and scenes on Ormsby and Rothesby Broads. Some of the former group are drawn in a careful, firm, but somewhat heavy manner, e.g., the 'North Transept, Melrose Abbey,' of which the good drawing attests Mr. Brown's familiarity with his subject and knowledge of perspective. The brightest, clearest, and most lightly touched of these plates is 'Melrose Abbey, South Transept,' many parts of which remind us of Cui's masculine touch and somewhat stony and unsympathetic style. Of sentiment, without which studies of this kind are dull things, there is little in any of the drawings. The dignity, grace, and beauty of these themes have not inspired the draughtsman, whose water subjects, however, are not without prettiness.

THE ARUNDEL SOCIETY.

19, St. James's Street, Jan. 20, 1890.

IF it be a "notable" thing that the Council of the Arundel Society should point out to the subscribers what they consider a defect which has crept unobserved into one of the Society's publications, it certainly is not less notable that the art critic of so able and generally well-informed a paper as the *Athenæum* should "for thirty years and more" have repeated an allegation against that Society which has no foundation but in his own imagination. At no time has the Society allowed its copyists to "supply defaced heads, legs, hands, or even noses to their drawings of old masterpieces." It is true that the first copyist to whom the Council gave a commission, now more than thirty years ago, took liberties of this kind; but for that and other proofs of untrustworthy workmanship he was before long discarded from the employment of the Society, and has never again been recalled to it. It is a rule laid down from the first by the Council, and communicated to all their artists, including the copyist of the Lorenzo da Viterbo, that whenever any important part of a figure in an old painting has perished or been

effaced it is not to be restored in the copy. The enforcement of that rule has sometimes been found difficult; for Italian copyists, like Italian architects and sculptors, think every work of art, however old, should look smart and tidy; and just as the architect polishes away the weather-stained surface of the ancient stone or marble, and the sculptor supplies arms and legs to the mutilated torso, so the copyist, if left to himself, fills up every void in the decayed fresco, to give it that superficial prettiness which is often the highest quality he knows in art. When, however, the Arundel Council have succeeded in getting what they believe to be a conscientious and satisfactory representation of any old painting, the first question is whether it is fitted for publication, or merely for exhibition in the general collection of water-colour drawings from ancient masters in the Society's gallery. This question depends, amongst other considerations, on the perfect or imperfect preservation of the subject as depicted in the original work. For however instructive and interesting a fragmentary or dilapidated painting may be, it is not, with a few exceptions which it would take too long here to define, but which speak for themselves as soon as seen, fitted for representation by such a process as chromo-lithography. Subject to such obvious exceptions, all the copies of frescoes produced for the Society by the chromo-lithographic process do certainly make the originals appear still perfect, at least in composition and design; but for the best of reasons, namely, because those originals (setting aside the one which has provoked the present discussion) are still perfect. No others are selected by the Council for publication. The reason why the chromo-lithograph from the Viterbo fresco is an exception to the rule is, that the drawing having been made several years ago, when no photographs from the fresco were to be had, and the copyist having since died, the Council did not discover in time that any of the original figures had perished, and accordingly placed the drawing in the chromo-lithographer's hands to reproduce in strict facsimile. When at length they found out the interpolation of some modern portions in the design, they thought it not "magnanimous," but simply natural, to point them out to the subscribers, who on their part have not testified the same "surprise" as your critic at being treated with candour.

I regret having to ask for space which must be valuable in your columns, especially on a matter which cannot be made altogether pleasant for reading. But as I am unwilling to attribute your continued disparagement of the Society's publications to any other cause than misapprehension, it may, I hope, be doing you a service if, after three decades of uncontradicted but unfounded censure, I prevent you from entering on a fourth (the last you will have in this century) with a repetition of what may in the end do less discredit to the Arundel Society than to the *Athenæum*.

THE TREASURER OF THE ARUNDEL SOCIETY.

* * A discussion of the question our correspondent raises would take much more space than we can afford. We cannot share the satisfaction he expresses in the chromo-lithographs of the Arundel Society.

First-Art Society.

THE sale by Messrs. Christie, Manson & Woods of the engravings and other objects belonging to the late Mr. T. O. Barlow is appointed for the 20th, 21st, and 22nd of March.

MR. DUNTHORNE invites visitors to see "Pictures from a Home County," by Mr. F. W. W. Topham. The private view of the 19th Century Art Society's exhibition, Conduit Street, Regent Street, is appointed for to-day (Saturday). The public will be admitted on Monday next.

THE Trustees of the British Museum, having completely lighted with electricity the greater

part of the upper and lower galleries in Great Russell Street, including those devoted to antique sculpture, the Bird Gallery, and Medieval Room, invited a number of visitors on Tuesday evening last to witness the result. The general opinion was that the lighting is perfectly successful, especially that of the Greek and Roman sculptures in the Elgin Room and the galleries leading to it. Both the sculpture as a whole and particular statues were exhibited in a way which is not less novel than beautiful. Much of this is due to the judicious placing of the lights themselves. It is wisely arranged that the illumination of the Bird Gallery shall differ in colour from that of the sculptures, the former being warm in colour and less intense than the latter. Very powerful lanterns, and few of them, hanging high in the galleries, afford the illumination which is best suited to statues and bas-reliefs, and except in a few, doubtless unavoidable, cases, where crossing shadows occur and are due to antagonistic lamps of nearly equal powers, suffice to display every work to great advantage. Some of the statues are seen better than by daylight. In the Medieval Room, where the Venetian glass, majolica, brass, and Hispano-Mauro ware are collected, the scene is worthy of Aladdin's palace. In the Bird Gallery multitudes of small lamps are placed close together and in two parallel lines enclosing the skylights. Accordingly the illumination is softer, less intense, and diffused so as to reduce the shadows throughout. The public will be admitted to these galleries this evening (Saturday) for the first time, and so on, on alternate weekday evenings, from 8 to 10 on Mondays, Wednesdays, and Fridays to the Library, Ethnographical, Glass, Porcelain, Prints, Asiatic, and Medieval Collections; and on Tuesdays, Thursdays, and Saturdays to the sculpture and other antiquities.

The Society of Lady Artists will hold its thirty-fifth exhibition of works of art, as hitherto, in the Drawing-Room Gallery at the Egyptian Hall. Paintings and etchings are to be sent in on March 4th and 5th; sculpture, March 11th.

The twenty-ninth annual exhibition of the Glasgow Institute of the Fine Arts will be opened to the public from Tuesday next, the 4th inst., and closed on the 28th of April.

AMONG recent additions to the Department of Greek and Roman Antiquities in the British Museum is a perfectly preserved seal of sard, a scaraboid mounted as a ring in a somewhat less ancient, but still very rare hoop of silver. It was found in Cyprus, and dates from the early part of the fourth century B.C. It is a whole-length standing figure of Athena turned in profile to our left. She is armed with a lance of about her own height, and rests her left hand upon her shield, which bears no cognizance. On her head is the usual helmet with the high and flowing crest; on her breast is a lorica set with what look like large studs (but may stand for the snakes), not covered with scales, as is frequent. At Athena's side her serpent, thrusting forth its tongue, rears itself in an S form. The proportions are characteristic, and the technical shortcomings are of no great importance. The special significance of this relic exists in the fact that in her right hand the goddess holds the stern ornament of a ship, the function of which seems to us to have been that of keeping the vessel's head to the wind when, during a gale, she was riding at anchor; without something of this kind, aided probably by the corresponding prow ornament (*acrostolion*), a trireme must have had a bad time of it in rough weather, and the rowers have been continuously at the oars to prevent her drifting into the trough of the sea. Mr. Murray suggests that the seal probably indicates a naval victory.

MR. DUNTHORNE will shortly publish a mezzotint engraving by Mr. F. Short after Mr. Watts's fine picture 'Diana and Endymion.'

The proposed destruction of the chancel of

Chapel-en-le-Frith Church continues to excite opposition. The vicar, the Rev. S. H. Pink, originally consulted the Derbyshire Archaeological and Natural History Society, but is now going in the teeth of the advice given by the architect recommended by the council. The following communication was sent to the vicar from a special meeting of the council last week:—

"Our council has heard with the deepest regret of the proposed demolition of the chancel of the church at Chapel-en-le-Frith. This chancel, in the opinion of the most competent judges, is undeniably of great age and interest, and to pull it down is a course most strongly to be deprecated, if there is a possibility of retaining it as it is. We understand that a scheme has been proposed to you by which the chancel can be preserved intact and yet made perfectly safe and in good repair. In the name of our society we hope you will permit us to urge you most strongly to reconsider the decision which, we are informed, has been arrived at, and to determine carefully to preserve from destruction this interesting and valuable relic of the past."

JOHN BACON, the sculptor and R.A., author of many good works, such as the statue of the Thames in the quadrangle of Somerset House, Howard and Johnson in St. Paul's, Mrs. Draper at Bristol, and various examples in the colonies, was buried in 1799 at Whitefield's Chapel in Tottenham Court Road, a structure which has come to grief. What is going to be done with his tomb?

The annual meeting of the Cambrian Archaeological Association will take place next August at Holywell in Flintshire, under the presidency of Lord Mostyn. Mr. Gladstone has recently become a member of the Association.

ON Tuesday, the 17th inst., Messrs. Boussod, Valadon & Co. will open at the Goupil Gallery an exhibition comprising about thirty of the works of C. F. Daubigny, a fine landscape painter who is more talked about than known in this country. The private view is appointed for the 15th inst.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 27th ult. the following: T. Rowlandson, 'Tattersall's Horse Repository in 1800,' water-colour drawing, 17l. Twenty-six Etchings by J. M. Whistler, 50l. 'Mont St. Michel,' engraving by A. H. Haig, 22l.; and 'L'Angelus,' engraving after J. F. Millet, by C. Waltner, 33l.

THE outcome of the great artistic quarrel in Paris is likely to be memorable. A new Société Nationale des Beaux-Arts has been formed, comprehending artists of all kinds, who will, on the 15th of May next, open an exhibition in the Palais des Beaux-Arts on the Champ de Mars. It is expected that the end of this dispute will be the liberation of French artists from the sometimes vexatious patronage of the State, which, while it houses works of art in the Palais de l'Industrie, exacts a handsome rent in the form of free admissions to the exhibitions. If the end be the establishment of a selecting committee, determined to exclude from its Salons those acres of unmitigated trash which have degraded the great gathering in the Champs Elysées, it will be well for French art. In that case the fine masters whose abstinence from the Salons we have so often lamented will, we hope, return to their places and enable the world to see what French art really is. This will require the creation of an independent and self-reliant society, formed by the leading members of both the societies, and having a gallery of their own. Of the pecuniary success of such a gallery there cannot be a moment's doubt.

M. PROTAS, the well-known battle painter, is dead. He was originally in the Post Office; he went to the Crimea under the auspices of General Bosquet, and in 1859 to Italy.

MR. HENRY BLACKBURN writes:—

"Excepting that the columns of the *Athenæum* are referred to for a record of facts, I should not trouble you with a reply to Mr. Pennell's letter. 'L'Autographe au Salon,' the work he apparently

refers to, was issued in Paris in 1864, and for two or three years after. It was oblong quarto in form, and contained lithographed reproductions of sketches by various artists exhibiting in the Salon; a charming souvenir of the exhibitions, with facsimiles of sketches and notes by Rousseau, Corot, Daubigny, Millet, Cabanel, Gérôme, Meissonier, and other artists of the day. Several instances of sale catalogues, *éditions de luxe*, with sketches or indications of pictures, are known to connoisseurs, both in this country and on the Continent, and even in Japan. But if any good purpose were to be served by tracing a similarity to *Academy Notes* in any previous book, Mr. Pennell should rather have quoted a little handbook to the National Gallery by Sir Henry Cole (Felix Summerly) with woodcut illustrations by J. Linnell, published many years ago by George Bell & Sons, London. It is much to be regretted that any random assertions should be made in Mr. Pennell's beautiful book on 'Pen Drawing.' His error in his note in last week's *Athenæum* is excusable, as he could scarcely have been on the scene when the pioneers of the new methods of reproducing pen drawings, in relief to print with type, were experimenting in London, Paris, and New York, and laying the foundation of a system of illustration which has since spread over the world. As a 'last word' on this subject, let me point out that even in Paris opinions seem to differ considerably as to the origin of illustrated catalogues of picture exhibitions, for a M. Dumas, who commenced the Salon Catalogue in 1879, calls it in his preface *mon idée*."

MUSIC

THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts. Sir Charles Halle's Concerts.

WHILE hoping for the establishment of Mr. Henschel's Symphony Concerts on a sure foundation, we have never hesitated to point out the shortcomings which from time to time have characterized his efforts as a conductor. To do so is a positive duty, as it is becoming increasingly manifest that the public will no longer give its support to any musical undertakings save those in which superlative excellence is attained. There has been an amazing increase in the study and practice of orchestral music in London during the past few years among amateurs, who formerly if they wished to enjoy a symphony were compelled to attend a public concert. Large, fully equipped societies and musical clubs have sprung up in all directions, and these must necessarily draw away an ever-increasing portion of the public from performances in St. James's Hall, excepting those in which merit of an exceptional character is apparent. These will probably meet with more and more support, while the chances of success for mediocrity are yearly becoming more remote. The present is a suitable opportunity for reflections of this nature, for Mr. Henschel's concert on Thursday last week was one of the most successful he has yet given. Objection must be taken to certain points of detail—such, for example, as the hurried close in the Overture to 'Tannhäuser,' which deprived what should be a dignified climax of much of its proper effect. But for crispness, precision, and general intelligence the rendering of this, as of the Prelude to the third act of 'Die Meistersinger,' the Overture to 'Ruy Blas,' Schubert's Unfinished Symphony, and Grieg's 'Peer Gynt' Suite, left little to be desired. Concerning Mr. Ferdinand Praeger's Symphonic Poem in F we have little to add to what was said when the work was performed at the Crystal Palace on November 27th, 1886. It was then called a Fantasia; but the change of title is immaterial. The composer has urged that a symphonic work should be an organic

whole, yet he has only given us a fortuitous concourse of atoms. True, one theme permeates the score from beginning to end; but the details are confused, and after the second section incoherent. The pessimistic "programme" adopted by the composer is, of course, the reason of the generally unsatisfactory impression left by the work, but this does not furnish him with an excuse. There are subjects which are not suited for musical treatment, and if a composer selects one of these he has only himself to blame if the result is an artistic failure.

When the Berlioz fever raged some eight or nine years ago the whole of the French master's works, with the exception of his operas, were presented in turn to the public, but his 'Faust' alone succeeded in making an enduring impression. The 'Roméo et Juliette' has not been heard in its entirety in London since 1881, and the last performance in England, if our memory serves rightly, was at the Bristol Festival in 1888. Sir Charles Halle takes a warm interest in the music of Berlioz; but he can scarcely have expected that the instrumental portion of the work just named would constitute a strong attraction for the public at his third concert on Friday last week. The 'Roméo et Juliette' has been so fully dealt with on former occasions that it would be superfluous to criticize or describe the movement illustrating the feast of the Capulets, the Scène d'Amour, or the Queen Mab *scherso*, and we shall only record a splendid performance by the well-trained Manchester orchestra. In the first part of the programme Madame Néruda gave a perfect rendering of Spohr's Violin Concerto, No. 8 (*scena cantante*); and the remaining items were Weber's 'Buryanthe' Overture, Grieg's 'Spring' melody for strings, and the daintily scored intermezzo from Svendsen's Symphony in B flat, No. 2.

Musical Gossip.

THERE is a good deal of interest in the announcements of the Philharmonic Society for the forthcoming season, though we think too much prominence is given to foreign composers. Dvorák will conduct a new symphony, Moezowski a new orchestral suite, M. Benoit a selection from his 'Charlotte Corday,' Signor Mancinelli his suite 'Scene Veneziane,' M. Widor a new 'Fantaisie' for piano and orchestra, Sir Arthur Sullivan his Overture to 'Macbeth,' and Dr. Mackenzie his 'Pibroch' Suite. English music will be further represented by a new orchestral work by Mr. Frederic Cliffe; and among the novelties are Gade's overture 'Nordische Sennfahrt,' and a suite by Grétry. The solo performers already engaged include M. Sapellnikoff, Signor Buonamici, Mr. Borwick (a pupil of Madame Schumann), M. Ysaÿe, and Herr Ondricek. Mr. F. H. Cowen remains the general conductor of the Society. The dates of the concerts are March 13th and 27th, April 24th, May 8th and 22nd, and June 5th and 28th.

FOLLOWING the example of Leeds, Handel's 'Messiah' will not be included in the scheme of the Norwich Festival, which will be held on October 14th, 15th, 16th, and 17th next. The arrangements are as follows:—Tuesday evening, 'Judas Maccabæus.' Wednesday morning, a new cantata by Dr. Hubert Parry, to which a title has not yet been given, and Rossini's 'Stabat Mater'; evening, a miscellaneous concert, including a symphony. Thursday morning, 'The Martyr of Antioch' and 'The Last Judgment'; evening, Mr. Hamish MacCunn's new

cantata 'Queen Hynde of Caledon,' &c. Friday morning, 'Elijah'; and evening, the second act of Wagner's 'Flying Dutchman,' &c. This scheme is unquestionably superior to that of the last festival, and we hope that the committee will exercise a larger amount of discretion in the selection of the chorus, and also maintain a reasonable amount of supervision over the rehearsals. It was obvious at the festival of 1887 that the works had not been fully prepared, and as this is a matter easy of rectification it should be looked to before it is too late.

SCHUBERT'S Octet was repeated at last Saturday's Popular Concert, and Rubinstein's Sonata in D, for piano and violoncello, Op. 18, was also in the programme. Mlle. Janotha appeared in place of Madame Haas as the pianist, and Miss Florence Hoskins was the vocalist.

ON Monday Herr Stavenhagen made his second appearance, and gave his singularly delicate and fanciful interpretation of Schumann's 'Papillons,' Op. 2, to which we have already called attention. It is difficult to say, however, why two numbers should have been omitted and the minuet from Schubert's Sonata in C substituted. Herr Stavenhagen has all the attributes of a really great pianist, but he must guard against eccentricities. The rest of Monday's programme consisted of Schumann's Quartet in A minor, Op. 41, No. 1, and Beethoven's Septet. Miss Marguerite Hall was acceptable in songs by Schubert, Henschel, and Brahms.

THE Queen and the Princess of Wales have consented to allow their names to appear as patronesses of the concert kindly undertaken by Mlle. Janotha in aid of the fund now being raised for the benefit of Madame Arabella Goddard. The performance, which will take place at St. James's Hall on March 11th, will include Beethoven's Triple Concerto, to be played by Mlle. Janotha, Herr Joachim, and Signor Piatti; and among those who will take part are Mrs. Mary Davies, Mr. and Mrs. Henschel, Mr. Lloyd, Mr. Sims Reeves, and the Royal Amateur Orchestral Society.

THE Clapham Philharmonic Concert on Thursday last week consisted of a recital of pianoforte and violoncello music by Mr. Tobias Matthay and Mr. W. C. Whitehouse. The principal items in the programme were Grieg's Sonata in A minor, Op. 36, and Rubinstein's in D, Op. 18.

CONCERTS in commemoration of the birthday of Robert Burns were given by Mr. Ambrose Austin in St. James's Hall and by Mr. William Carter in the Albert Hall on Saturday last.

WALLACE's best opera, 'Lurline,' was revived on an elaborate scale by the Carl Rosa Opera Company at Liverpool on Wednesday last week. The principal characters are impersonated by Madame Georgina Burns, Mr. Barton McGuckin, and Mr. Leslie Crotty. The performance is as highly praised as that of Gounod's 'Roméo et Juliette' the week previously.

THE programme of Sir Charles Halle's Manchester concert on Thursday contained Schumann's Symphony in B flat, No. 1; a Scherzo in D minor, by Lalo, for the first time; and the overtures to 'King Stephen' and 'Jean de Paris.' The vocalist was Madame A. de Swiatlowsky, a contralto from the Imperial Opera at Moscow.

A DETERMINED effort is being made in Bristol to revive the Monday Popular Concerts, which were carried on for several years by Mr. Riseley at a serious personal loss. Last week the Mayor presided at an influential meeting, and it was resolved to form a guarantee fund and to give six concerts at once and twelve next season. We wish the undertaking the success it will surely deserve, for Mr. Riseley will again be the conductor.

THE notices we have received from New York relative to the production of Gilbert and Sullivan's new opera 'The Gondoliers' are, on

the whole, exceedingly unfavourable. The company sent out by Mr. D'Oyley Carte is universally condemned as below the standard required in a high-class American theatre, and, with the exception of the quartet "In a contemplative fashion," the music is generally regarded as trivial. The tone of the criticism is, for the most part, highly intelligent, but the work is regarded from too high a standpoint. The Gilbert and Sullivan operas are infinitely superior in artistic qualities to *opéra-bouffe*, but they should not be judged as examples of the highest form of lyric drama.

HERR HANS VON BÜLOW has just celebrated his sixtieth birthday by conducting a concert at Hamburg. As a memento of the occasion Brahms presented him with the original score of his Symphony in F, No. 3, and a sum of 500l. was subscribed, which the gifted musician desired should be handed over to local charities.

ALTHOUGH the French press rarely mentions the name of Wagner except in terms of reproach, it is evident from the programmes of the principal concerts in Paris that his music has become as attractive to the public as it is in London. Last Sunday, for example, M. Colonne's programme contained the Prayer from 'Rienzi' and the Siegfried Idyl; and that of M. Lamoureux the Overture to 'Rienzi,' the Prelude to 'Lohengrin,' the Siegfried Idyl, and the Funeral March from 'Götterdämmerung.'

HANDEL'S 'Ode on St. Cecilia's Day' was performed at the Paris Conservatoire concert last Sunday, with Madame Melba and M. Engel as the soloists.

THE total receipts of twenty-one performances by Messrs. Abbey and Gran's opera company with Madame Patti at the new Auditorium in Chicago amounted to more than 46,000l. It must be remembered, however, that the building holds eight thousand persons.

THE Dutch journals mention the first performance at Rotterdam of an unpublished opera entitled 'Norma,' by a composer named Rijken. The libretto follows the lines of Bellini's work, and the music is warmly praised, the composer's temerity being justified by the excellence of his score.

THE Milan *Gazzetta Musicale* denies in pointed terms that 'Die Meistersinger' is such a fiasco as the anti-Wagnerian journals assert, and ridicules the assertion that Verdi's 'Ballo in Maschera' was substituted for it. The facts were simply that on one occasion 'Simon Boccanegra' could not be played, and 'Un Ballo' was performed in its place.

CONCERTS, &c., NEXT WEEK.

- MON. Highbury Philharmonic Society, 'The Dream of Jubal,' &c., 8 Highbury Athenæum.
- Popular Concert, 8.30, St. James's Hall.
- WED. London Balled Concert, 8, St. James's Hall.
- THURS. London Symphony Concert, 8, St. James's Hall.
- FRI. Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.
- Sir Charles Hallé's Concert, 8.30, St. James's Hall.
- SAT. — Popular Concert, 8, St. James's Hall.
- Crystal Palace Concert, 3.
- Royal Amateur Orchestral Society's Concert, 8, St. James's Hall.
- Popular Musical Union, 'The Creation,' 8, the People's Palace.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. BENSON.—F. R. BENSON'S SHAKESPEARIAN COMPANY EVERY EVENING at 8 (Thursdays and Fridays excepted), in Shakespeare's Fairy Comedy, with the Mendelssohn incidental Music, 'A MIDSUMMER NIGHT'S DREAM.' No Fees.—MATINEES of 'A MIDSUMMER NIGHT'S DREAM' every SATURDAY and WEDNESDAY till further notice. Doors open at 2; Commence 2.30.—EVERY THURSDAY and FRIDAY EVENINGS at 8 till further notice SHAKESPEARE'S COMEDY 'THE TAMING OF THE SHREW.'—GLOBE THEATRE.

History of the American Theatre before the Revolution.—History of the American Theatre during the Revolution and After. By George O. Seilhamer. (Philadelphia, Globe Printing House.)

In this country very moderate interest is felt in the history of the American stage. Americans themselves cannot find stimulating

the records of a stage that at the outset was necessarily provincial, and a drama that has even now no strong national characteristic. Everything from the first fought against the theatres in America. At the establishment of the theatrical companies in the United States the entire English population was not in excess of one million, and this was spread over an immense area. In the few centres of civilized existence the antagonism to theatrical amusements had an intensity such as since the Restoration has been unknown in this country. Buildings suitable to dramatic entertainments were hard to find, and the costly necessity of erecting a theatre together with the corresponding difficulty of obtaining a licence not seldom confronted the travelling manager when he entered a new town. Newspapers took little cognizance of the stage, what is called dramatic criticism was unknown, and the social status of the actor appears to have been immeasurably lower in America than in the mother country.

As regards the drama, meanwhile, the case is worse. Previous to the Revolution, which brought with it a suspension of histrionic performances, nothing approximate to a drama exists. For this circumstance alone are to blame. While, however, the development of revolutionary ideas in France can be read by the light of dramatic literature, scarcely a sign of discontent is traceable in America. The country had, in fact, no theatrical literature.

Uninteresting as it enforcedly is, the American stage has arrested a fair amount of attention. William Dunlap, a prolific dramatist, a poor artist, and an unsuccessful manager, published in his old age a 'History of the American Stage,' which for nearly half a century remained the only authority. Slovenliness and inaccuracy distinguish this as most other stage compilations. It is, however, not without interest. In late years critical attention has been bestowed on the subject, and works of serious purpose and genuine value have seen the light. Among recently published works of importance Ireland's 'Records of the New York Stage' occupies a foremost position. Now, however, Mr. Seilhamer seems disposed to give a full history of the rise and progress of dramatic entertainments in America. Should the work be completed on the scale on which it is begun, America will be able to boast a history such as we fancy no European country can claim.

That the matter is not more attractive is no fault of the historian. At the outset the stage was English, and such it was bound to remain. Beside the records of Bath, York, Bristol, or Norwich, those of Philadelphia, New York, and Williamsburg are colourless. The English counties constituted in the last century a nursing ground for actors who found their way to London, and whose names now shine in the front of stage chronicle. No such opportunity was afforded the colonial actors, whose reputation succeeding writers have fanned into a faint imitation of celebrity. A regularly organized company played in New York in 1732. Whether it consisted of professionals or amateurs is unknown. The same doubt prevails as to succeeding companies, concerning whom next to nothing is preserved. On March 5th, 1750, Thomas

Kean, of Murray and Kean's company, played in New York Richard III., the repertory of the company including 'The Beggar's Opera,' 'The Beaux' Stratagem,' 'The Busybody,' 'The Spanish Friar,' 'Love for Love,' and various comedies or farces of Dryden, Farquhar, Cibber, Centlivre, Fielding, and other writers. William Hallam—to whom Mr. Seilhamer grudges the title of "the father of the American stage," bestowed on him by Dunlap—was the first "backer" who sent a company to travel in America. From this time forward the name Hallam is, during the period with which Mr. Seilhamer's two volumes deal, of frequent occurrence in American annals. Other names become more or less conspicuous. There is a family of Storers who attain some position. A Mr. Abington, a dancer, is said to be "not impossible the man who afterward gave his name to the celebrated Mrs. Abington." Strong effort is made to prove that a Mr. Palmer, who appeared in Philadelphia as Romeo, was the famous John Palmer, the original Joseph Surface. A gleam of welcome light is given when in Mrs. Harman, who died May 27th, 1773, was a good actress in comedy, and played also some parts in tragedy, we find the granddaughter of Colley Cibber, the daughter of the famous Charlotte Clarke. Miss Chear, a clever actress, who played the lead in both tragedy and comedy, is said to have married in Maryland Lord Rosehill, the son and heir of the sixth Earl of Northesk. Supposing this to be correct, it adds one more instance, not generally known in England, of titled actresses. Lord Rosehill did not live to succeed to the earldom.

In order to preserve any specially American atmosphere, Mr. Seilhamer has, besides supplying prologues and epilogues, which have at times some local colour, to give headings such as "The First American Comedy accepted for Production," "The First American Comedy ever Produced," and so forth. Some attention is also bestowed upon the theatres gradually erected in different parts of America. The highest point of interest is reached, however, in the description of the keen antagonism always produced in Philadelphia by the appearance of the actors. In Boston the citizens were unalterably opposed to theatrical entertainments; and the first experience the Bostonians had of these was when, in 1775, during the Rebellion, the garrison, much to the disgust of sober citizens, gave frequent representations of plays. In other places the devices practised by the minor London houses, especially the Haymarket under Foote, to avoid the prosecution of the Patent Houses, are seen. In Providence, by a convenient euphemism, the theatre erected by Douglass is described as the School-house; and in Newport 'The Fair Penitent' and 'Damon and Phillida' are sandwiched between the parts of a concert, and are given "gratis." Very curious indeed is a Newport playbill, in which 'Othello' is described as a "Series of Moral Dialogues in Five Parts, Depicting the Evil Effects of Jealousy and other Bad Passions, and Proving that Happiness can only Spring from the Pursuit of Virtue." In this wonderful production the characters are announced after the following fashion:

"Mr. Hallam will delineate a young and thoughtless officer who is traduced by Mr. Allyn,

and, getting drunk, loses his situation and his general's esteem. All young men, whatsoever, take example from Cassio.

The ill effects of drinking would you see?
Be warned and keep from evil company."

New York newspapers inserted letters against the stage, charging for their insertion as advertisements.

As one explanation of the unpopularity, amounting almost to odium, which attached to actors, it must be advanced that "being English they were looked upon as sympathizing with British aggression." So early as 1764 this feeling took offensive shape in wrecking the theatre in Chapel Street, which Douglass had built in 1761.

Mr. Seilhamer's books repay perusal. His system is satisfactory, and he brings within easy reach much information. It is to be hoped that he will continue his labours. The date in his first volume is easily understood. The second volume ends in 1792, when, according to our author's assumption, begins a new era, that in which English actors who had distinguished themselves on the English boards went to America. Of this period also we shall be glad of an account that will pleasantly supplement English records. Mr. Seilhamer has had many difficulties against which to contend, and his work displays much research. His two volumes are handsomely printed with wide margins. It is to be wished he would turn these to account, and give us the year on every page. It would be a great comfort as regards reference.

THE WEEK.

CRITERION.—Revival of 'Cyril's Success,' a Comedy in Five Acts. By Henry J. Byron.

IF not dead, Byron's comedies are moribund. The best and most effective of them all, that on which Byron elected to take his stand and challenge criticism, has been revived and will not serve. A brilliantly clever man, he supplied the stage with an unending succession of plays, none of which wholly failed or wholly succeeded. His method in art was hopelessly wrong; but he was incapable of a better. The success of 'Caste,' by his old friend and associate Robertson, stung him to strenuous effort, the result being 'Cyril's Success,' his masterpiece, if the word can be used in connexion with his work. In this there are some traces of direct imitation of his model, a rare thing in Byron, who, whatever his shortcomings, was no plagiarist. The scene in the last act in which Major Treherne, who is believed dead, comes back, and, entering an attic, interrupts in their task of eating those who take him for a ghost, has a very strong resemblance to a well-remembered scene in the last act of 'Caste.' It is, however, as much weaker in construction as it is in pathos. While fresher and less extravagant than other plays of Byron, 'Cyril's Success' has the radical defects of his dramatic work, and, though Byron took with it as much pains as he was capable of bestowing, conveys the idea of being scamped.

As was justly remarked on the night of its revival, its very basis is wrong, an idea appertaining only to farcical comedy being used to support a play of serious interest. A wife tormented by baseless jealousy finds on the floor a tender letter addressed by a

woman to a man. She assumes it is intended for her husband, and forthwith quits his house. An action so idiotic as this may furnish a conceivable basis for farce, but for nothing more serious. The characters are well sketched, but are untrue to themselves. Sorrow is, of course, a divine, albeit a stern teacher, but it does not immediately revolutionize every character whose education it begins. A man such as Major Treherne is not won to penitence and to nobility of life by a pistol-wound which shatters an arm, nor does an old bear such as Matther Pincher develop into a lamb because his publishers fail, or something of the kind, and he is out of work. The best thing in the play is its dialogue; yet here even it can be seen how the joke is led up to, and how, to find means for its introduction, probability is violated and a stop is put to the action of the play. The work, in short, throughout is clever but insincere. At the time of its production Byron all but persuaded the world that it was a good play. When now revived at the Criterion, however, whatever glamour once invested it has disappeared. It is true that the interpretation was indifferent. Mr. Leonard Boyne was strong in one or two scenes as the hero, but his acting was ill graduated. Miss Olga Brandon extracted from Mrs. Cuthbert more charm than pathos, and the grumpiness of Matthew Pincher was scarcely conveyed by Mr. David James. Recent experiences in serious comedy inspire an increasing desire to see the Criterion company in the more effervescent style of piece in which it used to be seen.

Dramatic Gossip.

A DISAPPOINTMENT awaited those who flocked on Tuesday to the St. James's Theatre to see 'As You Like It.' A notice appeared on the doors that Mrs. Langtry was unwell and no performance would take place.

The last weeks of 'La Tosca' have been reached. The piece can scarcely be said to be failing in attraction, but the expenses of production, which are double the average, prohibit its performance except to overflowing audiences.

The revival at the Globe of 'The Taming of the Shrew' was interesting as spectacle. The acting, however, was amateurish and boisterous. 'DEARER THAN LIFE' is the latest of Mr. Toole's revivals in connexion with his farewell representations.

A DUTCH version of 'The Middleman' of Mr. Henry A. Jones has been produced with success at the Municipal Theatre, Amsterdam, with Heer Bouwmeester in the part of Cyrus Blenkarn, first played by Mr. Willard.

A FOUR-ACT drama by Mr. Sydney Grundy will be one of the next novelties at the Haymarket Theatre.

GOETHE'S 'Egmont,' translated by Adolph Aderer, is to be played for twelve nights at the Odéon Theatre in Paris. It has never hitherto been performed in France, and is to be given without abbreviation, and with Beethoven's music.

THE Grillparzer-Gesellschaft, to the foundation of which we recently alluded, was formally instituted on January 22nd at Vienna, when Hofrath Zimmermann delivered a spirited address on Grillparzer as a dramatist. The distinguished critic expressed the opinion that the recognition of Austro-German literature in Germany proper was due to the author of 'Sappho.'

TO CORRESPONDENTS.—J. F. H.—M. C. R.—J. E. R.—received.

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LITERATURE

A Historical Sketch of the Conflicts between Jesuits and Seculars in the Reign of Queen Elizabeth. With a Reprint of Christopher Bagshaw's 'True Relation of the Faction begun at Wisbech' and Illustrative Documents. By Thomas Graves Law, Librarian, Signet Library. (Nutt.)

WHATEVER Mr. Law undertakes he carries through in so exhaustive a manner that his readers cannot fail to learn a great deal from him, whatever may be their prejudices or their assumptions at starting. This volume is certainly a valuable monograph on a hitherto neglected chapter of English history, and one which, in so far as it has been studied at all, has been treated with a strange timidity, partisans on one side or the other finding so much they would fain hide that they have preferred keeping silence to speaking out. Mr. Law's introduction is, in effect, an attempt to tell the story of a conflict which went on during more than thirty years between two parties in England of whose very existence many fairly educated Englishmen have never heard, or if they have heard of them, they have heard and little more. Yet it is a fact that during at least the last thirty years of Queen Elizabeth's reign there were among the Roman Catholics in this country two parties whose differences were continually growing more and more pronounced, whose antagonism became ever more fierce and bitter, and whose reconciliation has, up to the present time, been little more than a *gratia male sarta*, the old soreness still existing, and the old scars still betraying the irritation that is apt to be felt below the surface.

During the last twenty years or so there have been almost more than enough of revelations from the Jesuits and their advocates. Father Morris, by his attractive style and the judicious selection of narratives which contained quite a fund of romantic incident, has succeeded to a great extent in casting a glamour upon the stubborn and cruelly used recusants, male and female, who were more or less under the influence of the fathers of the Society of Jesus. Mr. Foley by his extraordinary industry and perseverance has collected an immense mass of information about the personal history of the English Jesuits, and in many cases about the gentry who supported them

and made great sacrifices in so doing. But as to the far larger number of conscientious and not a whit less devoted adherents of the old ritual and the old form of faith, who loved the Mass and hated the Prayer Book, clung to the old priests and flouted the new parsons, but neither knew nor cared what the Jesuit fathers were aiming at, and took the side against them when they began to understand some part of their plan of campaign, no one has told much, and it was full time that some one should throw light on the subject.

For the first twelve years of Elizabeth's reign "the history of the Roman Catholic Church in England," says Mr. Law, "is a blank. Never had a church so completely gone down before the first blow of opposition." Nevertheless, there were malcontents among the conforming clergy, and how much secret celebration there may have been according to the old ritual, side by side with the outward conformity, we shall never know. Moreover, there were hundreds of priests who never conformed at all, and who were the centres of disaffection and discontent, scattered all over the face of the land.

Not fewer than four hundred of them were to be found in England when the queen was excommunicated and sentenced to deposition by Pope Pius V. in 1570. The Bull was perfectly harmless to the queen; but its effect upon the English Catholics was eminently disastrous. It must soon have been felt to be an immense mistake, although the adherents of the Pope could never be brought to confess that it was one. Be it as it may, from this year the Catholics began to lose heart, and the English priests began to lose ground. It was clear that something must be done; and Dr. Allen in 1574 determined to found his famous College at Douai. It started well. Allen's reputation and his attractive manners, his earnestness and personal influence, drew round him a staff of teachers who would have graced any Oxford common room. His enthusiasm was contagious; in ten years he had sent at least a hundred secular priests into England, though as a rule they were not eminent for learning or ability, and few of them belonged to the gentry. Fierce Protestants grumbled; spies and informers did their work, and claimed their rewards; but the laws, which were pitiless and cruel enough to have deterred any but the most furious fanatics, were hardly put in force except here and there, and the secular priests, young and old, were evidently making little or no way. Meanwhile the college had been driven out from Douai (March, 1578), and had taken refuge at Rheims, where the Guises contributed liberally to its support. But why should not the best of the students be provided for at Rome? Gregory XIII. was Pope by this time; an old foundation was utilized, and the ancient hostel which Ina, the King of the West Saxons, was said to have founded and endowed as far back as 721, and which, after going through various changes of fortune, had dwindled almost to nothing—though some of its endowments still remained—was revived, or transformed, or reorganized, the Pope adding largely to its resources; and this ancient foundation was turned into an English College, supplementary to that which, under Cardinal Allen, had done such

good work elsewhere. From the first the Roman College was no house of peace. The inmates lived in a chronic state of rebellion and feud. In eighteen years there were no fewer than eight rectors. The cause of quarrel was that the Jesuits, with Father Parsons as their scourge—for he was never loved, never honoured, and never raised to the highest rank among them—the Jesuits were for ever trying to get the whole direction of the college into their hands, and to force upon the students the acceptance of the Jesuit programme.

Then came the famous Jesuit mission to England in 1580. Campion perished on the scaffold. Parsons slipped away to live the life of a stormy petrel for another thirty years. The Jesuit mission of 1580 was a second blunder, and in its effects upon the luckless secular priests in England incomparably more disastrous than the other blunder of the excommunication. Perhaps from this time, too, Allen commenced throwing his influence on the Jesuit side. His college, at any rate, began to suffer. Some of the first fervour had begun to cool down among the students. Allen himself was often absent, his coadjutors had no longer the original solidarity, and the tidings that came from the Roman College were not likely to be without their effect upon the young men at Rheims.

A third enormous blunder was the dispatch of the Spanish Armada in 1588. In England the annihilation of the invading fleet was a terrible blow to the Catholics. It was in vain for them now to shut their eyes to the fact that henceforth the issue was a plain one. It was a question between formularies and patriotism—formularies, not religion; creeds, not convictions—patriotism, not mere declarations of allegiance—the claims which fatherland put forth upon men's hearts, or the claims which Rome persisted in urging upon their obedience. The next year after the Armada, Parsons, the man who "learned no lesson and who lost no hope," was in Spain at King Philip's right hand, building new seminaries—there should be no doubt about their object this time—building as if he had been a modern Endowed School Commissioner who believed in the supreme power of bricks and mortar to attract a host of gifted youths passionately enamoured of the new propagandism.

All this was going on outside England across the sea. But what was going on at home? When news came in 1579 that there was preparing a new and strange invasion of England, and that the Jesuits were coming to vanquish the hearts and consciences of Englishmen by weapons not carnal, but theological—by teaching and preaching and argument—the very novelty of the thing scared even sober men. Was the whole nation to be bewitched?

Cedant arma togæ, concedat laurea linguæ

was proclaimed by the new crusaders. "Then," said the queen's ministers, "we will shut up the dangerous talkers." Eight or ten of them were shut up accordingly in Wisbech Castle that same year. As time went on, others were sent to the same stronghold. Some of them were men of means, some men of learning; all were liberally supplied with funds from outside. They lived only too well, their durance was

by no means dreadful. Gray, the keeper of Wisbech Castle, found them extremely profitable, and was only sad because they were too few. Gray's daughter Ursula loved them far too well; they converted her. About the year 1587 two remarkable men were sent to Wisbech: William Weston was one, Dr. Christopher Bagshaw was the other. Weston was a Jesuit, a man of learning and subtlety, an ascetic, a pietist who could not bear them that were evil, severe to himself and intolerant of laxity in others, passing his days and nights in efforts after rapture and fighting the demons that gibbered at him in his prayers. He was shocked at the worldliness of these "confessors in chains." He would have them mend their ways. The majority laughed at him, a chosen few joined themselves to him. Under his direction they formed themselves into a sort of brotherhood, who here—even here within the prison walls—would live a life of praise and prayer; they separated themselves from the rest. Dr. Bagshaw, on the other hand, was a man of gentle birth and proud of it, more proud of being an Englishman. He had been Fellow of Balliol when Parsons was expelled. The two Balliol men entertained an intense repulsion to each other. Bagshaw was a good hater, and he hated the Jesuits, if only because Parsons was one of them. But he was a very able man, and from all that appears he had lived a blameless life, had made great sacrifices for his religious conviction—an earnest, conscientious man, learned, fearless, and not averse to try a fall with this or that opponent. For some years the pietists went their own way, and none molested them. The probability is that Bagshaw respected Weston's devotion and sincerity, and gave him credit for what was his due. But Cardinal Allen died in 1594, and his death was the signal for new complications, and there were whisperings and rumours and anxious questionings. The old secular priests were dying off, the supply was falling short, the persecution was going on. The love of many had waxed cold. The secular priests cried out, "Give us bishops; we want them, we have no discipline, each man doing that which seemeth right in his own eyes. How can these things go on?"

Another astounding blunder, the blunder of some mysterious infatuation. The Popes would not have bishops in England till England should be "reconciled," repentant and humbled in the dust. At Wisbech in the winter of 1594-5 things came to a crisis. Father Weston received authority to exercise a sort of jurisdiction over eighteen of the imprisoned priests, now forming a majority, and as for the minority, fourteen or fifteen of them, they were to consider themselves somehow in disgrace. The arrangement could not possibly answer; but both sides rushed into print, and there were no more secrets kept. As for the truth, "The truth lies somewhere, if we knew but where." The Protestant public were exceedingly edified. Cecil looked on grimly silent. Was his game ever better played?

The luckless secular priests while all this was going on were in very evil case. Their numbers were clearly diminishing. In 1585 seventy-two of them were shipped off across the Channel and landed who knows where? Many of them came back, but there could

hardly have been four hundred of them to be found in the country now; and yet, even so, this left an average of ten for every county in England—so unequally distributed that there were whole districts in which they swarmed. How could they but be vehemently disturbed by all this Wisbech madness? Nevertheless the Pope would have no bishops, come what might.

Parsons received a sudden inspiration one day. He saw his way to a compromise, and bethought him that there were bishops and archbishops, deacons and archdeacons. Why not priests and archpriests? Nay, there had even been arch-presbyters in the primitive times. Why not now? Let but the Pope lend himself to the plan, and his Holiness might still preserve his consistency, and the seculars might still get the thing they needed, though the name of the thing would be denied them! And then, too, there was something to be gained for his friends the Jesuits, for with Parsons it was the Society of Jesus first and everything else afterwards. And so it came to pass. There was one George Blackwell—he, too, an Oxford man who had thrown up his fellowship at Trinity College and joined the band of scholars and enthusiasts at Douai—a very capable person, and apt—a little too apt—to rule. For his own reasons he had never joined the Jesuits, but his heart was with them—almost all his heart. For years he had been in England, at least once he was in prison; he had lived with his life in his hand; of his firmness and force there could be no doubt. In March, 1598, he received from Rome "the title and authority of an archpriest over all the secular priests in England," with faculties such as, some said, had never been heard of before; but with his credentials came, too, his instructions, commanding him "in all grave affairs to take counsel with the superior of the Jesuits." Who was that "superior"? None other than that Henry Garnet whose name is not unknown—he who was at least seriously suspected of complicity in the Gunpowder Plot, he who was brutally butchered in St. Paul's Churchyard, he of the miraculous straw.

Parsons's crafty device for utilizing the misfortunes of the unhappy secular priests to increase the power and influence of his own order did not and could not answer. It led to new dissensions, and increased the existing rift that had already become too wide. It was the final blunder of a series which were all contributing to bring about the same end. The end was exactly that which Pope and Jesuit and priest and recusant least aimed at and most fervently desired not to bring about—to wit, the absolutely final and irrevocable revolt of England and Englishmen from Rome and Romanism.

The details of the long quarrel which ensued upon the appointment of the Archpriest, the ugly story of the first appeal to Rome and its unscrupulous treatment by Parsons and his supporters, the slanders and the calumnies, the marvellous folly exhibited by such men as Blackwell and many another of his set, the final defeat of Parsons and the Jesuits, and all the ins and outs of that intricate tangle may be read in Mr. Law's volume. It is a melancholy history, and not the less so

because it is full of lessons which optimists will not read with pleasure, and bigots, whatever their proclivities, may find it a little dangerous to point to lest it should go to prove too much.

As we have hinted above, there are calumnies which bear their own refutation upon the surface; there are unsavoury slanders which no sensible man will accept as anything but gross exaggerations at the least. The language employed is brutal and coarse. The spirit shown by both sides is scandalous. If in Mr. Law's introduction there is any fault to find, it is that in trying to be severely impartial he leans rather to the side of credulity than to the reverse, and that he seems almost carried away by the force of passionate ferocity of assertion when it rises to the highest pitch of insensate reviling. One insinuation of this learned writer we cannot let pass without protest. That from mere cowardice poor old Bishop Goldwell shrank from joining Campion and his band in crossing to England we do not believe; but this is not the place to discuss a question of the kind. For the book as a whole, and for the exceeding care with which all available sources have been utilized—especially that invaluable collection only lately unearthed, the Petyt MSS.—students of English history owe Mr. Law a debt of gratitude. The labour of such a task as this need hardly be undertaken, even by the specialist, again. So far as Mr. Law has gone, his work may be considered for all practical purposes to have been done, and done once for all.

Sylvanus Redivivus (the Rev. John Mitford).
With a Short Memoir of his Friend and
Fellow Naturalist, Edward Jesse. By
M. Houstoun. (Sampson Low & Co.)

This volume is rather disappointing. We hoped that it would contain a good deal of information about the Rev. John Mitford, whose pseudonym forms part of the title of Mrs. Houstoun's work. This expectation has not been fully realized, but we learn a few details not generally known about Mr. Mitford's pursuits and occupations in private life, and there is some interesting gossip about his friends Mr. Edward Jesse, the naturalist (Mrs. Houstoun's father), Mr. John Wilson Croker, the poet Rogers, and other well-known contemporaries. It is pleasant also to find a mention of the old "Toy" Club at Hampton Court, a convivial society—famous in its day, but long since broken up—of which the standard pleasures were whist at half-crown points, and marrow puddings. The club met once a month at the Toy tavern (now pulled down) under the presidency of the Duke of Clarence, and among the members were Mr. Jesse, Mr. Croker, and several of the duke's old naval friends. The duke was fond of the club, and took especial delight, Mrs. Houstoun informs us, in the conversation of a certain rough old captain of the merchant service, "before whose after-dinner eulogies those employed by the bo'sun whom Mr. Marryat has immortalized, would have paled their ineffectual fires." Some of the members of the "Toy" Club received much kindness from the Duke of Clarence after he succeeded to the throne, but Mr. Jesse, then Deputy Surveyor of Royal Parks and

Palaces, had been unfortunate enough to offend the prince by objecting to his order for the destruction of some old elm trees on the road between Hampton Court and Kingston. In fact, Mr. Jesse, who in private life was one of the most amiable and kind-hearted of men, appears to have more than once incurred the royal displeasure by the too zealous discharge of his official duties. The First Commissioner of Works, on a report made by Mr. Jesse, stopped some alterations at Windsor Castle undertaken by order of the Prince Consort, and showed the report to the Queen. Shortly afterwards Mr. Jesse received an intimation that it was Her Majesty's desire that he should not again enter the castle. The loss of favour, however, appears to have had no prejudicial effect on the zealous Deputy Surveyor. An enthusiastic naturalist, he found in his favourite pursuit an unfailing source of delight and a consolation in his troubles. His life was a long one, and singularly happy.

A different career in many respects was that of his friend, the Rev. John Mitford, though they had many tastes in common. Brought up at Oriel College, where Copleston was his tutor, Mr. Mitford, after completing his university course, took holy orders, and eventually became associated with the group of literary men of which Mr. Wentworth Dilke, Mr. Croker, Mr. Thoms, and afterwards the Rev. Whitwell Elwin, who happily still survives, were the leading members. One of the special objects of their research was eighteenth century literature, and the result of their labours can only be properly appreciated by those who have worked in the same fields. Mr. Mitford's method was slow, as he mentions himself in a letter to Mr. Dyce, but he was persevering and industrious, and got through a large amount of work. For some years he was editor of the *Gentleman's Magazine*, and he brought out many of the English poets and several volumes of Mason's correspondence. His best-known production is probably his edition of Milton with life and notes, which, though carelessly printed, is of considerable value to students. As an editor Mr. Mitford, like too many of his contemporaries, was terribly inaccurate, though his knowledge was varied and extensive. He was a classical scholar, and well acquainted with French, German, and Italian. Above all things he was a man of letters, somewhat, perhaps, in the school of the elder D'Israeli, and with that higher interest in literature which enables a student to love knowledge for its own sake without hope of fame or reward. In those days books of reference were less numerous and accessible than at present, and much of Mr. Mitford's information was obtained at first hand. Seventeen of his commonplace books, full of curious notes, written in his minute but extremely beautiful handwriting, are now in the British Museum.

In private life Mitford had many attached friends. "There were few persons," wrote Mr. Dyce, "whom Rogers used to welcome more heartily in St. James's Place than John Mitford; and for my part I must always remember him as the familiar friend whose intimacy with me (which commenced when I might still be reckoned young) materially gladdened my life during many a

year, our tastes and pursuits being exactly similar."

Mitford had other occupations besides his literary work. He was fond of art; he was a skilful ornithologist and an enthusiastic cricketer. He was a steady frequenter of the second-hand bookshops, and one or two of the old booksellers still remember him, and tell curious stories of the unclerical vigour of his language; but these occasional fits of irritability were soon over. He was fond of his library, and most of his books contained annotations in his neat writing. We cannot refrain from relating an amusing trait of weakness in Mr. Mitford's character as a bibliophile. He had "that last infirmity" of book collectors, the pride of exclusive possession. We have often heard one of his friends tell the story of a certain Pope pamphlet of which Mr. Mitford had the only known copy of the first edition. At length another copy came into the market, and strenuous efforts were made by several of Mr. Mitford's friends to secure the prize; but they were too late. The pamphlet had already been disposed of, and it was afterwards ascertained that Mr. Mitford himself was the purchaser; and to the indignation of his brother collectors, he refused to part with it. But if he was a jealous book-hunter he made a good use of his acquisitions, and was liberal in imparting the knowledge which they contained. Mr. Mitford's last illness was a painful one. He was suddenly struck down by paralysis, and his mind was before long seriously affected. He died in April, 1859, in his seventy-ninth year.

Mrs. Houston's work contains much that is interesting; but she has not been careful enough in correcting printers' errors, and there are a few passages which require explanation. We read in a note of a portrait by Reynolds of Lady Morris, which "was bought a few years ago by Mr. Beaumont, M.P., for the large sum of 50,050l." There was a picture by Sir Joshua, of which the subject was described as Mrs. Morris, bought by Mr. Beaumont in 1873 at Christie's rooms for 3,622l. 10s.; but perhaps Mrs. Houston refers to another transaction.

There is one statement in this volume against which we must enter a decided protest. Mention is made of Dr. Ford, for many years vicar (not rector, as here described) of Melton Mowbray, and Mrs. Houston writes:—

"It was reported of Dr. Ford that he made the hours of his occasional Church Services subservient to those of the 'meets,' and that often, when engaged in marrying a couple at the altar, or in consigning to the grave the remains of a deceased parishioner, there might be detected beneath the sacerdotal garment either the sheen of the well-polished hunting-spurs, or a betraying strip of enlivening scarlet."

Mrs. Houston has been strangely misinformed. There are still a few aged parishioners at Melton who knew and well remember Dr. Ford, and who declare that he never hunted in his life. Dr. Ford was rather eccentric, but he was an earnest and conscientious clergyman. If he ever hunted at all, it must have been in very early life, and the amusement was soon given up. But the assertion that he was in the habit of making the church services subservient to the hours of the "meets" could only have come from

one who had no knowledge of the matter. The statement, moreover, bears its own refutation. Even the most sporting parsons do not hunt in scarlet; and when Mrs. Houston speaks of detecting beneath the sacerdotal garment the sheen of well-polished hunting-spurs, we are inclined to think that she is unaware where that part of a hunter's equipment is usually worn. Mrs. Houston falls into further error in describing the author of the 'Handbook to Spain' as Dr. Ford's son, but this is of slight importance.

Sardinia and the Sardes. By Charles Edwardes. (Bentley & Son.)

THE papers here collected in a volume have already appeared, as the author candidly informs us, in the *Saturday Review*, the *Pall Mall Gazette*, the *Cornhill*, the *Graphic*, the *Field*, and other unnamed periodicals; reprinted they make very pleasant reading for a wet afternoon in the holidays, but they do not pretend to impart any real solid information. Mr. Edwardes's former volumes have proved that he is an intelligent observer with an eye for the picturesque; but why does he not give his readers a map, if only in the feeblest outline? His publishers, forty years ago, provided Mr. Tyndale's three volumes with a good map; but the introduction of the railway lines has made this obsolete, and the reader has not always Murray or Baedeker to refer to. Why, also, are we not favoured with any dates? And, again, why has no index been appended to the book?

Sardinia was apparently an unknown land in Florence when Mr. Edwardes set out on his brief trip to the "eccentric island," where, he was informed, he would find marble palaces to be sold for a song; and yet, after all, he discovered on landing in the Golfo Aranci that the mysterious Ichnusa and Sandaleotis of the ancients was uncommonly like County Kerry, and that there was not much to remind him that he was in Sardinia:—

"Not much; but something. For whether we are in the woods, or going dryshod through a swamp, or groaning up to a new watershed, every now and then we pass a building like a Martello tower, or a windmill shorn of its top. The traveller who had not beforehand studied the subject would be mortally perplexed by the things. They are all dilapidated, lichened, and with a tangle of various scrub at their bases, or overgrown with ivy to the summit. For the most part they stand quite remote from villages or inhabited houses. Often they cap rocky knolls, or rise like a beacon-pile at the edge of a bluff. Or they may be set singly in the plain with modern cinctures of meadow-land or grain-fields. These of course are the famous nuraghe of Sardinia, about which I shall add more by-and-by. For the present it may suffice to say that they were ever with us during the twelve hours we were in the train. Where the railway at its highest point rises some two thousand feet above the level, the adjacent mountain steeps are crowned with nuraghe. And, again, when we are speeding across the parched prairies of the south, where for miles on both sides of us there is no tree to cast a shadow, and the long white roads tire the eyes—here also the nuraghe stand forth from the bronzed grass. Safe in Cagliari at the end of the day, one is for the while prone to think of the nuraghe, and little else."

Decidedly these wonderful nuraghe are the most characteristic features of the

country, and the archaeological student looks forward to finding an exhaustive discussion of their construction and origin; but, unfortunately, Mr. Edwardes paid only a cursory visit to one at Armungia, famous among other nurhags for its height—some forty feet or so—yet not until he reaches the nurhags of Goni, higher up towards the sources of the Flumendosa river, does he take the opportunity of telling his readers what he has learnt on the subject of nurhags in general.

Mr. Edwardes's final conclusions as to the object of the nurhags agree with and support the opinions advanced by a writer in the *Athenæum* some seventeen years ago, who argued against the theory of a tower of silence, upheld by the late Mr. Fergusson in his well-known 'Rude Stone Monuments.' Mr. Edwardes remarks:—

"What is the first purpose of a building? Surely to serve as a secure place of abode. This, then, is what the nuraghe were. They may be regarded as the oldest houses in the world, built in an era when the architect had no other model than the shepherd's tent of skins and sticks. Perhaps they were not places of constant habitation. Only when danger threatened maybe did the people resort to the nuraghe; but once within the tower they were completely safe. No mechanical force of those days could break down these walls, nor were they inflammable. If the enemy approached the nuraghe, they could be attacked from the flat summit. And if the nuraghe were used as a refuge only, chambers, staircase and summit alike were available for the storage of human beings. A hundred persons might be assembled in each nuraghe on an average. Let us assume that a few milleniums[sic] ago there were ten times as many nuraghe in Sardinia as in 1889. They would then be able to accommodate, in emergency, a population of no less than four million people. It is not likely that Sardinia ever had so many inhabitants at one time, but the estimate shows to what extent the buildings might have been serviceable."

Accessible from Mamajuda, on the northern slopes of Gennargentu, there are some more relics of pagan Sardinia, which may even date from the era of the nurhags. Unfortunately, Mr. Edwardes does not seem to have visited these so-called *perdas longas*. Nor did he take the opportunity of diverging from the road at Macomer to visit the "Giants' graves" at Borore, or the remarkable conical pillars of Tamuli in the same neighbourhood. These remarkable objects, which have already been described and figured in the *Athenæum*, were undoubtedly connected with religious symbols, not necessarily of a revolting character. Very likely Mr. Hogarth and Dr. Guillemard, on their way to or from Cyprus, may be able to discover that they have been used for merely domestic and economic purposes. If we are not mistaken, Mr. Henry Bohn has made good use of his residence in Sardinia to investigate the ancient remains of the island. What is wanted is careful measurement, with details of plan and elevation, of all such monuments. Mere word-pictures are not sufficient.

Mr. Edwardes discourses pleasantly about the cork forests, which densely clothe the mountain sides up to at least two thousand feet, and about the mining districts, where a considerable amount of British capital has been sunk; and, of course, there is a vivid description of a tunny fishery during the excitement of the periodical *matanza*, or

slaughter of the fish. We are also told of the execrable habit of the mining Sardes, who angle for freshwater fish with dynamite. Throughout we hear of the wine-bibbing propensities of the natives.

"It may be thought from this that the Sardes are a drunken race. But in truth they are not. They use wine liberally, and their wrinkled countenances relax under its influences as at no other time. But they are certainly a drinking people."

Indeed, Sir Wilfrid Lawson would hardly approve of some of the incidents witnessed by Mr. Edwardes among the festive and unsophisticated inhabitants of this Mediterranean island.

A History of the Later Roman Empire, from Arcadius to Irene (395 A.D. to 800 A.D.).
By J. B. Bury. 2 vols. (Macmillan & Co.)

THE title of this scholarly and vigorous work is itself an indication that the portion of history to which it relates is regarded by the author from a point of view which has not been adopted, or at least has not been consistently adhered to, by previous historians. Mr. Bury follows Mr. Freeman in maintaining "that the Roman Empire endured, one and undivided, however changed and dismembered, from the first century B.C. to the fifteenth century A.D." Accordingly he refuses to recognize the existence of an "Eastern" and a "Western" Roman Empire at any period before A.D. 800; while such designations as "Byzantine," "Greek," or "Græco-Roman" empire, which former historians have found it convenient to apply to the dominion which had its seat at Constantinople, are entirely excluded from his pages. To say that the "Western Empire" fell in A.D. 476 is, he considers, to give an altogether fictitious importance to an event which was in fact of mostly subordinate consequence—which, indeed, scarcely deserves to be regarded even as an especially significant incident in the history of the disintegration of the Roman Empire. In the fifth century, as at various earlier times, it had two chiefs, each ruling over a distinct portion of its territory; but, however practically independent, or even hostile, the two emperors may have been, according to the constitutional theory the empire always remained one.

It must be admitted that this method of presenting the facts has much to justify it, and that it is especially valuable as a correction to a great deal of widespread misunderstanding. But it does not, we think, embody the whole truth. Whenever we have to deal with the history of an institution which has undergone continuous change through an existence of many centuries, we are always confronted with questions of nomenclature which are more satisfactorily solved by a method of compromise than by a rigorous adherence to the one or the other of the possible alternatives. In the present case we cannot refuse to the empire even of the Palæologi its proper name of "Roman," which marks its historical continuity with the empire of Octavius. At the same time there is surely some awkwardness in speaking, without qualification, of a "Roman" empire to which Italy was a foreign country, and to

which all that was distinctively "Latin" was an object of violent aversion. Even with regard to the fifth century, while it is right to recognize the theoretical unity of the empire, and to acknowledge that the constitutional theory was to a greater extent practically operative than some historians have observed, there are nevertheless occasions on which the distinction between the "Eastern" and the "Western" empire has its value as expressing the actual state of the facts. The current fashion of speaking of "the fall of the Western Empire" may, no doubt, be misleading to those who are the slaves of words; still there is a point of view from which even this abused phrase may rightly be considered to have a real historical appropriateness. Until the deposition of Romulus Augustulus there had always been a successor of Augustus who had a claim that could not wholly be rejected to rule Western Europe in the name of Rome. The emperor might reside at Constantinople or Nicomedia, but it was as "Cæsar of Rome" that he was regarded by the Western barbarians as having a theoretical right to their allegiance. So long as there remained a Roman emperor whose seat was in Italy, it was always conceivable that his supremacy over the kings of the West might some time or other be practically revived. No doubt it might be said, in accordance with the often-quoted words of Marcellinus Comes, that the fall of the Western Empire—that is to say, the end of the actual control of the empire over the Western world—took place *de facto* at the death of Aëtius. But the change which made the distant Eastern city the sole administrative capital of the Roman Empire may justly be regarded as having set a formal seal upon the accomplished fact; and the validity of this mode of viewing the matter would remain unaffected even if it could be shown that the "unity of the empire" was as clearly understood in Gaul and Spain as at Constantinople and Ravenna.

On the whole, Mr. Bury's historical exposition gains far more than it loses by his rigorous adherence to the theoretically correct view of the constitution of the Roman Empire. The point on which he has insisted is the one which is most commonly overlooked, and it will therefore well bear to be emphasized even a little beyond its just proportion. In one respect, however, the author's fidelity to his principles has involved some practical inconvenience. In his chronological tables the names of the Roman emperors are placed all together in a single column, without so much as a difference of type or a distinctive letter to show whether they reigned in the East or in the West. It is hard to see on what grounds this proceeding can be justified. Even on the severest view of the unity of the Roman Empire, it is surely not a matter of trifling consequence whether a particular emperor ruled at Rome or at Constantinople.

The first volume opens with chapters on "Christianity and Paganism" and on "The Influence of Christianity on Society." The general attitude adopted in these chapters has a strong resemblance to that of Gibbon, whose style is now and then unconsciously imitated. Mr. Bury rightly perceives the importance to the historian of the specu-

lations of the Neoplatonists. Although the theories of philosophers have little influence on the course of history, they are profoundly significant as symptoms of the spirit and tendencies of the age to which they belong; and this is especially true with regard to periods of great social and political change such as that treated of in the present work. The succeeding chapters deal with the causes of the disintegration of the Roman Empire, with the system of imperial administration, and with the topography of Constantinople. Mr. Bury then sketches in rapid outline the history of the period between the death of Theodosius and the accession of Justinian, which forms the proper beginning of his subject. The chapter on "Life and Manners in the Fifth Century" contains, among other interesting matter that will be new to most readers, a translation of the little-known narrative by Mark the Deacon of the visit paid by the bishop Porphyrius of Gaza to Constantinople, which furnishes a curious and valuable picture of Byzantine court life under Arcadius. Mr. Bury also translates, nearly in full, the remarkable account given by the historian Priscus of his experiences at the court of Attila, which has already in part been made familiar to English readers by Mr. Hodgkin.

In dealing with the reign of Justinian Mr. Bury, like all students of this period, finds himself baffled in the attempt to apprehend the "elusive personality" of the sovereign who so powerfully impressed his mark on the history of his own and succeeding ages. There is no historical personage of equal greatness of achievement whose personal character and the motives of whose public conduct are so hopelessly enigmatical. Mr. Bury remarks, strikingly and perhaps truly, that a distinct decline of power is observable in Justinian's statesmanship after the great plague of 542. In his history of the reign the author passes lightly over the ground already occupied by Mr. Hodgkin—the romantic story of the reconquest of Italy—and gives, for the first time, a detailed account of the Persian and Lazic wars. It cannot be said that he has succeeded in making these campaigns particularly interesting, but this is not from any want of skill on his own part, and the chapters relating to them are, if not the most attractive, certainly not the least valuable portions of the volumes. The account of the legal works of Justinian is, considering the importance of the subject, somewhat slight and perfunctory. We are glad to see that Mr. Bury brings some powerful arguments against the genuineness of the 'Secret History' purporting to be written by Procopius. From the historical point of view the question has less importance than has sometimes been ascribed to it, for on the one hand there can be no reasonable doubt that the monstrous statements contained in this work are grossly exaggerated, and on the other hand, as Mr. Bury himself urges, such charges would hardly have been propounded by a contemporary writer if they had not possessed just enough of foundation in fact to render them *prima facie* credible. But it is a real gain to be spared the necessity of ascribing to a great writer—the greatest historian, indeed, since classical times—the authorship of this unspeakably

silly as well as venomous production. So far as the Empress Theodora is concerned, Mr. Bury concludes that, whatever her early life may have been, there is no ground for supposing that in her character as empress she in any degree deserved the terrible reputation which she has obtained. If we set aside the allegations of the 'Secret History' and one or two unproved suspicions, she appears not as "a tigress or a malicious demon in woman's form," but as "a bold and able woman with enough of the *diablaesse* in her to explain how she might be betrayed." That she was greedy of power and inspired by fierce sectarian zeal is certain; but, on the other hand, there is credible evidence of her kind-heartedness and charity, and her readiness to sympathize with the victims of oppression.

With reference to the period from Justin II. to Irene, the reader who is familiar with the works of Gibbon and Finlay will not find any startling novelty in Mr. Bury's views with regard to the main events of the history, or in his estimate of the characters of the individual sovereigns. The most striking difference between Finlay's treatment of the subject and that of Mr. Bury has been already indicated, and is decidedly to the advantage of the later writer. Although the author may, as we think he does, go to an unreasonable extreme in refusing altogether to speak of the empire which had its seat at Constantinople as "Byzantine," it is better to do this than to adopt the date A.D. 717 as the terminal point of the "Roman" and the beginning of the "Byzantine" empire. The accession of Leo III. was, no doubt, in some sort the beginning of a new order of things; but the reign of Leo was in certain respects not less but more "Roman" in character than some of the preceding reigns. Mr. Bury is careful to lay stress on all that indicates the continuity of the later with the earlier Roman Empire. He points out, for instance, that throughout the seventh and eighth centuries the kings of the West never ceased to regard the emperor as the political head of Christendom, and as their own superior in rank. Nothing is in this respect more instructive than the fact, which was only imperfectly recognized when Finlay wrote, that the Frankish Charles, in assuming the title of emperor, considered himself as the successor of the deposed Constantine VI. The foundation of the "Holy Roman" Empire was originally regarded simply as a bringing back of the imperial dignity from Constantinople to its earlier seat at Rome. The subsequent necessity of recognizing the successors of Irene of course modified this view of the matter; nevertheless the Western theory in the ninth century seems to have been not that a new empire had been established or a long extinct empire revived, but that the one historical Roman Empire had branched into two. While presenting in their full strength the facts which justify the claim of the Eastern Empire to the name of Roman, Mr. Bury does not maintain the paradoxical view recently advocated by Mr. Freeman, that Pope Stephen, in bestowing the title of *patricius* on Pippin, acted as the delegate of the emperor. His explanation of the matter is that the Pope "took an old familiar name—a title which had always belonged to the exarch—placed

it in a new combination, and gave it almost a new sense." That is to say, the title "Patricius Romanorum" was intended to mean the protector and patron of the people of Rome. It seems probable, notwithstanding Mr. Freeman's ingenious arguments, that this conclusion will hold its place in general acceptance.

An important feature of the present work is the careful attention which the author has given to the relations between the empire and the Slavonic and Turanian peoples. The history of the wars with the Avars in the time of Maurice is for the first time related in detail. A suggestion which deserves consideration is that the modifications in the Roman land system, observable in the agricultural legislation of the Isaurian dynasty, are in part to be ascribed to the influence of the Slavonic element in the population of the empire. On the question of the alleged Slavonic origin of the present inhabitants of the Greek mainland Mr. Bury speaks guardedly, and is evidently disinclined to accept the extreme conclusion on either side.

Although Mr. Bury makes no attempt to conceal the darker features of Byzantine rule, he is far from sympathizing with the view expressed in the words he quotes from Mr. Lecky, that the Byzantine Empire "constitutes the most thoroughly base and despicable form that civilization has yet assumed." To those who hold this opinion may be recommended a perusal of the concluding chapter of the book, which contains an eloquent and powerful vindication of the services which the "later Roman Empire" has rendered to European civilization.

Mr. Bury's style is lucid and animated, though now and then disfigured by attempts at epigrammatic point, and by the too frequent recurrence of one or two favourite turns of expression. We read, for instance, that some one "out-Hunited the Huns," that Cassiodorus sometimes "out-Cassiodores Cassiodorus," and the same formula recurs in two or three other places. A word of cordial praise must be given to the chapters on manners and society, and on literature, as well as to the interesting essay on Byzantine art contributed by the author's wife. The chapter on "The Language of the Romaioi in the Sixth Century" is too brief, but contains several valuable remarks. Mr. Bury is well known as an acute, if somewhat adventurous philologist, and many interesting etymological notes are scattered through these volumes. We may mention the explanation (not new, though independently rediscovered by Mr. Bury) of the verb *μαχαρίζω*, "to turn Mussulman," which is shown to be from the participle of a Syriac verb derived from the proper name Hagar; and the plausible conjecture that Spalato may be *ἡ παλάτιον*, a name of the same pattern as Setinieh and Stamboul. On Teutonic ground Mr. Bury's philology is not quite so good: the name Ataulfus is certainly not to be identified with "Adolphus," nor the Lombard *Aidouγγος* with "Edwin"; and it is most unlikely that Ilphredas, for which Mr. Bury boldly substitutes "Wilfred" in his text, can represent any dialectal form of the Germanic Wilfrithus.

NOVELS OF THE WEEK

The Bondman: a New Saga. By Hall Caine. 3 vols. (Heinemann.)

Mrs. Bob: a Rambling Story. By John Strange Winter. 2 vols. (White & Co.)
Allan's Wife, and other Tales. By H. Rider Haggard. (Spencer Blackett.)

A Little Journey in the World. By Charles Dudley Warner. (Sampson Low & Co.)

A Sydney Sovereign, and other Tales. By Tasma. (Trübner & Co.)

The Despot of Broomsedge Cove. By Charles Egbert Craddock. (Sampson Low & Co.)

Sur le Seuil. Par Léon de Tinseau. (Paris, Calmann Lévy.)

To say that Mr. Hall Caine wrote 'The Bondman' with even more pleasure and appreciation than his readers are likely to feel in its perusal may be considered a left-handed compliment; but, if it implies that the story is marked here and there by imperfection, it recognizes the poetic feeling and impassioned instinct of the author. This new saga is a story of Iceland and Man ninety years ago. It is woven on the woof of a Northern legend which tells how a man took a fairy for his wife, and then, finding she was no more than a woman after all, left her, and presently espied another fairy, lovely to look on, and singing a sweet song. He followed and caught her, and turning her face to his that he might kiss her, he found that she was his wife. On this legend is based a romance which combines the simplicity and the tragical complexity which are wont to stand out in contrast side by side amongst the untutored races of the North. Mr. Hall Caine shows considerable power in dealing with his materials; but the story would have made a deeper impression if he had employed somewhat less of the mere machinery of the novelist, and had relied exclusively on natural cause and effect. The few improbabilities, however, in three volumes of crowded incidents are not serious blemishes, and 'The Bondman' is a worthy pendant to 'The Deemster.' The development of the plot and motive in the third volume is the ablest portion of an able work.

The scene of 'Mrs. Bob' is laid in a garrison town; but we are thankful to say that this time Mrs. Stannard is sparing of stage officers, their ridiculous conversation and unreal behaviour. The heroine is a "garrison hack," but the hero is an Australian who, with his sister and the latter's husband, also Australian, is connected with a great swindling and burglary association. The precious trio are described as charming, and the hero's eyes are spoken of as truthful. Yet these good-hearted, gentleman-like men, and this soft, sympathetic, sweet little woman profit by the hospitality they receive in order to facilitate the crimes of their rascally association. They suffer from no remorse or compunction, and seem to think it quite natural, reasonable, and proper that they should prey on society in general and their friends in particular! The characters are unnatural, almost impossible indeed, and we cannot congratulate Mrs. Stannard on the new line which she has marked out for herself. Even silly, swaggering, lipping Dragoon officers are preferable to well-mannered Australian swindlers.

Mr. Haggard is never at a loss for some-

thing new to write or publish about the well-known Allan Quatermain who helped to discover King Solomon's mines. 'Allan's Wife, and other Tales,' consists of four stories, the first of which has not been previously published. All deal with incidents in Allan's life, and all are told with the skilful method of introduction which makes Mr. Haggard's stories appear comfortably like the truth, and his usual vigour when fighting or anything else of a desperate nature is to be described. Those whose power of feeling interested in Allan Quatermain is limited may now think that they have had enough of him, or, at all events, will in future be satisfied with a passing allusion to their old friend. The present volume is made attractive by some good illustrations. Mr. Maurice Greiffenhagen, who has supplied most of them, is one of the few book illustrators in England whose work can be put into comparison with that of the best French and American artists in this style.

'A Little Journey in the World' is a successful enough attempt in a difficult kind of work. It is a novel having the object of bringing into discussion the principal questions and problems of modern American life, or a series of conversations upon those topics held together by the framework of a novel. The novel suffers a good deal by the contrivance, or again, putting the case the other way about, the collection of discussions does not make a very interesting story. Still the story does hold together, and it is undeniable that the matter of the book is cleverly dealt with. The style is not too funny and not too self-conscious. It is satirical and humorous in a cultivated literary way, not exclusively national. There is a brightness and a lightness of hand in Mr. Warner's manner that prevents his smart sayings from being too sententious, and he nearly always hits the nail on the head.

'Tasma's' pretty and pathetic, but at the same time morbid and inconclusive stories display much the same qualities in their relation as 'Uncle Piper of Piper's Hill.' They are easy, straightforward, simple as a rule, the humour is rather strained, and there is a distinct dash of cynicism. 'How a Claim was nearly Jumped' is the most natural and the best of the five stories—possibly because it is one of the shortest; for 'Tasma' has not mastered the art of construction, as her first and longest novel sufficiently proved. 'Uncle Piper,' nevertheless, found an appreciative welcome; and these simple tales of Australian life and character make a fair bid for favour.

'The Despot of Broomsedge Cove' is an American novel of a commoner kind than Mr. Warner's. It is a story of the great smoky mountains, and recalls some of the author's previous work, besides making one think of and wish for Mr. Bret Harte. The book is too long; there is too much of the mining dialect, and too much of that rather clumsy mixture of faith and grotesque realization in religion which appears to have a fascination for a number of Mr. Warner's countrymen.

It is long since we found so good a novel as the new volume by the author of 'Bouche Close' and of 'Ma Cousine Pot-au-Feu.' The persons of M. de Tinseau's plot are commonplace—the good young man, the good young lady, and the bad woman who

tries to separate them—but the old story is told with real poetic feeling, and excites sentimental interest in the most hardened reader. An Irish waiting lady, Mrs. Crowe, is almost the equal in sterling qualities of the Mrs. O'Dowd of 'Vanity Fair.'

L'Empire des Tsars et les Russes. Par Anatole Leroy-Beaulieu. — Tome III. *La Religion.* (Paris, Hachette & Co.)

It is a symptom of the times that M. Leroy-Beaulieu, writing in French for a French public, should feel constrained to preface his book with an apology for treating of so archaic a subject as religion in the nineteenth century, and he goes on to say, what is perfectly true, that most educated Russians have no religion at all. He does not blurt this out brutally, but leads the reader by gradual stages to see how small a part real religion plays in the lives of the Russian educated classes. M. Beaulieu complains that the spiritual life of the orthodox Church, never of a high order, seems now to be extinct; and he ascribes this to the fact that the Church of Russia has been made subservient to the will of the emperor and the necessities of the State. Writing from the point of view of a country which probably still calls itself Catholic, M. Leroy-Beaulieu sees in the Papal authority a safeguard against the undue encroachments of the temporal power in the domain of the Church.

There are two other causes, however, which M. Beaulieu mentions, to which we are inclined to assign a greater importance. The one is the vexed question of the two classes of clergy—the Black and the White, as they are called; and the other the very low state of culture and material well-being enjoyed by the clergy generally and the White clergy in particular. Perhaps M. Beaulieu has not clearly pointed out the exact position which the White clergy hold with regard to the Black, and leaves something to conjecture. This is, of course, a minor detail. The White clergy, or parochial priests, are practically compelled to marry before they are ordained, but are not allowed to marry a second time. The upper ranks of the Russian hierarchy can only be filled by unmarried ecclesiastics. This does not prevent widowers from attaining to the mitre, and the fact that most of the Church preferment is given to the monastic or Black clergy does not prove that the White are ineligible; it only shows the superior influence of the regular clergy. The reason of this is the low state of culture of the parochial clergy. The cause of their degradation is most fully explained in 'L'Empire des Tsars.' We are shown how the priesthood formed a caste of their own in the days of serfdom, how the nobility refused to renounce their worldly position to assume the sacerdotal office, and how the peasants, being serfs, could not recruit the ranks of the priesthood. Hence the White clergy have become a narrow caste, handing down their profession—for it was not a vocation—to their sons and their sons' sons, and thus narrowing their views and social sympathies with every successive generation. Indeed, until within the last twenty-five years, no other career was open to their male descendants. No reference to Mr. Herbert

Spencer's 'Social Statics' is requisite to convince one of the baneful consequences of such a system. The priests, despised by the nobility, and dreaded by the peasants, were foredoomed to degradation. There was yet another circumstance which contributed to their decline in social importance: the State had made them the parasites of society by making compulsory certain religious rites and sacraments, and leaving the people to remunerate their priests with such fees as each individual might consider adequate. Although the system of tithes exists in Russia, the main source of revenue of the priesthood is derived from church fees, and these are frequently sadly inadequate. The income of the village priest being thus left largely to the piety of his congregation, he is tempted to fawn on the noble, and to wink at the peccadilloes of the peasant. The confessional, in the hands of a weak, poverty-stricken priest, becomes a matter of form; to all questions put to him the penitent answers, meekly, but vaguely, "I am a sinner," and receives absolution in return for the modest oblation which he deposits in the plate.

On the other hand, the Black clergy are many of them highly educated gentlemen, polite scholars, men of the world, eloquent and refined. There are amongst them retired naval officers, like the late Bishop Léonide, and noblemen who have sought refuge from the cares and troubles of the world; but Church preferment is generally bestowed upon those who have been specially prepared in the seminaries of the Church for their sacred vocation. If some of them are bigoted and narrow-minded, their private characters at least are above reproach, and the respect they enjoy in society is very different from the almost open contempt that is felt for the White clergy. This contempt is happily illustrated by M. Leroy-Beaulieu. In Russia it is customary for all laymen, the emperor himself included, to show their outward respect for the Church by kissing the hands of its ministers. On one occasion it is related that a village priest, receiving a grand duke at his church door, and having no experience of such exalted personages, hesitated to offer him his hand; the grand duke, getting impatient, is reported to have exclaimed, "Stretch out your paw, you fool!" Homage of so perfunctory a character is little likely to raise the clergy in the esteem of their flocks.

In describing the monastic life of Russia M. Leroy-Beaulieu shows a wise discretion, and does not give any details of the lives of the men who inhabit the monasteries. Some of them are not such anchorites as their religious garb would lead one to expect, nor are they compelled to remain immured for life. Novices may return to a secular life, and after a time become novices again.

It is impossible to speak too highly of the solemnity and noble symbolism of the Greek Church service. The appearance of the priests in their flowing robes, waving beards, and long hair is itself imposing, but the marvellous chanting of the choir has invariably fascinated foreign visitors, especially as the human voice is unaided by any instrumental music. To the Russian mind it would be impious to worship God by machinery. The organ is,

in the eyes of Russians, simply a machine for producing sound, and they admire it enough to have one in every popular restaurant; but its introduction into a church would savour to them of sacrilege.

The theory of religious toleration as enunciated by M. Pobedonostzev, according to whom Russia allows perfect freedom to all religions, but forbids proselytism to any except the orthodox, is dwelt upon at length by M. Leroy-Beaulieu, who very rightly regards it as partaking of the nature of an Irish bull. The treatment meted out to the Jews does not seem quite to harmonize with M. Pobedonostzev's theory. One act of toleration, which M. Leroy-Beaulieu seems to have lost sight of, does distinguish the Russian Government, however, in its relations to the chosen people. Although there can be no doubt that compulsory military service presses heavily on Jews, who seem to have none of the privileges of citizenship and all its burdens, yet their musical gifts have secured them a comparative immunity, inasmuch as they are generally drafted into the band. It is rather curious that the captive Israelites should be made to play to their Gentile rulers as they march down the streets of the Philistines.

M. Leroy-Beaulieu has done Western Europe a service by explaining in popular and entertaining language the religious beliefs of the great nation who inhabit the eastern portion of the Continent, and perhaps a greater service still to England by showing people how hopeless and how impracticable is the dream entertained by many excellent persons of uniting the Anglican and Greek Catholic Churches in one loving community.

SCHOOL-BOOKS.

Plutarch's Life of Timoleon. Edited with Notes by H. A. Holden, LL.D. (Cambridge, Pitt Press.)—Nobody who turns over the leaves of this book can fail to note the scholarship, learning, and industry which are everywhere displayed, but it attempts to combine too much within one cover. Here is a little Greek biography, which in large print, and with summaries included, only covers 47 pages, furnished forth with 87 pages of introduction and 237 of notes, appendices, and glossary. Yet the text is not seriously faulty, the Greek is not often hard, and no grave historical difficulties are involved. The size of the book is due to Dr. Holden's desire to omit nothing which may be useful to the fourth-form boy on the one hand or to Prof. Mayor on the other. It begins with a disquisition on the ancient historians of Sicily, and attempts to prove that, of these, Timæus was Plutarch's chief authority. Then follows a chronological table of events, not merely in Sicily, but everywhere else, "from the beginning of Greek colonization to the death of Timoleon." The text comes next, and then the notes, which are partly of a most elementary character, such as "τὸν βίον, my life," "ἐν παιδείᾳ sc. ὄντα," and partly very learned indeed, involving numerous corrections of Liddell and Scott, supported by an adequate apparatus of parallel passages. A most elaborate appendix on the text follows, then an index of matters, a list of authors cited by Plutarch, a grammatical index, and lastly a lexicon, which professes to be complete. Large as the book is, a cursory perusal can detect some omissions. In c. vii. there ought to be a note on the date, for Timoleon's twenty years of retirement are barely credible, and are unknown to Diodorus; c. ix. 4, ἀθλα occurs, but is not in the lexicon; c. xvii. 5, ἐξελίττεω is explained as "to wheel" in the note,

but as "to deploy" in the lexicon; a good many words in the lexicon are not translated at all, such as ἀδημονεῖν, ἀήρ, ἀναστραφεῖν. We pick these little holes on purpose because Dr. Holden has chosen to smother his good work with a mass of trumpery stuff which he does not do very well, and ought not to do at all.

Clarendon Press Series.—An Introduction to Latin Syntax. By W. S. Gibson, M.A. (Oxford, University Press.)—This little book appears to aim at teaching the syntax of the 'Public Schools Primer' by explaining and illustrating the rules before they are learnt by heart. The method seems to involve the learning by heart of sentences and their translations which illustrate a rule or rules of syntax before, instead of after, the learning of the rule or rules. The author imagines that his method requires "less supplementing by oral explanation than is necessary with an ordinary memorial syntax." It is difficult to see what difference it can make whether the rule or the illustration be learnt first. Under a competent master the effect of a lesson in syntax is that the rule and its illustration must seem to have been learnt together. If, then, this particular book has any title to existence, it is based on incompetency of teachers and phenomenal density of learners.

Macmillan's Greek Reader.—Stories and Legends: a First Greek Reader. With Notes, Vocabulary, and Exercises by F. H. Colson, M.A. (Macmillan & Co.)—This 'Reader' appears to be compiled with more care than is usually bestowed upon such books. Mr. Colson has aimed at giving as far as possible genuine specimens of Greek which "describe something of the thoughts and the actions of the people who spoke that language." From the third story and the vocabulary we learn that eagles have hands. On pp. 182, 183, we observe δηλος, δηλῶ, δεινός ἦ οὐ, δια-φθαρῖσθαι, slight errors which suggest that the vocabulary might have been revised a little more attentively. The selection of subjects is, on the whole, judicious, though it seems unnecessary to anticipate the usual period at which schoolboys learn the story of Œdipus.

Andocides de Mysteriis and de Reditu. Edited by E. C. Marchant, B.A. (Rivingtons.)—By preparing a students' edition of the two most interesting speeches of Andocides, Mr. Marchant has supplied an obvious want. No pains have been spared in the execution of this useful design, and the book supplies abundant evidence of sound scholarship and independent work and thought. Mr. Marchant frequently differs, and generally with good reason, from previous workers in the same field, such as Blass and Leipsius. The life of the orator in the introduction contains some interesting remarks on his political views. It is argued (p. 3) that his sympathies remained oligarchic up to B.C. 410, when he "was constrained to reappear as a democrat." It would be difficult to speak too highly of Mr. Marchant's commentary or of the whole volume.

College Series of Latin Authors.—M. Tullii Ciceronis Brutus, seu de Claris Oratoribus. Edited, with an Introduction and Notes, by Martin Kellogg. (Ginn & Co.)—This valuable contribution from the University of California towards the study of Cicero's oratorical works will open British eyes to the development of classical studies in America. It is quite worthy to rank with Prof. Wilkins's 'De Oratore' and Dr. Sandys's 'Orator.' The text is sound and clearly printed, the only mistake we have noticed being "Periolem" for *Periclem* (p. 14). The excellent commentary is in foot-notes. In the list illustrating "the breaking of closely jointed phrases" (p. 5) it is surprising not to see "in parentis eum loco" from § 1. Here and there, perhaps, a note has been omitted where one is clearly wanted. For instance, in "vim in Galba fuisse" (§ 89) it is easy to render "vim," which here means "impressiveness," so as to exclude the idea of pathos. In § 96 "verborum comprehensio" seems to

mean "a periodic style," not merely "the period." However, Prof. Kellogg's commentary, we repeat, is excellent.

The Republic of Plato, Book X. Edited as an Introduction to the Study of Plato's Philosophy by B. D. Turner, M.A. (Rivingtons).—Mr. Turner is too modest in thinking that the publication of this highly useful volume requires any justification. Fragmentary editing can seldom be so thoroughly justified as in the case of this book, for according to Dr. Henry Jackson, whom Mr. Turner follows without reserve, we have here a simple outline of Plato's "Ideal Theory" in its original form. Consequently no portion of Plato's extant works can constitute a better introduction to the study of his philosophy. Mr. Turner has given us a clear text, a good commentary, an appendix (due to Mr. Archer Hind) on some difficulties in the psychology of Plato, and a capital sketch of the course of philosophic development in Greece from Thales to Plato inclusive.

Classical Series.—The Ion of Euripides. With an Introduction and Notes by M. A. Bayfield, M.A. (Macmillan & Co.).—There is much excellent work in this useful edition of a most interesting drama. Mr. Bayfield has availed himself of recent work, as, for instance, of Prof. Middleton's paper on Delphi in the *Journal of Hellenic Studies*, vol. ix., and of the textual conjectures of Nauck, Dr. Verrall, and others, to which he adds some original suggestions. Perhaps it would have been better if the new lights had proved less attractive. For instance, what sober-minded writer can believe that, v. 1099, we are to read δέκνται γάρ [sic] *δδὲ Διὸς εἰς* | παῖδων, understanding by "one of the children of Zeus" "a man," as opposed to "a woman"? Perhaps the MS. ὁ Διὸς ἐκ is for Αἰόλιος οὐ, as Euripides (v. 63) makes Xuthos son of Æolus. The changes ἀγαθὸν for ἀγαθόν, v. 98, and ἰδίας for ἰδίας, v. 101, are not sufficiently certain to be admitted to the text, while the scansion of the latter should be indicated to guard against misapprehension. Again, as to v. 118 ff., δρόσοι παγὰν ἐκπρὸς αἰσιν μυρσίνας is rendered "waters sending forth their stream from among the myrtle shrubs," which must mean that drippings from the myrtles formed a stream. Of course a rock can send forth a παγὰν, but δρόσοι cannot. The passage ἵνα δρόσοι τέγγοντο ἱερὰ | —τὰν ἀέανον παγὰν | ἐκπρὸς αἰσιν | μυρσίνας ἱερὰν φόβαν needs slight alteration of the two middle lines, namely, to ἐκ τὰν ἀέανον παγὰν | ἐκπρὸς αἰσιν. Mr. Bayfield's commas after ἱερὰ and μυρσίνας disfigure the text. It should be explained how —μὴν τ' εἰσβολὰς, v. 677, can answer metrically to γεγωνήσομεν, v. 696. Musgrave's unfortunate substitution of κορεόμενοι for χορευόμενοι, "are set a-dancing" (by Σελάνα), v. 1084, is adopted, and rendered "spend their maidenhood," though many of the Nereids were mothers; while the defence that κόραν "echoes it in the next line" involves a serious reflection on Pluto. By the way, in the note on v. 492 Mr. Bayfield gives the Nereids only one foot apiece, though Prof. Jebb in his note on the passage quoted, 'Æd. Col.' 717, rightly distributes the hundred feet amongst only fifty nymphs. We are getting tired of teaching schoolmasters that the extended use of the dative of the remote object, as in 'Ion,' 1186, ἔχοντι δέ, is not "ethic dat." Mr. Bayfield well remarks on v. 354, σοὶ ταῦτόν ηβης, εἴπερ ἦν, εἴχ' ἂν μέτρον: "The line is a clear disproof of the constant assertion of the grammars that sentences couched in this form imply a belief on the part of the speaker that the condition is unfulfilled. Whether the child still lives or not is just what Kreousa has come to ask. The truth is that if the speaker, in conditional sentences, referring to present or past time, does believe the condition to be unfulfilled, he then uses in Greek the imperfect or aorist indicative in protasis and apodosis, in Latin the imperfect or pluperfect sub-

junctive. The moods and tenses of themselves, however, imply nothing as to the speaker's opinion; the hearer is guided to this, if guided at all, by some independent knowledge." It is to be hoped that some exact parallels to the construction in question will be collected to substantiate this obviously sound principle.

Practical Latin Composition. By William C. Collar, A.M. (Ginn & Co.).—Mr. Collar has grappled successfully with the difficult problem of adapting to modern requirements Ascham's incomparable system of teaching Latin. Some British compilers have made praiseworthy efforts in the same direction, but have not carried out the idea so satisfactorily. The publication of the work before us ought to inaugurate a revolution in the teaching of junior Latin classes and in the readers and exercise books of the future. At the end of the book, not counting the admirable vocabulary, is a reader ranging from easy biographies of the kings of Rome through Nepos and Cæsar to Cicero against Catiline. The exercises consist of "Latine Dicenda," or sentences to be turned into Latin *vis à voce*, after the corresponding portion of the reader has been read and translated, and "Latine Scribenda," or passages of English (embodying the general sense of the corresponding parts of the reader and the "Latine Dicenda") to be translated on paper into Latin prose. Useful notes and grammatical references (to Allen and Greenough and to Harkness) are given. Though not generally favourable to paternal government, we should like to see the use of this royal road to the mastery of Latin in all fourth and fifth forms made compulsory. Our readers ought to judge for themselves of a work which, unpromising as its subject is, has surprised us into an enthusiasm which does not abate on reflection.

Blackwood's English Grammar and Analysis. 6 parts. (Blackwood & Sons).—These six little books treat of grammar and analysis according to the requirements of the Code of Education. They are very cheap, and are carefully and well arranged, and contain much readily available information. A less sparing use of marks indicating the length of syllables in Latin and Greek prefixes, suffixes, and roots would have increased the usefulness of the more advanced books.

OUR LIBRARY TABLE.

A Southern Planter (Murray), by Mrs. Smedes, is a highly interesting narrative not now published for the first time. It gives a vivid picture of a Southern planter of a somewhat stern type, and possessing strong religious faith, who strove to fulfil the duties of his position, devoted to his family, firm, but kind in his treatment of his negroes. He disapproved of secession; but when his state joined the movement, he made every sacrifice he could. After the civil war, in which he was too old to take much personal part, he refused to become bankrupt, and by fourteen years of unremitting economy and labour he contrived to pay his creditors in full. The volume is well worth reading.

MR. DUFFIELD'S *Recollections of Travels Abroad* (Remington) is the book of a clever, if somewhat eccentric man, who has travelled widely and speaks Spanish fluently. His book suffers from the insertion of lengthy conversations and the sweeping character of many of the author's remarks. He could have, in fact, written a better volume had he been less discursive and also less dogmatic. Mr. Duffield's judgments are often sound, but they are pronounced in too peremptory a manner.

THE newly republished numbers of Messrs. Blackwood's *Tales of Travel, Adventure, and Sport* are interesting reading. Lieut. Palander's account of the Swedish expedition of 1879 through the "North-East Passage" heads the list of chronicles of patience and daring. It is ably and modestly written, and not only gives a high idea of the

admirable organization of the explorers, but is full of interesting detail as to the inhabitants of the Arctic coast, even to their language. *Murgin* and *turgin* for "mine" and "yours," *out-out*, "wood," and a few other terms, are the only words which have apparently any Aryan analogy among the specimens given. Admiral Sherard Osborn's 'Cruise up the Yangtze' will interest lovers of our naval history. 'The Valley of the Shadow of Death,' by Andrew Wilson, a wonderful story of Himalayan travel, and 'A Night's Peril' in a yacht off Mauritius are good specimens of exciting adventures well told; while the romance derived from the days of the Peninsular War, and the 'Escape of the Republican Exiles' from Cayenne, have the additional merit of historical interest.

THE wide circulation attained by such books as 'Enquire Within upon Everything' shows that they supply a want felt by a large section of the public. The last volume of the kind that has come before us is *Ready Reference: the Universal Cyclopædia* (Griffith & Farran), by Mr. W. R. Balch. It contains a good deal of useful information, but Mr. Balch should have omitted 'Matters of Religious Interest' if he does not know better than to print such a gross forgery as the sentence passed by Pontius Pilate, and to give a list of Church councils which omits Trent.

Two books reach us from Calmann Lévy's, of Paris, almost at the same time; both concern the history of the same family, but the members portrayed are of very different types: Henry IV., whose amours are recounted by M. de la Ferrière in *Henri IV., le Roi, l'Amoureux*, and the Duc d'Orléans, eldest son of King Louis Philip, whose *Récits de Campagne* in Algeria are given to the world by his sons, the Comte de Paris and the Duc de Chartres. The Orleans princes prefix to their father's letters an excellent preface, but the letters themselves are of little interest. The most amusing of them, from a cynical point of view, is one which asks for the promotion of Morny, who had accompanied the Duke to Algeria, but most of the letters are devoted to the glorification of a now forgotten marshal of France who preceded Bugeaud in the Algiers command.

DR. WILHELM BUSCH, of Leipzig, has followed up his former tracts on Henry VIII.'s divorce in the *Historisches Taschenbuch* with an article on the fall of Cardinal Wolsey, in which the whole story is carefully worked out from the three separate calendars in the Rolls Series which contain evidences on the subject. Dr. Busch's view in the main agrees with that of Brewer, though he takes exception in a footnote to the theory that the "bill of articles" brought against Wolsey in the House of Commons was not a bill of attainder, but only one to disable him from being restored to his dignities. Those interested in the subject of Wolsey's policy and the causes of his fall ought certainly to refer to Dr. Busch's papers, which we presume he will one day publish as a connected work.

The Life of Laurence, Bishop of Hólar in Iceland (Laurentius Saga). By Einar Hafidason. Translated from the Icelandic by Oliver Elton. (Rivingtons).—This translation of the 'Laurentius Saga' is, we believe, the only English version of any of the Icelandic ecclesiastical biographies yet published. Bishop Laurentius, or Lafranz, died in 1331, and the memoir, written by his intimate friend and disciple the Deacon Einar, affords a vivid picture of the early church life of Iceland, which is but little known even to many who have a fair degree of acquaintance with the secular literature of the island. Mr. Elton states that his translation has had the advantage of a thorough revision by Mr. York Powell. We do not know in what proportions the praise due to the work is to be divided between the two collaborators, but they have, at all events, produced one of the very best English

renderings of an Icelandic saga that have ever appeared. Without the slightest affectation of archaic diction, the manner of the original has, on the whole, been admirably reproduced, though here and there the naïveté of tone has, perhaps, been a little exaggerated. The annalistic digressions, which interfere with the continuity of the narrative, have judiciously been printed in small type. There are one or two trifling misprints in the accentuation of proper names, and the map, being an imitation of the style of sixteenth century cartography, is not very serviceable. In other respects we have nothing but praise for this tasteful little book. A translation of the whole of the 'Biskupa Sögur' in the same style would be welcome.

THE famous traveller in Yemen, Herr Eduard Glaser, who has visited that country three times, and is now preparing for a fourth journey, has just issued the first fasciculus of his startling results concerning the pre-Mohammedan history of Arabia, with the title of *Skizze der Geschichte Arabiens von den ältesten Zeiten bis zum Propheten Muhammad* (Munich, Straub). The learned author tries to prove from inscriptions brought from Arabian countries by him and Prof. Euting, of Strasbourg, that the Minean (of Ma'in) rulers can be traced nearly to the year 2000 B.C., and that their inscriptions, which are in Phœnician characters, are of not much later date. The Mineans were conquered by the Sabæan dynasty, of whom we possess the Himyaritic inscriptions. The history of this second dynasty will be the subject of a second fasciculus, together with the old geography of Arabia in relation to the Biblical data, and more especially devoted to Ophir, the description of Sabæan monuments, and the history of the Jews in Arabia. The competence of Herr Glaser in matters concerning Yemen cannot be doubted, but he damages himself by his constant attacks on older scholars who have pursued this branch of studies, viz., Prof. D. H. Müller, of Vienna, and Dr. Mordtmann, who had not the advantage of perusing the latest discovered inscriptions. They made mistakes, but that will happen to our explorer also, if it has not happened already.

THE reports are on our table of the Free Libraries at Aberdeen, Belfast, Cheltenham, and Leamington, all of which speak of the prosperity of those institutions. We have received an excellent *Catalogue of the Kensal Town Library*, a branch of the Chelsea public libraries (Bemrose), and one of the Reference Department of the South Shields Library (Gateshead, Kelly). The *Bollettino delle Pubblicazioni Italiane* for January 31st (Florence, Le Monnier) has also reached us; and so has a third edition of the *Newspaper Readers' Index of Reference* (Bolton, Axon), a highly useful publication. In speaking a fortnight ago of the facsimiles issued by Messrs. Bradshaw of their early guides, we assigned one by an oversight to 1840. Both belong to 1839.

WE have on our table *Memoirs of Henry Richard*, by L. Appleton (Trübner),—*Through Atolls and Islands in the Great South Sea*, by F. J. Moss (Low),—*The Swedish Revolution under Gustavus Vasa*, by P. B. Watson (Low),—*Lectures on Russian Literature*, by Ivan Panin (Putnam),—*The Art of Practical Billiards for Amateurs*, by Major-General A. W. Drayson (Bell),—*The Cold Heart*, by W. Hauff, translated by Agnes Henry (Digby & Long),—*The White Lady of Rosemount*, by J. Coleman (Hutchinson),—*Our Darlings*, edited by T. J. Barnardo (Shaw),—*The Day of Days Annual*, edited by the Rev. C. Bullock ('Home Words' Office),—*Jubilee*, by I. Hornibrook (Smith & Innes),—*A Charge from the Grave*, by S. Gibney (Ward & Downey),—*Ruby's Choice*, by Mary E. Gellie (Griffith & Farran),—*White Lilac*, by A. Walton (Blackie & Son),—*Duty Wins*, by J. Forster (Biggs & Debenham),—*Poems*, by May M. Cox (Bell),—*Imago Christi: the Example of Jesus Christ*, by the Rev. James Stalker (Hodder

& Stoughton),—and *A Treatise on Predestination, Election, and Grace*, by W. A. Copinger (Nisbet).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Edersheim's (A.) *Jesus the Messiah*, Abridged, cr. 8vo. 7/6 cl.
Murphy's (Rev. J. B. C.) *Through Fast and Festival*, Part 2, cr. 8vo. 2/6 swd.

Newbolt's (Rev. W. C. E.) *Voice of the Prayer Book*, 2/6 cl.

Law.

Stevens's (T. M.) *The Elements of Mercantile Law*, 10/6 cl.

Poetry and the Drama.

Crombie's (J. W.) *The Poets and People of Foreign Lands*, cr. 8vo. 3/6 cl.

Marston's (W.) *Our Recent Actors*, cheap edition, cr. 8vo. 6/

Geography and Travel.

Johnston's (K.) *Short Geography of Europe*, 12mo. 2/ cl.

Kroupa's (B.) *An Artist's Tour, Gleanings and Impressions of Travels in North and Central America*, &c., 21/ cl.

Wakefield's (E.) *New Zealand of To-day*, 8vo. 7/6 cl.

Philology.

Harding's (W. J.) *The Simple Sentence in Greek*, cr. 8vo. 2/

Milton's *Samson Agonistes*, edited, with Introduction, &c., by C. S. Jerram, 12mo. 2/ cl.

Stone's (E. D.) *Selection from the Greek Tragedians*, 3/6 cl.

Science.

Darwin's (C.) *The Expression of the Emotions in Man and Animals*, Photographs and other Illustrations, 12/ cl.

Monie's (H.) *Structure of the Cotton Fibre*, cr. 8vo. 3/6 cl.

Ribot's (P.) *Psychology of Attention*, cr. 8vo. 3/ cl.

Schnitzel's (E.) *Asthma considered specially in relation to Nasal Disease*, 8vo. 4/6 cl.

Thorpe's (T. E.) *Dictionary of Applied Chemistry*, Vol. 1, 42/

General Literature.

Alexander's (A.) *Modern Gymnastic Exercises*, Part 2 (Advanced), cr. 8vo. 5/ cl.

Arnold's *Analysis Sheets on Roller*, 6/

Caine's (H.) *The Bondman, a New Saga*, 3 vols, cr. 8vo. 31/6

Connor's (M.) *Husband and Wife*, cr. 8vo. 2/ bds.

Davies's (Rev. D.) *Talks with Men, Women, and Children*, 1st Series, cr. 8vo. 6/ cl.

Lyall's (E.) *A Hardy Norseman*, cr. 8vo. 6/ cl.

Mac Donald's (G.) *Adela Cathart*, cheap edition, cr. 8vo. 2/

Mortimer's (Mrs.) *Notes of Lessons for Infants*, cr. 8vo. 3/6

Radcliffe's (W. L. H.) *Whispers from Fairyland*, cr. 8vo. 3/6

Trotman's (W. S.) *Craythorne, a Waif*, cr. 8vo. 5/

Ward's (Mrs. H.) *Robert Elsmere*, Popular Edition, 2/6 cl.

Webb's (S.) *Socialism in England*, cr. 8vo. 2/6 cl.

Whitby's (B.) *Part of the Property*, 3 vols, cr. 8vo. 31/6 cl.

Williams, I. *Selections from the Writings of*, cr. 8vo. 3/6 cl.

Worboise's (E. J.) *Warleigh's Trust*, cheap edition, 3/6 cl.

Work of the Irish League, the Speech of the Rt. Hon. Sir H. James, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Wodianer (A.): *R. Cosman, Liber Hereditatis Josue*, 10m.

Fine Art and Archaeology.

Kobell (L. v.): *Miniaturen u. Initialen aus Handschriften d. 4-16 Jahrh.*, 8m.

Music and the Drama.

Bohn (E.): *Die Musikalischen Handschriften d. XVI. u. XVII. Jahrh.*, 12m.

Wilbrandt (A.): *Der Meister v. Palmyra*, 3m.

History and Biography.

Duquet (A.): *Paris, le Quatre-Septembre et Chatillon*, 7fr.

Hubert-Valleroux (P.): *La Charité avant et depuis 1789 dans les Campagnes*, 8fr.

Jähns (M.): *Geschichte der Kriegswissenschaften, vornnehmlich in Deutschland*, Part 1, 12m.

Lagrèze (G. B. de): *Les Normands dans les Deux Mondes*, 5fr.

Rastoul (A.): *Le Maréchal Randon*, 5fr.

Geography and Travel.

Büttikofer (J.): *Reisebilder aus Liberia*, 20m.

Philology.

Bidder (H.): *De Strabonis Studiis Homerici*, 1m. 50.

Bhadranajakopaniash in der Mähjajmdina - Recension, übers. v. O. Böhtlingk, 2m.

Kauffmann (F.): *Die Geschichte der Schwäbischen Mundart*, 8m.

Nix (L. M. L.): *Das 5 Buch der Conica d. Apollonius v. Perga in der Arabischen Übersetzung*, 2m.

Science.

Duplay (S.) et Reclus (P.): *Traité de Chirurgie*, Vol. 1, 18fr.

Zittel (K. A.): *Handbuch der Palaeontologie*, Part 12, 8m.

General Literature.

Bentzon (T.): *Contes de tous les Pays*, 3fr.

Coppée (F.): *Toute une Jeunesse*, 3fr. 50.

Maizeroy (R.): *La Peau*, 3fr. 50.

Maupassant (G. de): *Père et Marie*, 3fr. 50.

Rabousson (H.): *Idylle et Drame de Balon*, 3fr. 50.

Sauvrière (F.): *La Recluse de Montfleury*, 3fr. 50.

THE LATE SIR HENRY YULE, C.B.

A CORRESPONDENT writes to us:—

"In March last I received from Sir Henry Yule a copy of the following lines, addressed to him in 1884 by Mr. Colborne Baber, now our consul at Chefoo, and I should like to make them more generally known to the readers of Sir Henry's noble edition of the 'Travels of Ser Marco Polo' by their publication in the *Athenæum*:—

Until you raised dead monarchs from the mould
And built again the domes of Xanadu,
I lay in evil case, and never knew
The glamour of that ancient story told

By good Ser Marco in his prison-hold.
But now I sit upon a throne and view
The Orient at my feet, and take of you
And Marco tribute from the realms of old.

If I am joyous deem me not o'erbold;
If I am grateful deem me not untrue;
For you have given me beauties to behold,
Delight to win, and fancies to pursue,
Fairer than all the jewelry and gold
Of Kublai on his throne in Cambalu.
"20 July, 1884."

E. C. B.

THE ROYALIST COMPOSITION PAPERS.

It is probable that previously to the publication of the first volumes of the new *Calendar of the proceedings of certain Commonwealth Committees* few of us actually realized the vast bulk of the Interregnum State Papers. In addition to the regular series of domestic correspondence already calendared, more than 2,500 pages of closely printed matter have been issued by the indefatigable editor, representing a literary labour almost as astonishing as that of the original scribe. We are yet, however, far from the end of this new undertaking, for one Committee only has been completely described, and we are told that the present volume, which deals with the general proceedings of a second Committee, "will be followed by others containing particulars of the individual cases brought before the Committee for Compounding; and these volumes by another which will contain indexes of names and places, &c., comprising the entire of the Composition Papers."

Of course this unusual wealth of material can be accounted for partly by the financial exigencies of the times, and still more by the destruction or abeyance of the ancient fiscal machinery of the Crown. Therefore what we have lost in the shape of parchment rolls we have to some extent recovered in the guise of State Papers, neatly bound, for the most part, in vellum covers as an additional means of preservation. There are for this Committee alone no fewer than 284 volumes and bundles, of which the two series of Royalist Composition Papers are already well known, though these, like the rest of the class, have hitherto been more frequently consulted for genealogical than for historical purposes, except by a modern historian whose industry few European manuscripts bearing upon this period have escaped. When it is added that only twenty-four of these volumes are dealt with in the present instalment of 825 pages, enough will have been said to indicate the magnitude of this official work.

In September of 1643 the leaders of the Great Rebellion in England, though honestly impressed with the necessity for "the speedy bringing in of our brethren of Scotland into this realm for our assistance," were quite unprepared to defray the enormous cost of this fraternal succour out of existing sources of revenue. There were, indeed, three armies to be provided for, that under the Earl of Essex—whose allowance of 10,000*l.* as lord general was alone a serious drain upon the resources of Parliament—and the two Scotch armies in England and Ireland. To meet these additional expenses it was necessary, since the loans upon the Public Faith and other extraordinary assessments were barely sufficient for present wants, to devise some new and more profitable means of supply. It was under these circumstances that the Committee for Compounding was called into existence, for the purpose of raising money by loans as well as for administering the sequestered estates of delinquents or recusants in such manner that a large supply of ready money might be instantly forthcoming for the service of the war. Assignments on this revenue were forthwith made to the Scotch allies, by whom, indeed, immediate advances were impatiently demanded, and who henceforth assumed a proprietary right in this quarter.

The principle of composition in lieu of administration, which a year later began to be applied to all sequestrations, possessed several undoubted advantages apart from the obvious

one of hastening the collection of fines and rents. By offering a reasonable composition of two years' income, or a tenth of the full value of the land at twenty years' purchase, the *de facto* government induced many Royalists to acknowledge it, and it was also desirable to deprive the local committees and their agents of endless opportunities for corruption and petty tyranny in the disposal of freeholds and leases.

At first the Committee for Compounding, which sat at Goldsmiths' Hall from November, 1643, dealt only with those estates which had been already adjudicated by the Commissioners for Sequestrations. At this time it had the title of the Committee for Scottish Affairs, to which it ostensibly devoted itself down to the treaty of Newcastle in 1646. Almost from the beginning, however, the attention of the Committee was equally directed to the requirements of the English army, and a large part of the funds derived from compositions was applied to this purpose in spite of the frequent remonstrances of the Scotch leaders. In fact, it is not difficult to trace even in these purely financial negotiations the steady progress of an estrangement between the great body of English Puritans and their Scotch allies, which culminated in the second civil war. The latter distinguished themselves but little either in the English or Irish campaigns, and yet their arrogance and importunities were increased rather than abated by their failure. It is scarcely to be wondered at if a general want of zeal is evident in the operations of the county committees for collecting the Scotch assignments, or if after the battle of Naseby there was a greater disposition to favour the army of Fairfax in the matter of warlike supplies.

It is true that the Scotch still jealously maintained their claim to the full discharge of their assignments, and that the Presbyterian majority in Parliament was at length roused to some sense of its own critical position in the face of the victorious army of the Independents. None the less money came in slowly, and it was only when the Scotch army was prepared to withdraw from England on certain terms that a genuine effort was made to furnish the sum required in discharge of all arrears. In April of 1644 we read of the contumacy of certain assessors who refused to assist in the collection of subsidies for the Scotch army, while at the same time stringent orders were issued that "the sequestration money may not be diverted to any other use, upon any pretence whatever." In September following, although lavish provision of "bolls of oatmeal" and other food, with clothing and shoes, had been made for the allied army, the House of Commons directed the Goldsmiths' Hall Committee to "peruse the treaty" with a view to avoiding, if possible, the obligation of providing arms, 500*l.* worth of which had just before been forwarded to the English army under Lord Manchester. Following this, powers were at length given to the Committee for subsidizing the English army equally with the Scotch. These proceedings a month later called forth a strong protest on the part of the Scotch Commissioners, charging the financial committee with wilful evasion of the stipulated assignment. In December the Committee addressed a rebuke to the sequestrators for Northamptonshire, who were charged with gross obstruction, and similar complaints are recorded in the case of other counties. This evidence of lukewarmness on the part of the Independent rank and file receives still further confirmation after the battle of Naseby. Hitherto the Scotch army had been regarded as a necessary evil, but henceforth it was both despised and suspected. The whole activity of the Committee for Compounding was now directed towards the supply of money and provisions for the English troops, and the title of the sub-committee for Scottish affairs almost disappears from the books. The Presbyterian Parliament at Westminster, however, had still a

voice in the matter, for just as it had been nervously solicitous for the contentment of its foreign masters, so it was by no means disposed to strengthen the hands of the Independent party by favouring a military demonstration. The rapid march of events deprived this intrigue of any real importance; therefore, after applying itself, with the assistance of all parties, to the task of discharging the arrears of the Scotch subsidy as agreed on by the treaty at Newcastle, Parliament was forced to be content with sundry efforts to disband the English regiments in several counties, which were mostly rendered ineffectual from want of money.

Meanwhile the work of sequestration had been rapidly pushed on as the fortune of war deserted the Royalist arms. The 1st of May, 1646, was fixed as the limit of time for the usual indulgence of compounding to be extended to those delinquents who were prepared at the same time to take the required oaths. Most of these, however, were disappointed at finding that after leaving Goldsmiths' Hall with a large proportion of their estates in hand, they were conducted thence to Haberdashers' Hall, and mulcted of a further contribution as new adherents to the Parliament. This sharp practice, it is alleged, deterred many from presenting themselves, whilst still more continued to cling to the vain hope of a restoration of the royal power. A large portion of the entries in this Calendar are devoted to the reports of the county committees concerning the administration of sequestered estates, and here ample evidence is forthcoming of the corruption prevalent among the provincial agents. There is a certain excuse to be made for those guilty of malpractices, that the remuneration for their arduous services was both scanty and irregular. Much anxiety was expressed on this score by the London committee, which seems to have been honestly desirous of reforming these abuses by obtaining a grant of sufficient salaries for its members and officers. It would appear that the establishments thus sanctioned were on a more liberal scale than had hitherto been customary, and the results of this liberality are very evident in contrast to the peculations of the underpaid provincials. There are numerous petitions in this volume addressed to Goldsmiths' Hall by the county committees on the subject of their unpaid allowances. In one case a poor widow in Shrewsbury was ruined by letting part of her house to the local commissioners, who were not in a position to discharge the rent agreed upon. The result of this gross neglect of the welfare of the servants of the State can be easily imagined. One is charged with having pocketed the proceeds of sequestered estates and with taking bribes, and general misconduct. Another was tried upon a charge of having secretly accepted 500*l.* from a certain delinquent to procure his discharge. Thereupon the witnesses for the State were intimidated, and one of them imprisoned on a wrongful accusation, and the delinquent, being thus acquitted, suffered judgment to go against him by default in a sham action for the recovery of a debt of 500*l.* Much obstruction was also caused by the pardonable artifices of delinquents who confided their estates to a diplomatic trustee, and even more by the audacity of Royalist partisans. One of the latter was actually a member of the central committee, by which he was brought to trial on various charges, such as associating with Papists "at taverns late at night, with music"; being a leveller; asking "who made this (Barebones) a Parliament?" and steadily declining to sit on the committee more than an hour and a half, or to sign any warrants unless it was made worth his while to do so. It is scarcely to be wondered at then that in 1655, after having been several times fruitlessly remodelled, the Committee for Compounding, with all its local branches, was ordered to transfer its accounts into the Exchequer. It reappeared in its old form, however, after the Royalist insurrec-

tion of 1659, and continued to transact business till within a month or two of the Restoration. It is due to Mrs. Green's accurate and untiring labours and to her singular historical perspicuity that the unwieldy mass of its official records has been made to yield an abundant harvest of information upon the financial expedients of the Interregnum.

THACKERAY'S 'PARIS SKETCH-BOOK' AND 'THE CORSAIR.'

In the *Athenæum* of August 7th, 1886, an interesting letter, signed "T. H. L.," appeared, tracing in general terms the first appearance of part of Thackeray's 'Paris Sketch-Book' to the American periodical the *Corsair*. After much seeking I have at last obtained a copy of the *Corsair*, which is, in England at all events, perhaps the scarcest of all Thackerayana, and I am able to supplement the information given by "T. H. L."

The introduction of Thackeray to the *Corsair* is told in the following interesting letter of one of the editors, Mr. N. P. Willis, which was written from London, and appeared in the issue of August 24th, 1839:—

"I have been delighted to find that the authors of the two best periodical series of papers that have appeared for twenty years are one and the same person. One of my first enquiries in London was touching the authorship of 'The Yellowplush Papers,' next the 'Reminiscences of Major Gahagan'—the only things in periodical literature, except the 'Pickwick Papers,' for which I looked with any interest or eagerness. The author, Mr. Thackeray, breakfasted with me yesterday, and the readers of the *Corsair* will be delighted, I am sure, to hear that I have engaged this cleverest and most gifted of the magazine writers of London to become a regular correspondent of the *Corsair*. He left London for Paris the day after, and having resided in that city for many years, his letters from thence will be pictures of life in France, done with a bolder and more trenchant pen than has yet attempted the subject. He will present a long letter every week, and you will agree with me that he is no common acquisition."

"Thackeray is a tall, athletic man of about thirty-five with a look of talent that could never be mistaken. He has taken to literature after having spent a very large inheritance, but in throwing away the gifts of fortune, he had cultivated his natural talents very highly, and is one of the most accomplished draughtsmen in England, as well as the cleverest and most brilliant of periodical writers. He has been the principal critic for the *Times*, and writes for *Fraser* and *Blackwood*. You will hear from him by the first steamer after his arrival in Paris, and thenceforward regularly."

Is it the fact, as above stated, that Thackeray wrote for *Blackwood's Magazine*? No contribution of his to it is known.

Then in the *Corsair* followed eight letters from Thackeray, which are reprinted with slight alterations in 'The Students' Quarter,' seven of them, considerably altered, having been reprinted by their author in 'The Paris Sketch-Book' in 1840.

The first letter appeared in the *Corsair* on the 24th of August, 1839, and is, generally speaking, the same as the article in 'The Paris Sketch-Book' called 'An Invasion of France,' and in 'The Students' Quarter' 'Off to France.'

The two following letters appeared on the 14th and 21st of September, 1839, and are substantially reprinted in 'The Paris Sketch-Book' under the title of 'Madame Sand and the New Apocalypse,' and in 'The Students' Quarter' as 'French Fiction' and 'The Story of Spiridon.'

The fourth letter appeared on October 5th, 1839, and was reprinted, with an altered finish, in 'The Paris Sketch-Book' under the title of 'The Fêtes of July,' and in 'The Students' Quarter' as 'A Week of Fêtes.'

The fifth letter is headed 'Cartouche.' It appeared on the 19th of October in the *Corsair*, and in the same month in *Fraser's Magazine*, with another story, 'Poinsetin.' The two stories were reprinted in 'The Paris Sketch-Book,' and the first, under the title of 'A French Jack Sheppard,' in 'The Students' Quarter.'

The sixth letter appeared on the 26th of October. It was not reprinted in 'The Paris Sketch-Book,' and can, so far as I know, only be found in 'The Students' Quarter,' where it is called 'More Aspects of Paris Life.'

The seventh and eighth letters appeared on the 28th of December, 1839, and the 18th of January, 1840, respectively, under the title of 'A Ramble in the Picture Galleries.' They were reprinted in 'The Paris Sketch-Book' as 'On the French School of Painting,' and in 'The Students' Quarter' under their original title.

All the letters, with the exception of the last, were signed "T. T.," a signature used by Thackeray in the *Gentleman* and the *Constitutional*; the last was signed "M. A. T."

Before I leave the *Corsair* I must point out that on the 28th of September, 1839, it published 'Captain Rook and Mr. Pigeon,' by William Thackeray, which had just appeared in 'Heads of the People'; and on the 7th of March, 1840, reprinted 'Epistles to the Literati,' which was first issued in *Fraser's Magazine* for January, and was afterwards reprinted by the author in 'Comic Tales and Sketches.' It will thus be seen that the *Corsair* is a periodical of great interest, and is, indeed, essential to the bibliographer of Thackeray's writings. CHAS. P. JOHNSON.

P.S.—Since this was written I have heard on good authority that Thackeray never wrote anything for *Blackwood's Magazine*.

LINES BY POPE.

Walthamstow.

THESE fine lines on 'Love' are given in "Chalmers's Poets" (vol. viii. p. 242) as being by Rochester, in 'A Letter from Artemisa,' &c. They are embedded in a poem of some two hundred and fifty, or three hundred lines, many of which rise to quite equal excellence. Even to the height of that happy piece of wit of Canova's (if he did not quote from this), that Englishmen judge of sculpture with their ears, Rochester says that if some women should call Bovy a beauty,

— the rest to that degree

Affected are, that with their ears they see.

How any one could think that these clever lines, admirable as they are, could be Pope's it puzzles one to see. There is all the wit that Pope or anybody else could put into them, but absolutely none of the versification. Look at the hiatus in the rhythm of the aptly conceived, but awkwardly expressed fifth line,—

That cordial drop Heaven in our cup has thrown.

Two rhymes out of five in the ten lines are bad—thrown with down, prove with love. No; the verses are bright, but they seem to come from the pen of an accomplished prose writer or practised conversationalist rather than from such a master of versification as Pope was. There is nothing to justify "ecstatic emotion" here. C. A. WARD.

THE lines 'To Alethea Tempest' I have published in *Merry England* are undoubtedly Pope's, written with corrections and alterations in his own hand; but Mr. Taylor's reference shows that those which Pope entitles 'A Description of Love' are an extract from a much longer poem, attributed to Lord Rochester, and printed in Byshe's 'Art of Poetry,' which I overlooked. I did not find them in 'The Miscellaneous Works of the Earls of Rochester and Roscommon,' second edition, 1707, but possibly they appeared in some other form before that date. From the fact of their being in Pope's hand, and evidently written on the same occasion with his verses 'To Alethea Tempest,' I naturally concluded both to be his. JOSEPH GILLOW.

MR. STANLEY'S BOOK.

IN view of a variety of misleading announcements regarding the issue of Mr. H. M. Stanley's forthcoming work in America, I have the pleasure to inform the public through you that

Messrs. Charles Scribner's Sons, of New York, will be the publishers of the author's sole work on the recent Emin Pasha Expedition in that country. E. MARSTON.

Literary Gossip.

LORD TENNYSON has sent to Mr. Yeld, of Nottingham, the following letter upon the subject of the absurd paragraph that has been going the round of the papers:—

Farringford, Freshwater, Isle of Wight, Feb. 1, 1890.

SIR,—My father desires me to acknowledge the receipt of your apology. He was very much surprised at the liberty which you had taken in quoting certain MS. lines of his without either his leave or that of the Bradshaws. In answer to your letter, I am to inform you that the lines in question were a mere complimentary *jeu d'esprit*, and that there was no romance in the matter.

I have the honour to be, sir,

Your obedient servant,

HALLAM TENNYSON.

Rev. Charles Yeld.

THE third edition of Mr. Coventry Patmore's 'Unknown Eros,' which is going to appear presently, will be furnished with a new preface on catalectic metre.

MESSRS. SAMPSON LOW, MARSTON & Co. are going to publish a volume entitled 'Oliver Cromwell, the Protector: an Appreciation based on Contemporary Evidence,' by Mr. Reginald Palgrave, C.B., the Clerk of the House of Commons. It will be founded to some extent on the articles Mr. Palgrave contributed to the *Historical Review*, but will be to all intents and purposes a new book.

A COLLECTED edition of Philip Bourke Marston's poetical works will be before long published by his friend Mrs. Moulton. It will contain several important poems which have not yet seen the light.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. are going to bring out an edition of Mr. Lewis Morris's poems in one volume, similar to that of Lord Tennyson's poetry issued by them some ten years ago.

THE third edition of Canon MacColl's book, which will be published in a day or two, has been revised throughout, and contains some additional matter. There is an appendix on creation out of nothing, in which the views of Profs. Balfour Stewart and Tait, as expounded in 'The Unseen Universe,' are shown to be in agreement with the teaching of St. Augustine, Origen, and Leibnitz. There is also a long preface containing contributions from Mr. Gladstone, Sir Lyon Playfair, and the late Bishop Lightfoot.

SIR GEORGE DUCKETT has, with his usual industry, translated the 'Visitations of English Cluniac Foundations in 47 Hen. III. (1262), 3 and 4 Edw. I. (1275-6), and 7 Edw. I. (1279),' from the original records in the National Library of France. From the same source he has added, in part, those of 27 Edw. I. (1298), 13 Ric. II. (1390), 6 Hen. IV. (1405), and he is going to publish them through Messrs. Paul, Trench, Trübner & Co.

A NEW work by Ouida is in the press and nearly ready. It is to be issued in the usual three-volume form by Messrs. Chatto & Windus.

THE new edition of Mr. Wilfrid Ward's 'William George Ward and the Oxford Movement,' to be published by Messrs. Macmillan & Co., will contain an interesting addition to the last chapter. The author applies the principles contained in his father's 'Ideal of a Christian Church,' and in the last four University sermons by J. H. Newman, including the one on 'Wisdom contrasted with Faith and Bigotry,' to the fundamental problem of the modern agnostic controversy, and attempts to show that this controversy was in great measure anticipated by the Oxford School fifty years ago.

MESSRS. SMITH & ELDER are going to publish on the 26th inst., at the price of half-a-crown, an edition of Mrs. Humphry Ward's novel 'Robert Elsmere.'

PROF. SETH's work on 'Scottish Philosophy,' which has been for some time out of print, has been revised and enlarged by the author with a view to a second edition, which Messrs. Blackwood & Sons are going to publish.

THE next volume of Mr. W. D. Hamiltons' 'Calendar of Domestic State Papers of the Reign of Charles I.,' which is nearly ready for publication, will cover the important period between October, 1644, and June, 1645. Many details will come to light in it of the New Model army under Fairfax, and of the campaign resulting in the battle of Naseby, which virtually closed the first civil war. The quarrel between Cromwell and the Earl of Manchester will be illustrated by many documents not to be found in the Camden Society's volume on that subject. Another interesting feature of the work will be numerous hitherto unprinted letters of Henrietta Maria.

THE seventh volume of the 'Calendar of State Papers relating to England preserved in the Archives of Venice,' the materials for which were collected by the late Mr. Rawdon Brown, is also about to be issued. The documents described in it range in date between 1558 and 1580.

MESSRS. FREDERICK WARNE & Co. will shortly publish a new story by Mr. George Manville Fenn.

A SCOTTISH BIBLIOGRAPHIC SOCIETY has been founded in Edinburgh under the presidency of Mr. Archibald Constable. The members, limited to sixty in number, are to meet every fortnight with the object of making known and exhibiting rarities, comparing notes, and accumulating materials for a complete Scottish bibliography. Meanwhile select papers, read and printed by them, will be issued to the sixty only.

MESSRS. RIVINGTON propose to publish a set of cheap classical texts for use in schools and colleges. The Latin texts will be issued at twopence, and the Greek at threepence, apiece.

A GENERAL meeting of the Société d'Ethnographie de Paris—the body from which originated the International Congresses of Orientalists—was held on Monday, at which it was resolved that the society associated itself with the views of Dr. Leitner, and, whilst thanking him and his British colleagues for first proposing Paris, considered that London was the suitable place for the next Congress.

It is much to be regretted that the difficulties inseparable from writing a contemporary biography like Sir Bartle Frere's should be increased by the avidity with which rumours of differences connected with its preparation are received and spread. It is well known that circumstances have led to the suspension of the work; but those circumstances have arisen neither from political differences nor from a rupture between the author and the family. They are such as might arise in the case of any contemporary life when a large family group retain their own keenly affectionate views of the subject of the biography from the family rather than from the public point of view. What action has been taken in the matter has been taken on the joint decision of Lady Frere's literary adviser, of her publisher, of her brother, and of the author, and these four gentlemen have acted in harmony from first to last. To spread rumours of differences merely intensifies the difficulties incident to the resumption of the work. Those difficulties are sufficiently great in the case of a man so recently deceased, and whose biography must touch at many points the reputation and sensibilities of those from whose views he differed seriously in public life. The silence which the family and the author have maintained is well considered from this point of view, and it ought to be respected.

As sale dinners have for some time past been getting fewer and fewer, the opportunities that the various members of the book-selling trade enjoy of meeting in social gatherings have much diminished, and it has occurred to several members of the trade that it would tend to promote social intercourse if a dinner were held, open to booksellers and those directly connected with literature. As the Booksellers' Provident Institution is the only representative society in the trade, its directors have taken upon themselves to initiate such a dinner. Their object is to promote good-fellowship among booksellers, and no subscription will be asked for the funds of the Institution. The dinner will be held on Saturday, March 8th, at 6 P.M. at the Holborn Restaurant. Mr. C. J. Longman has promised to preside.

In his article in the *English Historical Review* for October, 1889, called 'A Letter of Lord Chesterfield's on the Change of Ministry in 1746,' Mr. John Robinson gave an account of how he discovered the Delaval Papers, with the names of some few of the more important. The Historical MSS. Commissioners have asked leave to inspect these documents, and Mr. Robinson has decided to send the whole of the letters and historical documents to Rolls House to be examined.

M. BELIN, the Rector of the Académie of Aix, has been working at the old records of the university, which for a time were lost sight of, and is preparing a 'Histoire de l'Université d'Aix.'

THE death is announced of M. Rothan, who was in the French diplomatic service for several years, and after his retirement published some interesting books on the important episodes in continental politics that occurred in his time—'L'Affaire du Luxembourg,' 'La Politique Française en 1866,' 'L'Allemagne et l'Italie en 1870-1871,' &c. He was a collector of pictures,

especially portraits by David, and had a large share in organizing several of the exhibitions at the École des Beaux-Arts. Four years ago the Germans expelled him from Alsace, where he used to spend the summer on his estates.

THE Basilian monk and savant Father Cozza, while engaged on his forthcoming edition of the New Testament from unpublished Vatican codices, with phototype facsimiles, has had occasion to consult some neglected leaves of Strabo in the Grotta Ferrata Library, in which he has found passages hitherto unknown. In one of these detached leaves, belonging to the Tenth Book, he has come upon a mention of the island of Claudia (Vulg., Cauda), of which mention is made in the Acts of the Apostles (xxvii. 16). The name is now for the first time known to occur in Strabo.

THE death is announced of Mr. Robert Carter, of the well-known publishing firm of Carter Brothers, of New York. He was by birth a Scotchman, and in early youth emigrated to America, where, in conjunction with his brothers, he commenced business as a publisher. Mr. Carter died at the age of eighty-two.

THE Public Libraries Acts were adopted in the parish of Stoke Newington on Wednesday by an enormous majority.

MR. GEORGE ROBERTSON, the head of the well-known wholesale bookselling business of George Robertson & Co. at Melbourne, is retiring from the concern, and his place is being taken by his son, Mr. Charles M. Robertson, who has been in the house many years. The business was originated by Mr. George Robertson thirty-seven years ago.

MESSES. FREDERICK WARNE & Co. are going to add to the 'Chandos Classics' an edition of Napier's 'Peninsular War' in six volumes.

THE *Rangoon Gazette* of the 10th of January brings the following intelligence:

"Dr. Forchhammer completed his twelfth year of service in Burma yesterday. The learned German's labours have been uninterrupted from the time he first landed in Rangoon. Dr. Forchhammer completed his work on the pagodas, monasteries, and ancient buildings of Arrakan yesterday, and handed it to the Chief Commissioner. It is a large illustrated volume, and has taken the professor four years to accomplish."

A POSTHUMOUS historical monograph by Freiherr Ernst von Stockmar, entitled 'Ludwig XVI. und Marie Antoinette auf der Flucht nach Montmédy im Jahre 1791,' has just been issued at Berlin under the editorship of Herr Emil Daniels.

THE death occurred at Stockholm, on the 31st of January, of Prof. Per Erik Bergfalk, the eminent Swedish historian. Had he lived four days longer he would have completed his ninety-second year, having been born on the 4th of February, 1798. He was Professor of History at Upsala from 1838 to 1861, when he retired, and for nearly thirty years has lived in a house on Södermalm, in the capital. His writings chiefly deal with Swedish history in the seventeenth century.

THE Parliamentary Papers of the week are Poor Law Relief, Index to Report of 1888 (1s. 4d.); New Guinea, Further Correspondence, Maps (4s. 3d.); and Pauperism, Statement for November (2d.).

SCIENCE

MEDICAL BOOKS.

Account of the Life and Works of Maister Peter Lowe. By James Finlayson, M.D. (Glasgow, MacLehose & Sons.)—Peter Lowe founded in 1599 the Faculty of Physicians and Surgeons of Glasgow, a body which, with varying repute, has survived to the present day. Its founder was a surgeon of the same literary attainments and professional character as the famous William Clowes, John Banester, and George Baker, who flourished in London in the reign of Elizabeth. Like them he had his secret remedies, and regarded their use as part of his stock-in-trade. Like them he denounces quacks with fury, and himself encroaches as far as he dares into the province of the physicians. Clowes writes in English and Lowe does so too, while the physicians of the time always wrote in Latin. Dr. Finlayson, whose edition and notes show much careful research, does not explain why Lowe did not write in Scotch, since he was inclined to follow the surgical custom of using the vernacular instead of a learned language. The place of his birth is undetermined, and this fact may, perhaps, deserve consideration in investigations to determine it. He practised in France, in London, and finally in Glasgow, where, since his death in 1612, his body has remained in a handsome tomb in the churchyard of the cathedral. The epitaph does honour to his disposition:—

Stay passenger and view this stone
For under it lies such a one
Who cured many whill he lived
Soe gracious he noe man grieved
Yea when his phisicks force oft failed
His pleasant purpose then prevailed
For of his God he got the grace
To live in mirth and die in peace
Heaven hes his soul his corps this stone
Sigh passenger and soe be gone.

Lowe was in France in the time of Ambrose Paré, served in the wars there, and returned to Scotland to practise and to write. His most famous book is 'A Discourse of the Whole Art of Chyrurgerie,' which was printed in 1597. It is written in the form of a dialogue, and contains many quaint accounts of cases, some of which are quoted by Dr. Finlayson. An aneurysm or morbid bulging out of an artery is occasionally mistaken at the present day for an abscess, but it is to be hoped that the accident which Lowe witnessed seldom occurs nowadays:—

"I remember in Paris in Anno 1590, there happened such a disease to a valiant Capitaine (my great friend Capitaine Bayle, who was one of the chiefest Capitaines amongst the Spaniards at Paris) on the right side of his cragge, for the which, I a Chyrurgion Maior to the regiment, was sent for, and found it to be an *Aneurysme*, so not to be touched; of the which opinion was my good friend Andrew Scot, who was a great Practitioner at Paris for y^e time, and wel exercised in the art of Chyrurgery, we did ordaine remedies to let the encrease of it, which receipt being sent to the Apothecary, who before had seene the sayd Capitaine, did thinke it no meete medicine for an Aposthume (as he termed it); so presently he sent for an ignorant Barbor like unto himselfe, who did swear unto the Capitaine that they had sawes and charmes for all sores, so without further tryall did open it with a Launce to auoide the matter (as they thought) which being done, the spirit and blood came forth with such violence, that the Capitaine dyed in fewe howers after. I doubt not but in these Countries diuers such errors are committed by ignorants."

Dr. Finlayson has added several useful notes, and discusses the meaning of the epithet "Arellian" which is applied to Lowe. It seems probable that it means native of Errol, a well-known town, where the surname occurs in 1569, and that he calls himself Peter Lowe, Arellian, on his title-pages just as a few years later Whistler, of Walthamstow, in Essex, styles himself "Anglo Saxonius Orientalis." Dr. Finlayson's carefully edited book makes all the existing knowledge of Lowe easily accessible, and it is to be hoped that the Faculty of Physicians and Surgeons of Glasgow may be able under his guidance to issue an edition of the very rare surgical treatise

of their founder. Its interest is not wholly surgical, for it contains scraps of history and many curious expressions.

Notes on Medical Education. By Sir James Sawyer, M.D. (Simpkin, Marshall & Co.)—This is a collection of addresses delivered in the Birmingham School of Medicine on various occasions. The motto of the first is a phrase from Lord Beaconsfield's 'Young Duke,' which conveys a truth for which more venerable authority might be found, "Knowledge must be gained by ourselves"; and that of the last is from a discourse of the late Roman Catholic Bishop of Birmingham, "Wisdom is the balsam that keeps science from corruption." An author who sets a high value on such empty phrases cannot be expected to show much thought in his own writings. It is melancholy that a physician should think science likely to produce corruption, and discreditable that one who claims to have discovered "the pathological process of laryngeal phthisis" should not know that balsam will not prevent corruption. The addresses contain no definite information of any kind, and are written in a style of English too common in medical journals, and unworthy of a fellow of the College of Physicians of London, a body generally remarkable for literary precision. Sir James Sawyer speaks of "owing a field to a syringe," of digitalis as "amongst the most reliable staples of our art," and, besides being inelegant in his phraseology, is sometimes inaccurate in his facts. Thus he states that therapeutics or treatment is ordered to be studied too early in the student's career by the examining bodies, while several of them now require a knowledge of the subject only at the final examination. His other remark on the same subject may be true of Birmingham, but is certainly untrue of Edinburgh and of London: "The art of treatment is now a neglected branch of medical instruction." There is, in reality, no part of medicine which has been more elaborated, especially as to those very important parts of it nursing and diet, in recent years than the treatment of the sick. The hundred and six pages of the book contain little but vague generalities pompously expressed, and to read them can profit no one.

The Human Foot: its Form and Structure, Functions and Clothing. By Thomas S. Ellis. (Churchill.)—Mr. Ellis, a surgeon in Gloucester, and a former pupil of Sir James Paget, has in this book collected a series of ingenious and often very interesting remarks about the human foot, its structure, its movements, and its distortions. The book is intended for general readers and for shoemakers, and contains much likely to be useful to both classes. It is illustrated by excellent diagrams and drawings.

An Essay on Asphyxia (Apnea). By George Johnson, M.D. Lond., F.R.S. (Churchill.)—Whatever Dr. George Johnson undertakes, he usually does well; and the 'Essay on Asphyxia' is no exception to the rule, while it is a valuable contribution to the elucidation of the much discussed question of asphyxia, or, as he prefers to style it, apnea. Dr. Johnson calls the reader's special attention to the existence and function of the muscular arterioles, and the important part they play in regulating the supply of blood to the capillaries. After carefully and accurately analyzing the views held by the authors who have considered this subject for more than a generation, he shows how they differ as to the condition of the cavities of the heart at the time of death. Finally, he gives his own views as to the cause of asphyxia, which are an important contribution to the thorough understanding of the matter. We can heartily recommend this essay to those who are most interested in it, as the outcome of much hard, honest, and thoughtful work by one whose ability and position entitle him to speak with authority.

GEOGRAPHICAL NOTES.

A MELANCHOLY interest will attach to the meeting of the Royal Geographical Society next Monday. Mr. Douglas Freshfield will give a full account of the search expedition undertaken by Mr. C. Dent and himself which solved the problem of the fate of the two English mountaineers, Mr. Donkin and Mr. Fox, who were lost in the Caucasus in 1888. It will be remembered that the search party did not succeed in finding the bodies of the missing travellers and their guides; but the position of their last encampment left no doubt that they lost their lives in attempting the dangerous ascent of one of the highest and most difficult peaks in the Caucasus, and that there was no ground for the belief that they had fallen victims to the treachery and cupidity of the natives. Mr. Freshfield's paper will be illustrated by photographs taken by Signor V. Sella, one of the several travellers who succeeded last year in the ascent of Mount Elbruz, and by Mr. H. Woolley, who accompanied Mr. Freshfield in his search expedition.

The most interesting paper in the February number of the *Proceedings* of the Royal Geographical Society is Col. Mark Bell's account of his journey from Peking to Kashgaria. He traversed the provinces of Shansi, Shensi, and Kansu, recording some noteworthy observations on the physical characteristics of the loess soil, with which we have been made familiar from the writings of Baron Richthofen. At Pingyang-fu Col. Bell found it better to take to Chinese dress of blue cotton leggings, blouse, travelling cap, and spectacles, and so disguised he saved himself many a mobbing from the provincial Chinese. To the north-west he passed through the scenes of the Mohammedan insurrection, which lasted for seventeen years, and has left its traces in the diminished population, which from 17,000,000 has dwindled down to 2,000,000. The Mohammedans are still feared; they are braver than the Chinese, who are demoralized more or less by opium smoking. Col. Bell comments on the decentralized form of government in China owing to the want of intercommunication, and prophesies that, unless China improves her communications by railways, the country bordering Russia, up to the Yellow River and the Great Wall, must fall to the Czar whenever he wants it. China, the writer continues, has driven a wedge into Central Asia between alien peoples, and has colonized it, so as to form a road for conquest and commerce. This wedge, from a political and strategical point of view, is of extreme importance to China, yet she holds it with a loose grasp, and it may slip from her any day. This appears to be the general moral of Col. Bell's paper, which is particular to note the foolish policy pursued by the Chinese at Hami, where they show neither justice nor protection to the Russian merchants, and where neither the civil nor military mandarin would either see Col. Bell or return his card. In Kashgaria, on the other hand, great courtesy was displayed. On the whole, Col. Bell considers that Kashgaria cannot possibly be defended by China against Russia so long as Chinese troops are not both trained and led by European officers, and rail communications with the valley of the Wei and with Peking are absent. British commercial enterprise is wanting throughout the region almost as much as it was twenty years ago, when Mr. R. B. Shaw first endeavoured to arouse interest in the subject; and a Russian occupation of the country is considered to be a very probable contingency.

Dr. Peters is at length authentically reported to be alive and well in Ukamba, a country lying a considerable distance to the south of Mount Kenia, and occupied, for some time back, by the British East Africa Company. He appears to have travelled in the footsteps of Messrs. Pigott and Smith, officials of that company.

Mr. Jackson, an explorer of the British East Africa Company, announces his arrival, in October last, in Sotik, a district of or near Lumbwa, about half-way between Mr. Thomson's route and the Southern Kavirond on the Victoria Nyanza. Mr. Jackson has thus succeeded in penetrating a part of the Masai country never before explored by a European.

The Royal Colonial Institute appears to be on the eve of a new departure. From the annual report, which is now in the hands of Fellows, and will be laid before the general annual meeting on the 18th inst., it seems that the proof-sheets of several forthcoming works relating to the colonies have been submitted to the council by members of the Institute with a view to their being published under its auspices. A special committee has been deputed to examine and revise such proofs, and report whether the matter contained therein is "sound and trustworthy." As a result of this arrangement it is probable that Mr. Washington Eves's work on 'The West Indies' will only be the first of a series.

Mr. Stanley's great popularity is evidenced by the large number of books which are being published concerning his most recent and certainly most arduous expedition. *Stanley's Emin Pasha Expedition*, by J. Wauters (Nimmo), is quite a handsome volume, with a portrait of the explorer, several other illustrations, and a good map. The bulk of it is naturally a compilation from Mr. Stanley's letters, but the author supplies in addition a readable history of the Sudan, since its conquest by the Egyptians, down to the return of Dr. Junker. M. Wauters is evidently in favour of Mr. Stanley's assertion that the snow-clad Ruwenzori is the representative of the mythical "Mountains of the Moon," which have thus been brought "within the range of positive knowledge."

Stanley and his Heroic Relief of Emin Pasha, by E. P. Scott (Dean & Son), is less bulky than the preceding work, but in some respects it is more complete, for the author furnishes his readers with a concise account of Mr. Stanley's career from his birth down to the present day. His book, too, is illustrated, and has a small, but useful map.—Messrs. Philip have sent us an excellent map of *Stanley's Explorations in Africa* from 1868 to 1889, accompanied by some useful letterpress by Mr. Ravenstein. This is decidedly the most helpful of the three publications to the amateur of geography.

Petermann's Mittheilungen publishes an account of Dr. Hans Meyer's exploration of the summit of Kilimanjaro, together with a preliminary map. Dr. Meyer, who was accompanied by Herr Purtscheller, ascended the highest summit of the "Kibo" no fewer than four times, and spent altogether sixteen days upon the saddle which joins the Kibo to the Mawenzi summit. Beyond the ice-wall, which put a stop to his progress in 1878, he discovered a huge crater, with an eruptive cone in its centre. It results from Dr. Meyer's measurements, no less than from a careful survey made by Lieut. von Höhnel, whose observations are published in a recent number of the *Mittheilungen* of the Vienna Geographical Society, that Kilimanjaro attains a greater altitude than that given it by Dr. Kersten, the companion of Baron von der Decken, who determined its height trigonometrically, but was unable to obtain a sight of its most elevated pinnacle, henceforth to be known as "Kaiser Wilhelm Spitze."

ANTHROPOLOGICAL NOTES.

ANTHROPOLOGISTS generally will, we are persuaded, learn with great regret that the School of Anthropology in Paris has suppressed the Chair of General Anthropology, which has been for fourteen years filled by Prof. Topinard. Following on the recognition of the School by statute as an *établissement d'utilité publique*—which will render necessary its removal next November from the École de Médecine, where it existed under the patronage of the Minister

of Public Instruction in a Government building, to other premises which, being now in the eye of the French law, a "civil person," it must acquire for itself—this untoward step separates the School from the Institute of Anthropology founded by Broca, and from associations with his most distinguished pupil and follower. There seems some ground for doubt whether the proceedings in the matter have been perfectly regular; but, however that may be, the fact that such a decision should have been arrived at by the governing body of the School is a grave one.

The Institute of Anthropology of France was constituted by Broca in 1875, when he crowned his organization for the propagation of anthropology, commenced in the Society of Anthropology in 1859, and systematized in the Laboratory of Anthropology in 1867, by the School of Anthropology, with its staff of professors. The first professors authorized by the State were Broca, Topinard, Dally, Hovelacque, and De Mortillet. Each of the three bodies had its separate constitution and regulations, but it was the hope and aim of Broca that all would work together for the furtherance of the knowledge of anthropology, and to that end he devoted his private laboratory as a professor at the École de Médecine to the service of the Institute, and thus founded the Laboratory of Anthropology. In relation to all of them, it will be seen that his main object was the promotion of physical anthropology as an exact science, rather than the development of sociology and psychology and their application to social and political life.

It would seem that the governing bodies of the Society and the School have of late years given far too much weight to the latter class of inquiries, and have devoted themselves to what they not inaptly call "combative anthropology." It is in Dr. Topinard's objection to this tendency that the principal heads of the accusation that caused his dismissal arise. It led him to oppose the recognition of the School as an institution of public utility, to maintain the rights of the Laboratory against the School while himself a member of the latter, and to devote all his energies to making the portion of the recent exhibition which was placed under his care worthy of the occasion so far as physical anthropology is concerned. His success in that respect has been acknowledged by the French Government, and we cannot but surmise that the event on which we have been commenting is a further evidence of it.

SOCIETIES.

ROYAL.—Jan. 30.—The President in the chair.—Mr. W. H. M. Christie, Astronomer Royal, was elected a member of Council in the place of the Rev. S. J. Perry, deceased.—The following papers were read: "Investigations into the Effects of Training Walls in an Estuary like the Mersey," by Mr. L. F. Vernon Harcourt; "On Outlying Nerve-cells in the Mamalian Spinal Cord," by Mr. C. S. Sherrington; and "On the Germination of the Seed of the Castor-oil Plant (*Ricinus communis*)," by Prof. J. R. Green.

SOCIETY OF ANTIQUARIES.—Jan. 30.—Dr. J. Evans, President, in the chair.—Mr. Rome exhibited a fine bronze statuette of Jupiter Conservator.—Mr. J. G. Waller exhibited a rubbing of a remarkable brass to Fridesmonda, wife of Richard Barnes, Bishop of Durham, from the church of St. Andrew, Auckland, on which he communicated some remarks.—Mr. E. A. Wallis Budge read a paper on a hieratic papyrus in the Museum inscribed with (1) the Festival Songs of Isis and Nephthys, composed for the service which was celebrated in the temple of Amen-Râ at Thebes; (2) the additional Litanies of Seker, which also were sung at this festival; and (3) the Book of the Overthrow of Apepi, the enemy of Râ, and the Book of the Becomings or Evolutions of Râ. It was discovered at Thebes by Mr. Rhind in the year 1832. It is written in a fine small hieratic hand, but some of the characters have forms which, with very slight modification, become those we are acquainted with in Demotic. According to one of the colophons the papyrus was written in the twelfth year of the reign of Alexander, the son of Alexander (B.C. 305). As Alexander II. began to reign B.C. 317, but was murdered in B.C. 311, it is clear that the

writer has added the years of the interregnum to those of the reign of Alexander II. The colophon was probably added to the papyrus some years after the other parts of it were written. The papyrus was written for Nesi-Amsu, the son of Petâ-Amen-suten-taiu, a "prophet" who held various dignities in nearly all the temples of Thebes. The date in the colophon does not indicate the antiquity of the compositions, for in the course of the work we more than once find the words "otherwise said," so the works are sufficiently old for several copies of them to have been made and for variant readings to arise. The first two compositions were written by the same hand, the third by another. The strips of papyrus were then joined together, and formed part of the stock-in-trade of an ancient Egyptian who made it his business to supply such works to friends of dead people, who bought them to bury in the tombs. Between the first and second compositions in the papyrus is written a series of curses which, it is hoped by the writer, may fall upon the person who ventures to look upon it or carry it away. The 'Festival Songs of Isis and Nephthys' and the 'Litanies of Seker' were sung in the temple of Amen by two young women intended to represent Isis, the wife of Osiris, and Nephthys, his sister. They were to be ceremonially pure, they had their heads bound with woollen tiaras, and their songs were accompanied by the music of the tambourine. The songs were led off by the precentor, and the women took it in turns to address pathetic appeals to the Sun-god to return to his temple and to his "widows" who pined for him. There is no rhyme, but there is a rhythm which, though occasionally monotonous, is not unpleasing. The unity of the Sun-god is unequivocally declared, and the various parts that he performs in the government of the material and spiritual worlds are described. For comparative mythology these songs are of value, and the new words they contain will be a gain to the Egyptian dictionary. The author is not named, and it is not possible to say exactly when they were composed; they are, in many respects, similar to the 'Lamentations of Isis,' which are found in a Berlin papyrus. The third and last work contains a full account of the defeat and slaughter by Râ, or the Sun-god, of Apepi his enemy. The rubrics say that the chapters of this work were recited so many times a day in the temple of Amen-Râ, and that certain acts had to be performed while the priest recited these chapters. A wax figure of Apepi was made, and upon it his name was written in green ink; this figure was placed in a papyrus case upon which Apepi's name had been written in green ink. At a certain time of the day this case, with the figure in it, was put in a grass fire and slowly burnt. The prayers for the slaughter of Apepi by Horus being said at the same time, it was believed that powers of the mist, darkness, and cloud would be overcome by the piercing rays of Râ. This custom is, no doubt, the origin of the old practice of attempting to cause harm to people by burning wax figures of them. It obtained in Egypt as early as B.C. 1300. It calls to mind the tradition about Nectanebus, the last king of Egypt, who maintained his hold upon Egypt by being able to destroy the armies of hostile kings by means of his magic worked with wax figures and a bowl of water. Towards the middle of the Book of the Overcoming of Apepi there is inserted a remarkable work describing the origin of gods, men, and things. In it the "universal god" in the form of Chepera, the self-begotten, is represented as speaking. He describes the waste and void condition of the earth and the non-existence of anything. There was not even a spot for him to stand upon, and he was quite alone. He by himself planned everything, and gods, men, and things came into existence from his evolutions. He was a husband to himself, his shadow was his wife. Shu and Tefnut were the gods that were first born, and the god says, "Thus from one god I became three gods." The great god Chepera weeps, and men and women spring into existence from the tears which fall from his eyes. Shu and Tefnut then gave birth to Seb, Sut, Osiris, Isis, Nephthys, and the other gods at one birth, and "their children multiply upon the earth." The text of this cosmogony exists in the papyrus in duplicate, and what one version lacks is supplied by the other. At the end of the work is a hymn to the Sun-god, who is described as having utterly overthrown Apepi, followed by several rubrics containing prescriptions for magical procedure.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 4.—Sir J. Coope, President, in the chair.—It was announced that Messrs. W. Y. Armstrong, J. H. Hallett, E. B. Taylor, and J. F. Weedon, Associate Members, had been transferred to the class of Members; and that fifteen gentlemen had been admitted as Students.—The monthly ballot resulted in the election of General E. Frome as Honorary Member; of five Members, and of thirty-eight Associate Mem-

bers.—The paper read was 'On Bars at the Mouths of Tidal Estuaries,' by Mr. W. H. Wheeler.

ROYAL INSTITUTION.—Feb. 3.—Sir J. C. Browne, Treasurer and V.P., in the chair.—Mr. F. W. Fison, Dr. C. A. Martius, Right Hon. Earl Russell, and Mr. W. Schooling were elected Members.

SOCIETY OF ENGINEERS.—Feb. 3.—Mr. J. R. Baillie, President for 1889, first occupied the chair, and presented the premiums of books awarded for papers read during his year of office, viz.: the President's Premium to Mr. G. M. Lawford for his paper on 'Fireproof Floors'; the Bessemer Premium to Mr. S. Griffin for his paper on 'Modern Gas Engine Practice'; a Society's Premium to Mr. H. Faifa for his paper on 'Forced Filtration of Water through Concrete,' and to Mr. George R. Strachan for his paper on 'The Construction and Repair of Roads.'—The President for the present year, Mr. H. Adams, then took the chair and delivered his inaugural address.

ARISTOTELIAN.—Feb. 3.—Mr. S. H. Hodgson, President, in the chair.—Mr. D. G. Ritchie read a paper 'On the Conception of Sovereignty.' The conception of sovereignty which is expressed in Austin's famous definition may be taken as the central point of the characteristically English school of jurisprudence, and of the political philosophy of Hobbes, Bentham, and Cornwell Lewis. The historical method, especially as applied by Sir H. Maine, is supposed nowadays to have supplanted the analytic. Both methods are, however, necessary in the study of institutions. But philosophical analysis must get beyond the abstractions of the English jurists and economists. Even if the Austinian conception be applied only to highly developed modern constitutions, such as those of Great Britain and the United States of America, difficulties arise. Recent apologists of Austin take his "sovereign" as being only "the sovereign for the lawyer *quod* lawyer"; but Austin himself meant more than that. In political philosophy we must go behind this "legal sovereign" to the ultimate political sovereign—a distinction recognized by Locke. This ultimate political sovereign is not to be found in a determinate body of persons, but in that vaguer something which Rousseau called "the General Will." The value of Austin's conception lies in his insisting on the legal irresponsibility of the legal sovereign. The question of the responsibility of the ultimate political sovereign opens the way into the problems of international law and the philosophy of history.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 5.—'Electrical Phenomena in Nature,' Mr. S. Bidwell.
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
— Society of Arts, 8.—'The Electro-Magnet,' Lecture IV., Prof. S. P. Thompson (Cantor Lecture).
— Surveyors' Institution, 8.—'Some Suggested Amendments in the Law and Practice of Compensation,' Mr. G. M. Freeman.
— Huguenot, 8.—'Life of Madame Du Noyer,' Miss F. Layard.
— Geographical, 8.—'Search and Travel in the Caucasus: an Account of the Discovery of the Fate of the Party lost in 1858,' Mr. D. W. Freshfield.
Tues. Royal Institution, 3.—'The Post-Darwinian Period,' Prof. G. J. Romanes.
— Horticultural, 3.—Annual Meeting.
— Society of Architects, 7.
— Colonial Institute, 8.
— Society of Arts, 8.—'Cast Iron and its Treatment for Artistic Purposes,' Mr. W. R. Lethaby.
— Civil Engineers, 8.—Discussion on Mr. W. H. Wheeler's Paper, 'Bars at the Mouths of Tidal Estuaries.'
— Anthropological Institute, 8.—'Exhibition of some Skulls, dredged by G. P. Lawrence, Esq., from the Thames, in the Neighbourhood of Kew, Dr. Garson: 'Characteristic Survivals of the Celts in Hampshire,' Mr. T. W. Shore.
Wed. Society of Arts, 8.—'Modern Improvements in Facilities for Railway Travelling,' Mr. G. Findlay.
— Microscopical, 8.—Annual Meeting; President's Address.
Thurs. Royal Institution, 3.—'The Three Stages of Shakespeare's Art,' Rev. Canon Alinger.
— Royal, 4.
— London Institution, 6.—'The Law affecting Passengers by Railway,' Mr. A. J. Spencer (Travers Lecture).
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
— Electrical Engineers, 8.—'The Theory of Armature Reaction in Dynamos and Motors,' Mr. J. Swinburne.
— Mathematical, 8.—'Concerning Semi-Invariants,' Mr. S. Roberts; 'Ether Squirts,' Prof. K. Pearson.
— Antiquaries, 8.—'The Spoon and its History, its Form, Materials, and Development, more particularly in England,' Mr. C. J. Jackson.
Fri. United Service Institution, 3.—'Chronometers,' Mr. H. D. Gardner.
— New Shakespeare, 8.—'On an Elizabethan Bookseller,' Mr. S. L. Lee.
— Royal Institution, 8.—'Problems in the Physics of an Electric Lamp,' Prof. J. A. Fleming.
Sat. Royal Institution, 3.—'Electricity and Magnetism,' Lord Rayleigh.

Science Society.

FEBRUARY 27th is the probable date of the Croonian Lecture. It will be delivered by Prof. Marshall Ward, and the title of the lecture is announced as 'The Relations between Host and Parasite in certain Epidemic Diseases of Plants.'

ON Thursday, the 30th ult., the Astronomer Royal was elected a member of the Council of the Royal Society in place of the late Father Perry.

DR. DAVID SHARP, the well-known entomologist and late President of the Entomological Society of London, has accepted the appointment of Curator in Zoology in the museum of the University of Cambridge, vacated by the resignation of the Rev. A. H. Cooke, whose labours on the Macandrew Collection in that museum have been highly appreciated by all conchologists.

LORD RAYLEIGH will begin a course of seven lectures at the Royal Institution on electricity and magnetism on Saturday next.

THOSE who are fond of marine zoology should not fail to read the Hon. A. E. Gathorne-Hardy's sketch of a day's dredging off the coast of Argyllshire, which appears under the title of 'Out of the Depths' in this month's *National Review*.

MR WILLIAM HEINEMANN will shortly issue, for the English market, 'The Garden's Story; or, Pleasures and Trials of an Amateur Gardener,' by George H. Ellwaeger. The book is printed and illustrated with the greatest possible care, to make it fit for presentation as well as practical use.

THE deaths are announced of Prof. Rosenberger, the Halle astronomer, and of Prof. Frey, of Zurich, a well-known histologist and microscopist.

FINE ARTS

A Dictionary of Miniaturists, Illuminators, Calligraphers, and Copyists. By J. W. Bradley. Vols. II. and III. (Quaritch.)

A MUCH needed dictionary, of which we reviewed the first instalment in 1888, is completed in the volumes before us. Mr. Bradley has adhered to his plan of including in a work already sufficiently elaborate and difficult a considerable number of notices of collectors and amateurs, or, as he calls them, "patrons," whose biographies occupy an undue proportion of space in a dictionary where they are, under any circumstances, rather out of place. Nor has Mr. Bradley made the most of such excuse as he could allege for introducing them. For example, in the case of Cardinal Ercole Gonzaga he has omitted to say in what way and to what degree that ecclesiastical diplomatist, whose most brilliant appearance was at the Council of Trent, had to do with the art of the illuminators and miniaturists, or with art of any kind whatever. As well give us a biography of Bessarion as such a sketch as Mr. Bradley's. Ercole Gonzaga was, it so happens, a man of taste, fond of painters and scribes, nor are his associations with art confined, as the reader might gather from this book, to the ownership of an allegorical device which was characteristic of the affected and whimsical poetry of the period in which he lived.

However, a grant of arms by a German emperor did not make a "patron" of design worthy of companionship with a collector so eminent and energetic as Roger de Gaingnières of Burgundy, who, in the middle of the seventeenth century, was one of the most ardent of amateurs, as he was one of the first of his kind, in France, and who, fortunately for the Bibliothèque Nationale, amassed treasures for the establishment in the Rue de Richelieu is greatly the wealthier. He was one of the first of those over-enthusiastic collectors who kept a man "specially facile in the reproduction of mediæval relics," i.e., pseudo-antiquities

and works of art. Italian *cognoscenti* had been taken in by knaves so far back as the fifteenth century. They complained bitterly that sham antiques were to be found in their collections, and that the fate of the amateurs of old Rome who bought spurious Greek gems befell their representatives in Florence and the Eternal City. The manufacture of "curios" took the place of that fabrication of saints' relics which distinguished the Middle Ages. But while Mr. Bradley has failed to show cause on behalf of the erudite and elegant Cardinal of Mantua, and to say all that might have been recorded of that learned man, he has, quite unnecessarily, dealt with the life of Humphrey, Duke of Gloucester, as a warrior, statesman, husband, brother, and prince. Surely it would have sufficed to say what were the "Good Duke's" relationships with art and artists, as a collector of illuminations, books, and MSS. As it is, Mr. Bradley has omitted to tell us when the Regent and Protector was born and died.

Of Hugo van der Goes, one of the most interesting figures of his class and age, especially worthy of a place here, there is only half as much as we already know, and, although the capital work of M. Wauters, 'Hugues v. d. Goes, sa Vie et ses Œuvres,' is referred to as an authority, we hear nothing of Van Mander, who, whether he was entirely trustworthy or not, remains the source of much of our knowledge of this greatly discussed artist. Mr. Bradley has, no doubt, authority for stating that many MSS. contain miniatures so like his work that, but for the want of documentary proof, "they might be attributed to him." But what is most lacking is means for deciding what, at least in miniature painting, "his work" was like. Mr. Bradley says that Hugo "afterwards went melancholy, or insane." It appears that he suffered melancholy mania of a religious kind and in 1482 died in the Red Cloister, near Soignes. About Lievine Teerlinck, who in 1547 had a salary of 40*l.* a year from the English Crown, and exchanged gifts with Queen Elizabeth, Mr. Bradley ought to have given a better authority than Miss Clayton's 'English Female Artists.' Most of the biographical details concerning Lievine are repeated in the notice of her father, Simon Bennynch the illuminator. Lievine herself is interesting to us because some of her works may survive under Holbein's name, and it may some day be possible to say what are hers and what belong to him. Mr. Bradley has not succeeded in tracing any of the former. She must have been distinguished in her way, or she would not have been mentioned so often or paid so well.

Another distinguished artist of whom Mr. Bradley has not much to tell us is Samuel Cooper. Under this illustrious name this book has ten lines, one of which sends the reader to Redgrave's 'Dictionary.' Surely Walpole, to say nothing of later writers, ought to have been referred to. As Albert Dürer painted more than one work which is quite as truly a miniature as most of those mentioned here, his name ought to have been included. More than twenty-two lines were due to that transcendent miniature-painter Hans Holbein the Younger. Although it is true that "Holbein literature is itself immense," something like an epitome might

have been offered to the reader, who should not have been told that there is any "dispute" about the date of the death of this illustrious artist. Nicholas Hilliard, a great master in small, is most imperfectly dealt with in half a page. Virgil Solis really deserved more than twenty lines. On the other hand, Mr. Bradley is so very anxious that no one should confound "Gerard Horebout" with "Gerard David" that he warns the reader more than once against being in error on this point. There is a good notice of Scipione Cavaletti of Bologna, who is styled the "Master of Benvenuto Cellini"; but Mr. Bradley ought to have told us what Cellini said of this distinguished man. Francesco Bacchiacca, a miniaturist of the same period, 1520, is not mentioned at all, nor is the name of B. Spranger to be found. He is said to have painted miniatures as well as larger works. Jean Cousin has also escaped notice altogether.

Mr. Bradley does not profess to come down to a later date than the beginning of the last century. No doubt he had a right thus to limit researches which began with the "establishment of Christianity." Nevertheless, a dictionary of miniaturists is far from complete which does not include at least a notice of artists who worked in small before Christ, and, above all, of those admirable masters who became famous after 1700. Here and there we find, notwithstanding Mr. Bradley's limitations, names so late as the Singletons, of whom one was living in 1791. "Vespre, Victor," is mentioned as a miniaturist; the fact is this man, who exhibited in London from 1763 to 1769, and therefore had no business in this dictionary, was a painter on glass; the miniaturist was Francis Xavier Vespre (or Vispre). Mr. Bradley was misled in these matters by Redgrave, whom he quotes. We could have dispensed with an account of Anne de Beaujeu, who never drew a line, in favour of Mr. Beale and his "dear heart" Mary, whose doings he recorded with something like reverence, and whose works survive. Among the pictures of Simone Memmi enumerated here we have sought in vain for the lovely 'Christ before Joseph and Mary,' which belongs to the Liverpool Royal Institution, and was lately at the Academy. In so large a compilation confusing references are sure to occur. Thus, we looked for Anne de Beaujeu under "Anne," and were referred to "Bourbon"; "Bourbon" sent us to "Beaujeu, Anne de," where it is said she was the eldest daughter of Louis XI.; but under "Nemours, Jacques de," the lady is styled Jeanne de Beaujeu. The fact is that Anne of France took the name of Beaujeu from her marriage with Pierre II. of Bourbon, and was the only child of Louis XI. to be so styled. There was no Jeanne de Beaujeu. Although it is doubtful if he was a miniature painter, we desire more and later news of Giotto than Mr. Bradley has gathered from the sources he quotes, one of whom is the Abbate Lanzi! It is all very well to compliment Mr. Weale as a model of studious care, as Mr. Bradley does, but it would have been as well likewise to imitate that scholar's laborious qualities, which Mr. Bradley has not done when some of the greatest names in art were before him.

So much for the shortcomings of this large

and difficult compilation. No small proportion of them is owing to the difficulties of a subject covering so wide a space of time and treating of multitudes of men and women, the bare names of many among whom are all we know about them. The usefulness of the book is due to its containing hundreds of names with at least indications of their approximate dates and of some of the drawings and writings they executed. Monkish calligraphers and illuminators of mediæval scriptoria in out-of-the-way monasteries have their place in these crowded pages, and references are supplied to at least some of the works of each, as well as criticisms of unequal technical value, descriptions, and other memoranda, to gather which must have been a matter of toil extending over many years. The sources of this mass of information lie far apart, in more than one language, and belong to diverse times. Dr. Julius Vogel's 'Nachweisungen,' although it promised much, required, when transcribed, to be practically rewritten and its materials to be tested. Even Halm, who had a great reputation, is not wholly to be trusted. In fact, it appears that not a few of the writers on the subject have looked on their duty as antiquaries in much the same way as Cunningham did when he constituted himself a biographer of artists—that is, they took much information on trust because it was picturesque and did not challenge the accuracy of what they heard or read. As with the author of the 'Lives of Painters, Sculptors, and Architects,' so writers on miniature art often omitted matter which was of value, and accepted anything which supported their preconceived ideas of men and works of art. On the other hand, Mr. Bradley has not only laid under contribution such writers as Nagler, Zani, D'Agincourt, Silvestre, Cahier, Woltmann, Raczyński, and Bermudez, but the British Museum catalogues, the catalogues of collectors' sales, *L'Art*, the *Gazette des Beaux-Arts*, *Le Belfroi*, the accounts of choir-books and missals which are scattered in all sorts of out-of-the-way volumes, and similar sources of information have been ransacked and their names given with each entry which is indebted to one or more of them for its materials. A copious bibliography of the subject would have added greatly to the value of his dictionary.

THE ROYAL ACADEMY.—WINTER EXHIBITION.
(Fourth Notice.—The Tenierses and the Reynoldses.)

THIS exhibition contains four Tenierses, all of small dimensions and in excellent condition. The Duke of Wellington's *Merry-making* (No. 109) is curious, and to a certain extent admirable. It contains, on a panel less than 8 inches in its larger measurement, a complex design, involving some thirty figures, and many incidents depicted with wonderful spirit. Although none of the figures is more than 1½ in. high, each of them is crisp and firm in touch, as bright and clear in colour, and as perfect in proportion, as in the pictures with the same subject at Buckingham Palace and at the Hermitage, St. Petersburg. The same incidents and, to a certain extent, the same figures, occur in this version as in the larger works. The five men gossiping on our left are worthy of the master's best time in design, and have seldom been surpassed even by him in the exhaustive research with which they are painted, and the spontaneity of their attitudes, with which their faces

agree in a truly wonderful manner. The whole company seems in motion, and there is not a figure without a motive; each is full of life, and unconscious of itself. This extraordinary feat of design is dated 1655, when David Teniers II. was nearly forty-five years of age, and its every point attests that, notwithstanding the prodigious industry which had enabled him to produce so great a number of paintings as history awards to him, his sight was uninjured, and his touch (and therefore his nervous power) had not suffered in the least. We need not credit the reckoning of Smith in his 'Catalogue Raisonné' that David Teniers II. painted nearly nine hundred pictures; yet the sum of his labours is, after all deductions have been made, quite unique. This work was sold with the collection of M. Randon de Boisset (renowned for its Tenierses) in 1777 for 80*l.*, with that of M. Destouches in 1794 for an unrecorded price; three years later M. Wautier, of Brussels, sold it for 160*l.*; M. Solimène sold it in 1812 for 100*l.*, and M. Lapeyrière sold it to M. Bonnemaison in 1817 for 22*l.* It is Smith's 199, and named by him 'A Village Wedding at a Country Alehouse,' and described as on copper. The great Duke of Wellington lent it as No. 28, 'A Village Feast,' to the British Institution in 1818, when he had only just bought it. The present Duke lent it to the Academy in 1886.

The Queen's Teniers called *Woman peeling Turnips* (103) is a brilliantly-painted view of a large kitchen. A later work than No. 109, it shows that long practice rendered the master's workmanship a little mechanical and more dexterous than spontaneous and sincere; his surfaces were growing metallic and laboured, and his colour and chiaroscuro had already become spotty and a little stony; there is more *chic* than we like in the execution of the wall and its timbers behind the barrow. Probably no small part of the stoniness of the surface, if not also its metallic character, is due to over-varnishing. But be these things as they may, only Maes could have produced a better figure than the old woman resting her elbows on her knees as she works, while who but Teniers and Ostade could with such exquisite precision depict the earthenware pot on the floor in front? The fruit and vegetables are by Snayers. Smith's 497, and Supp. 128, it was in the Holderness Collection, sold therefrom in 1802 for 310 guineas; it then belonged to M. Dutartre, of Paris, and was sold in 1804 for 120*l.*; next in the Baring Collection, from which the Regent bought it before he lent it to the British Institution in 1826 and 1827. It was here in 1876, and, on the whole, hardly deserves the high praise bestowed upon it by Waagen and Mrs. Jameson. Lord Ashburton's *Seven Acts of Mercy* (100) is a famous Teniers II., and the traces of his father's influence prove that it is a comparatively early work, although later than No. 84. It is warmer, fuller of tone and colour; it has less impasto, and the execution is thinner, if not weaker, and by no means wholly free from that greenness that distinguishes the early Tenierses. Smith and Waagen said it is on copper, and one of the five known pictures by the artist of a subject which evidently attracted him, although it puzzles one to say why. Smith assumed that it is the original, or rather the first to be painted, and that it was so much admired that amateurs asked for replicas, and that to accommodate them Teniers produced the various versions of the same motive, all of which resemble this, while none equals it. One of them is in the Louvre, and inferior, we think, to No. 100, which belonged to the Duc de Choiseul and Lord Gwydir, and was engraved with the former's gallery of pictures. The seven acts are relieving in various ways persons in distress, and burying the dead. It was originally painted for the Duke of Alva, and afterwards hung in the great Teniers gallery at Madrid. Smith's No. 1, he said it belonged to the Le Brun Gallery, when it

was etched, and was sold in 1809 for 434*l.*; again, with the whole of Talleyrand's collection, in 1817 to Buchanan for 500*l.*; it then passed for 800 guineas to Mr. Gray, who sold it to Mr. A. Baring.

Another Teniers, the well-known *Village Dance* (84), belongs to Lord Ashburton, and comes from Bath House. It is unusually light in tone and bright in effect, enriched with many animated figures, who are watching two men and two women vigorously dancing in the Dutch boor fashion to the music of a bagpiper standing on a tub in the middle of the crowd. The work—remarkable for silveriness without the chilly character that injures earlier examples—is admirable throughout, and deserves the praises connoisseurs have bestowed upon it. Smith's 445, it was sold with the Hart Davis Collection in 1814 for 300 guineas, the price indicating that Tenierses of the silvery class were then, as now, preferred to others. It belonged to G. Watson Taylor, and was sold to Mr. A. Baring in 1823 for 395 guineas. In 1818 Mr. Taylor lent it to the British Institution.

The *Larder* (87) of Paul de Vos is interesting as showing the technique of the painter. Has it not been over-varnished after cleaning? The handling of the painter, his peculiar manner of representing fur and hides, is due to his master Snyder, who learned it from Rubens. The touch is heavy in many parts. The *Land-scape with Cattle* (88), which Mr. M. H. Colnaghi lends as a Paul Potter, has puzzled many collectors, who, although it is signed and dated 1657, refuse to accept it with that artist's name. Critics know that Potter almost always signed and dated his pictures. We do not find this work in the catalogues of Smith and Van Westreene, and its heavy and coarse execution, its blackness, the opaque distance and the sky, the slurred foreground, and the dullness of the animals' hides, to say nothing of the questionable colours and textures of the same, undoubtedly tell against the genuineness of an interesting, if not beautiful picture. On the other hand, we dare not positively assert that Potter had nothing whatever to do with it.

Twelve Sir Joshuas in one exhibition should attract the public, especially when a considerable proportion of them are very fine works. In condition, subject, and history the *Portrait of Mrs. Payne-Gallwey* (1) vies with the best; indeed few Reynoldses unite more points of interest than this unfinished bust of a young and beautiful lady in profile to our left, which reveals to painters the great President's method of working, his mode of draughtsmanship with pure carnations, that (wonderful for a Reynolds) have stood unchanged more than a hundred years, a frank, firm, and yet soft touch, delicious colours, and an animated expression. In it we see the results of one sitting of not more than two hours. The master has drawn the outline, painted the head as we see it, and, after rubbing some umbery pigment on the canvas to relieve the flesh, fortunately for us, put it aside for ever. It would have been well for the popular 'Strawberry Girl,' which stood on Reynolds's easel with this charming sketch, if he had used the same materials for both. Although the lady may have looked a little older in 1778 (she was then twenty) than Reynolds has made her, there is little doubt that this head was painted in the latter year, and as a preliminary study for the famous 'Fig-a-back' (in which, as our readers will remember, she is represented racing through a park with her child on her back), exhibited in this room in 1886. This sketch has never been exhibited before. It may profitably be compared in technical respects with Gainsborough's life-size, whole-length sketch of another beauty, the unfortunately named 'Housemaid, Portrait of Mrs. Graham' (3), which we shall notice on another occasion. The pocket-book for 1778, in which Reynolds entered the names of his sitters, is missing, and Mrs. Payne-Gallwey does not appear in that of 1777. According to

Cotton, who is not, however, to be trusted for details, Reynolds wrote in his account-book, "Feb., 1778, Mr. Galloway, 18l. 7s. 6d." This may be taken to be the price of the work before us, as lower down in the book occurs, "Dec., 1779, Mrs. Paine Galloway and Child, 70l." The latter sum is quite as much as Sir Joshua would charge for 'Pig-a-back.'

Sir Joshua's *William Stirling* (17) has, unless as a 'Portrait of a Gentleman,' not been exhibited before. Miss Fanny Kemble, afterwards Mrs. Twiss (49), is more important. She was Mrs. Siddons's sister, and many thought her more attractive than the formidable personage whom Mr. Siddons had the courage to marry. Miss Fanny's more gentle charms are manifest in this capital half-length in a white dress, blue ribbons, and powdered hair, which was painted in 1783, and was at Somerset House in 1784 as 183, 'Portrait of a Lady,' with "189, Mrs. Siddons, whole-length (as the 'Tragic Muse')," 'A Nymph and Cupid' (Miss Wilson, a beautiful model), and thirteen other pictures, sixteen in all! Somebody who was touched by the charming picture of a woman "paid a poetic tribute," according to Northcote, to Sir Joshua by asserting that, however art might go astray,

In Kemble's look chaste'd will yet be seen
What one bright daughter of the stage has been;
Reserv'd, though mingling with the loud, the vain,
And unseduc'd where Syren pleasures reign.

Should Time, whose force our hopes in vain withstand,
Blast the nymph's face, and shake the painter's hand;
Yet may these tints divide the fame they give,
And art and beauty bid each other live.

A duplicate of this portrait was the property of the late Col. Clifford, and was sold to Messrs. Agnew in 1870 for 231l. It is probably the picture which "Mr. Reynolds" lent to the British Institution in 1823. No. 49 was at the Grosvenor Gallery in 1884, and in 1784 engraved by J. Jones.

Mr. Morritt's well-known picture *Hope nursing Love* (155) was painted in 1769, and was No. 92 at the Academy exhibition of that year, the first of the series mentioned below. The other pictures Reynolds sent were the 'Duchess of Manchester as Diana disarming Love,' 'Mrs. Blake as Juno receiving the Cestus from Venus,' and 'Portraits of Two Ladies' (Mrs. Bouverie and Mrs. Carew), with that motto "*Et in Arcadia ego*" which exercised so many wits. For 'Hope nursing Love' Miss Morris sat to Reynolds in January, 1768. It was engraved by E. Fisher and sold at "The Golden Head in Leicester Square," i.e., Mrs. Hogarth's, in 1770. It was engraved again by Bartolozzi in 1784. In the picture the pulps of the flesh and the beautiful modelling of the bust and face, the graceful attitudes and sweet expressions are worthy of note. The brilliancy of the whole remains, although the loss of some rosy hues has disturbed the harmony of the tone and colour. When Walpole saw it in the Academy, 1769, he wrote in his catalogue "Pretty—her head taken from Correggio's Leda." The design was repeated by Reynolds at least thrice. That before us became the property of the Marchioness of Thomond, and is described in Mr. Christie's sale catalogue of her pictures, May 19th, 1821, the second day, as "Lot 19," and the admired original picture. It fell to Mr. J. B. S. Morritt for 220 guineas; he lent it as No. 35 to the British Institution in 1823. The Earl of Upper Ossory lent a version to the same gallery in 1813; in 1817 another, the property of Mr. R. P. Carew, was No. 138 in the same place; the Earl of St. Germans lent one to the Academy in 1876, and Lord Lansdowne lent another in 1884. Northcote's list of his master's pictures says that Mr. Henry Hope paid Reynolds 150l. for one (it was sold in 1816 for 168l.); that Lord Holland had one, which J. R. Smith engraved in 1777, and that Lady Thomond had another (see above), which Fisher engraved in 1771. The marchioness had the sketch for this picture, which, with that of her uncle's 'Snake in the Grass,' was sold on the

25th of May, 1821. Miss Morris's hapless story is told in the catalogue before us, and is well known. It is not so well known that to her younger sister the last words of Dr. Johnson were addressed, when she called upon him just before he "turned his face to the wall," and, replying to her inquiries, he added, "God bless you, my dear!" Four days after the Academy opened, April 26th, 1769, the fair model of "Hope" was dead.

The *Viscountess St. Asaph and Child* (158) is another famous Reynolds, and is very beautiful indeed. The figures are more than half life size. The picture has retained its brilliancy and the carnations have faded but little, although we may be sure that some rosin has gone from them, the curtain behind the group being too red for Reynolds's exquisite sense of harmony in tone and colour to have permitted it to appear in its present relationship. The design has lost none of its charm, and every one will admire the lovely face of the lady, whose brilliant complexion has been a little flushed by romping with the boy, while he has roughened her hair and disarranged her dress. The picture was painted in 1786-7, when Reynolds's taste frequently inclined to combinations of fair carnations with pure white, accompanied, as in this case, by bright illumination, rich dark verdure, and strong red. Lady St. Asaph and Master Ashburnham (afterwards first Earl of Ashburnham) sat to Sir Joshua in May, 1786, and the picture was exhibited in May, 1787, with 'Lord Burghersh chasing a Butterfly,' 'Master Yorke and his Dog and Bird,' 'Miss Ward and her Dog,' the delightful 'Cherub Heads,' now in the National Gallery, and other works. The whole-length of the Prince of Wales, the group before us, which was No. 100, the heads of Boswell and Sir Henry Englefield, the fine 'Lady Smyth and her Children,' and the 'Cherub Heads,' all Reynoldses, with Opie's 'Rizzio,' now in the Diploma Room at Burlington Gardens, and Northcote's 'Wat Tyler,' are recognizable in Ramberg's picture of the private view of 1787 in the Great Room at Somerset House. On June 24th, 1788, Reynolds was paid 157l. 10s. for No. 158, which has not been exhibited since it was at the British Institution in 1813. It was engraved by J. Grozer in 1792, and the plate destroyed after a few impressions were taken; afterwards it was engraved by S. W. Reynolds. Why does not some one engrave it again?

Puck (162) is one of the best of Reynolds's grotesques, franker, freer, and more spontaneous than some much more ambitious attempts of his in the same line. It was painted in 1789, and exhibited at the Academy in that year as 'Robin Goodfellow,' and described by Walpole on the margin of his catalogue as "an ugly little imp, but some character, sitting on a mushroom as big as a millstone." It appears that Reynolds had painted the urchin, whom he found sitting on his doorstep in Leicester Fields, and had not quite made up his mind what to do with the picture. Alderman Boydell, whose edition of Shakspeare was then on the stocks, called on Sir Joshua with Nichols, and, taking a fancy to the thing, wished it could be brought into the great publication. Nichols said, "If Sir Joshua will kindly place him on a mushroom, give him a fawn's ears, and make a Puck of him," it would do. So it was done. Boydell gave the President a hundred guineas for it, and had it engraved by Schiavonetti, 1799; C. Heath engraved it, and Testalini, with Schiavonetti, engraved a third plate. At Boydell's lottery this and other pictures passed to Tassie, the modeller, and it was sold by auction to Samuel Rogers for 215l. 5s., which he, naturally enough, called "a comparatively trifling price." "I walked home from the sale, a man carrying 'Puck' before me; and so well was the picture known, that more than one person, as they passed us in the street, called out, 'There it is!'" At Rogers's sale, in 1856, Earl

Fitzwilliam gave 980 guineas for it. Rogers lent it to the British Institution in 1813, 1823, 1843, 1854, and 1856; Earl Fitzwilliam lent it to the Art-Treasures at Manchester in 1857; the Hon. G. Fitzwilliam sent it to the British Institution in 1860; since then it has not been seen till now. It seems to be in an excellent condition, although Sir Joshua's mode of painting at the time he produced it was anything but safe. Is it to be taken for granted that it has not been restored?

The *Portrait of the Fifth Earl of Carlisle* (119) as a boy, in a pseudo-Van Dyck dress, is in the style Reynolds followed in 1761, when it was painted. Its youthful grace, ingenuous and English face, pure and healthy look, and earnest eyes make it attractive. The dog—the "poor Rover" who was buried in the garden at Paris—was a favourite of the lad, but Sir Joshua painted it as if it were made of wood. The picture has faded and lost brilliancy, but, like most Reynoldses of the period, it is still harmonious. The boy grew up to be the genial and elegant scapegrace we so often meet in company with Walpole and George Selwyn. He it was who bought a large part of the Orleans Gallery, and formed that fine collection of pictures of which the public, through his living representative's kindness, has of late years had the benefit. The picture was painted in 1761-2, as the catalogue says, when the boy was only fifteen; it is a later portrait in Garter robes that Reynolds painted in 1767. On this and other pictures now here, e.g., *The Countess of Carlisle* (122), see "The Private Collections of England" (Castle Howard), No. XXIX. J. Spilsbury engraved No. 119 in 1761. This picture has not been exhibited before. The 'Earl of Carlisle,' which was at the British Institution in 1813, was a smaller picture; with it was the beautiful oval by Reynolds of Earl George, when Lord Morpeth, son of the fifth earl, of which Trotter made a charming print. The fifth earl lived to be one of the pall-bearers at Reynolds's funeral. One of his companions in that ceremony was the subject of the next portrait, *George, First Marquis Townshend* (120), who had the good luck to command after Wolfe was slain and to accept the surrender of Quebec. To many people he is more interesting as a satirical draughtsman who ridiculed the Duke of Cumberland than as a field marshal—see 'Walpole to Montagu,' August 28th, 1756, and 'George II.,' ii. 68; see likewise the 'Catalogue of Satirical Prints in the British Museum,' Nos. 3342, 3847, and 3581. The vigorous and genial look, the frank air and sarcastic smile render the man to the life. The face, indeed, is superbly painted, but the armour, robes, and what not are but leather and prunella, hardly worthy of Northcote, much less of Peter Toms. The picture was painted in May, 1779; exhibited at the British Institution in 1813 and 1862, and at the National Portrait Exhibition in 1867. Mr. Beauchamp Gwatkin lent another, a half-length, to the Grosvenor Gallery in 1884.

KIRKSTALL ABBEY.

THE Corporation of Leeds, who are now the owners of Kirkstall Abbey, seem likely to take good care of it. Something was done for the protection of the ruins by the advice of the Yorkshire Archeological and Topographical Association soon after the property was acquired, and lately the Corporation have applied to the Society of Antiquaries of London to send their assistant secretary, Mr. St. John Hope, whose work at Fountains and at Easby has made him well known in Yorkshire, to visit and report on the abbey. Mr. Hope has accordingly been to Kirkstall, and we have reason to believe that the authorities who have sought the best advice will not fail to act upon it. The buildings at Kirkstall are amongst the most interesting in England. Though on a smaller scale, they rank next after those of Fountains in completeness. A hundred years ago the church was complete all but the roof, but since then neglect

and destructive agents, which are more active in such a neighbourhood than in the purer air of the country, have done much harm, and, unless measures are taken to protect it, will soon do much more. The walls and vaults must be cleared of trees and ivy and protected from the wet, and here and there some underpinning or shoring up is wanted. The most difficult question is, What should be done with the tower? Some years ago one of the four pillars which carried it gave way, and brought down two of its sides and a good deal of the adjoining part of the church. Two sides of the tower still stand, and attached to them are parts of the fallen sides, hanging on in a way that says much for the excellence of the masonry, but it must at last fail, and there will be another serious fall unless something is done to prevent it. As a rule a ruined building should be protected from further harm, but kept as much as possible in the condition in which it has come down to us. But in this case it is worth considering whether the fallen part of the tower, the fragments of which lie as they fell, might not be built up again, as the best way of preserving the part which has not fallen.

SALE.

At the Hôtel Drouot, on January 30th, the following works of Jules Dupré were sold: *La Rentrée à la Ferme*, 20,000 fr.; *Les Trois Arbres*, 8,000 fr.; *Bords de la Rivière, le Soir*, 10,400 fr.; and *Sous Bois, Forêt de l'Île-Adam*, 10,100 fr. On the same occasion other painters' works belonging to Dupré realized good prices; thus Corot, *Le Concert*, 40,000 fr. (bought by the Duc d'Aumale), and *Crépuscule*, 8,100 fr.; Géricault, *Portrait de Jamar*, 6,000 fr.; besides smaller sums for pictures by Courbet, T. Rousseau, Daumier, Decamps, and Troyon.

Fine-Art Society.

THE Earl of Carnarvon, ex-President of the Society of Antiquaries, has accepted the position of President of the British Archaeological Association for the present year, and of the forty-seventh annual congress of this well-known society. The meeting is to be held at Oxford during the month of July next. Lord Carnarvon, by the way, is Lord High Steward of the University. The Mayor and Corporation of the city have already promised to do all in their power to combine with the University in making this year's congress of the Association a success. To Mr. George R. Wright, F.S.A., the hon. congress secretary of the Association, all applications should be made for further information connected with this congress.

MESSRS. A. TOOTH & SONS appoint to-day (Saturday) for a private view of Mr. C. E. Johnson's pictures of Highland sports. The public will be admitted on Monday.

MESSRS. BOUSSOD, VALADON & Co. have on view at the Goupil Gallery Troyon's masterpiece, 'La Vallée de la Touque.'

THE Graphic Society has appointed the 12th inst. for a special evening meeting, when an important collection of the works of Mr. T. Faed and Mr. H. Moore will be shown to visitors at University College, Gower Street.

MESSRS. BELL & SONS have in preparation a new edition of 'Puckle's Club' from the original wood engravings, which are in their possession. The edition will be printed at the Chiswick Press, and will be limited in number.

At Messrs. Johnstone, Norman & Co.'s, 67, New Bond Street, may be seen for a short time a large stained-glass window, very sumptuously coloured, which Mr. John La Farge, of New York, has designed and executed for a church of that city. By the help of four figures rather more than life size it represents the sealing of the Elect, according to Revelation. In the foreground stands the angel addressing one of the

elect placed at his side, while above, and a little within the picture-plane, are two other appropriate figures. All the figures are attired in ample robes, the disposition of which, as draperies, is expressive, if not particularly severe and impressive. It is to be regretted that these robes are not more strictly architectonic—a change that would befit the function of the window and its purely decorative purpose—because, good and suitable as the general design undoubtedly is, it lacks that repose and simplicity which belong to monumental art, and this unsuitability is rendered more emphatic by the fact that the treatment of the light and shade, the forms, and even the coloration are strictly realistic, the modelling is elaborate, the shadows are strong and highly finished, and the solidity of the life is imparted to objects which are seen, as in a transparency, by transmitted light, whereas in nature they are displayed by reflected light. You cannot see through a human figure or its drapery, a stone or a piece of architecture, therefore to represent such things transparently, and yet with the shadows of solid substances, is as false to nature as it is illogical in art, and inconsistent with the conditions of stained glass. This thoroughgoing violation of one of the rudimentary canons of design is the more to be deplored because Mr. La Farge's taste for colour, and the glass he has employed for this work, are gorgeous and strong in the extreme, equalling in these respects the most splendid ancient specimens. If the artist will but conform to the laws of the art he practises with so much vigour, the nature of the glass he employs promises magnificent decorations and colouring intensified to a pitch as powerful as it is beautiful.

FIVE scholars are to be elected next July on the foundation formed by the Charity Commissioners through appropriating the remaining funds of the defunct British Institution: two in painting, one in sculpture, one in architecture, and one in engraving. Each scholarship will be of the value of 50*l.*, and tenable for two years. The limits of age are seventeen and twenty-three.

THE death is announced of Mr. John Fisher, Keeper of the Taylor Gallery at Oxford.

MR. PENNELL writes on the 1st inst.:—

"After Mr. Blackburn had emphatically denied my statement that the fashion of illustrating catalogues with reproductions of the artists' own sketches originated in France, in his first letter, I scarcely thought he would have taken the trouble, as he does in your issue of to-day, to prove the truth of my original assertion by quoting names and dates. There was no necessity of his going back to 1864; in 1869 'Le Salon de 1869 Album Boetzel' was published, and one finds in it this announcement, 'Dessins exécutés par les artistes eux-mêmes,' while the 'Handbook to the National Gallery,' by Sir Henry Cole (Bell & Son, 1843), was not illustrated by the artists themselves, but 'with reminiscences of the most celebrated pictures, drawn from the originals by John James and William Linnell'; therefore this does not affect my original statement in the least. As Mr. Blackburn is so desirous that the readers of the *Athenæum* should be possessed of the correct facts, it is rather a pity that he was misled himself, and consequently would have misled them. I should, however, have mentioned the reproductions in the *Gazette des Beaux-Arts* in this connexion. Even though I was not 'on the scene when the pioneers of the new methods of reproducing pen drawings were experimenting,' the results of their experiments are to be found in the museums and libraries of London, Paris, and New York, and there have I sought them."

M. PAUL ALEXANDRE PROTAIS, whose death on the 27th ult. we briefly mentioned last week, was born in Paris in 1826, and, after spending ten years in the Bureaux des Postes, drawing passionately whenever he could get a spare minute, became a pupil of an artist named Desmoulins. He evinced an extraordinarily sympathetic feeling in illustrating military suffering, fatigue, glory, and valour. As we have often said of his pictures in past Salons, he generally told his stories in a delicate fashion that was often poetical in the highest degree. Thus a far-extending column of men marching in early dawn towards a battle-

field seemed to rise out of the shadow of one valley, thread a woodland covering a ridge which the sun had barely gilded, and, moving all as one man, descend noiselessly into a valley of deeper gloom. The irresistible suggestions of the silence attending this progress were more impressive than the noisy furies of many a battlefield by second-rate designers. The cold, grey dawn, the very faintness of the shadows of the men upon the grass, the passing out of sight of the head of the column, the soldiers holding their weapons lest they should rattle, the muffled flags, and the serious faces of the officers whispering to their neighbours, united to heighten the picture's poetical motive. Broad, simple, innocent of efforts to be strong in colour or tone, Protai's works owe nothing to tricks of any kind, and their admirable technique is not thrust in our faces so as to disturb the impression the painter aimed at producing and attained with rare tact and modesty. His sense of fitness adjusted the sentiment of his landscape backgrounds and the aerial effects of his pictures to the motives of his designs. Others had done this before, but very few so finely and truly as Protai's. His best-known pictures are 'The Battle of Inkerman,' 'Taking a Battery,' 'The Last Thought,' 'An Evening March,' 'The Morning before the Attack,' its sequel 'The Evening after the Battle,' 1863, for which he received a medal, 'The End of the Halt,' 'Return to the Camp,' 'En Marche!' 'The Grand Halt,' 'Swiss Guards,' and 'A Wounded Soldier.' The 'pride, pomp, and circumstance of glorious war' are exactly the elements we never look for in Protai's works, but we find incidents of as true and serious a kind. A deft, accomplished, and spirited draughtsman, he exhibited no signs of labour in his most careful delineations, which lose nothing of spontaneity because every firm touch tells its tale. He was a Knight of the Legion of Honour.

M. FAYET, a French amateur of note, has bequeathed to the Louvre a hundred and thirty drawings in sepia by Tiepolo, and a sketch attributed to Michael Angelo as a study for a part of the 'Last Judgment.' To Cluny the same gentleman has given a large dish of Italian faience on which is painted a portrait of Raphael, and two cylindrical pots painted with figures of the school of Giovanni Bellini.

THE French architect Louis Jules André is dead. He was born in Paris, won the Prix de Rome in 1847, became a Knight of the Legion of Honour in 1867, an Officer in 1882, and a member of the Institute in 1884.

It is reported that the 'Cromwell' of Paul Delaroche, or that one of several which had been lent to the Exposition Universelle by the city of Nîmes, has reached home again in a much injured state. Dispatched by mistake from Paris to Aix, it was forwarded to Nîmes, and during the journeys rain penetrated the case. The Municipality claims damages from the railway company. It is to be repaired.

THE Italian journals announce the death of M. Antonio Salviati, aged seventy-four years, the well-known reviver of the manufacture of decorative glass and mosaics in that city.

At Cyme in Eubœa was found the other day a prehistoric tomb presenting novel features. Some peasants in making lime came, at a great depth of soil, upon an empty tomb, 2 mètres long and 70 centimètres wide. The bottom was formed of a double series of fire-baked bricks, and the four walls of bricks laid thin end upwards. Inside were found two lecythi with traces of black colouring.

MUSIC

Memorials of Frederick Arthur Gore Ouseley. By the Rev. Francis T. Havergal, D.D. (Ellis & Elvey).—This volume is not a biography of Sir Frederick Ouseley, but a compilation, con-

sisting of remarks on his early life by his eldest sister, a number of obituary notices from various journals, some sketchy notes from musicians and others concerning his life and works, and a few notes on Tenbury College, which Ouseley munificently endowed and in which he took much interest to the day of his death. The book is, therefore, merely a collection of fragments which may be useful to a future biographer, should such appear. It may be doubted, however, whether an interesting volume could be written concerning the personal experiences of Ouseley, as his career was singularly placid and uneventful. Though in the world of music, he could scarcely be said to be of it, and this notwithstanding that he was an incessant worker. His duties at Oxford, at Tenbury, and at Hereford occupied nearly the whole of his time, and the residue was devoted to composition. We spoke at some length concerning Sir Frederick Ouseley as a musician and a composer, and also of his genial and lovable qualities as a man, only a few months ago (*Athenæum*, No. 3207), and the present volume does not necessitate any additional observations on these points. Perhaps the most interesting portion is that dealing with his childhood. Interest in and capacity for music were manifest from an almost incredibly early age. At three months he is said to have shown discrimination regarding the airs played by his sisters, and to have evinced a special fondness for the waltz in 'Der Freischütz.' Long before he could speak he repeated melodies he had heard, and always in the correct key. At the age of two he could distinguish between tonic and dominant harmony, and at three he hummed original airs in regular measure and rhythm. A little later he seems to have displayed intuitive ideas as to correct modulation, and showed a particular fondness for the chord of the augmented sixth. He could detect the prevailing note in ordinary noises, and one day he caused much amusement by exclaiming, "Only think, papa blows his nose in *c*!" If these and many other instances of the marvellous precocity of young Ouseley are not exaggerated—and on this point it is necessary to preserve freedom of judgment—it seems singular that in mature life he did not evince more originality as a composer. But Sir John Stainer asserted, in his lecture at the Musical Association recently, that Ouseley was of opinion that the art of music was in a state of decadence, the necessity, therefore, devolving upon composers of the present generation to adhere rigidly to the methods adopted by the masters of the period which ended with Mozart. We trace this conservatism in his music and in his predilection for Church composition, in which, of course, archaic forms may still be used with advantage. The volume contains an excellent photograph of Sir Frederick Ouseley, taken by Mr. T. Jones, of Ludlow.

Musical Gossip.

MR. FRANZ RUMMEL, a sound and capable though not striking executant, was the pianist at the Popular Concerts on last Saturday and Monday. On the former occasion he gave a rendering of Beethoven's 'Waldstein' Sonata, unexceptionable as regards technique, if not otherwise remarkable. Mendelssohn's Quintet in *B* flat, Op. 87, and Beethoven's Serenade Trio in *D*, Op. 8, were the concerted works, and Miss Liza Lehmann was the vocalist. Her refined vocal method lent artistic interest to the old English and Irish songs which she introduced somewhat rashly in a classical programme.

On Monday the pianoforte solos were Schubert's Impromptu in *A* flat, Op. 90, No. 4, Chopin's Nocturne in *D* flat, and Mendelssohn's Andante and Rondo Capriccioso. The Chopin piece was artistically rendered, and Mr. Rummel may also be commended for the moderate tempo he adopted in the Berceuse which he gave as an encore, as pianists frequently spoil this trifle

by taking it too fast. Mendelssohn's Quartet in *E* flat, Op. 12, and Schumann's Trio in *D* minor, Op. 63, were the concerted works in this programme, and Madame Néruda played Vitali's Chaconne in *G* minor. A young American vocalist, bearing the name of Christine Nielson, succeeded in making a favourable impression in her second song, Rubinstein's 'Sehnsucht.' Her voice is a mezzo-soprano of sympathetic quality; but she will do well not to force her upper register.

THE Crystal Palace Saturday Concerts will be resumed to-day, when the novelty will be a concert overture, entitled 'To the Memory of a Hero,' by Mr. C. H. Coudery. Other works to be given for the first time at the succeeding concerts are a pianoforte concerto by J. Rosenhain, Mr. Edward German's Overture to 'Richard III.,' Mr. Hamish MacCunn's cantata 'Bonny Kilmeny,' Brahms's Double Concerto for violin and violoncello, a concert overture 'Im Frühling' by Goldmark, and Saint-Saëns's Piano Concerto in *c* minor, No. 4. Among the artists engaged we note the names of Herr Joachim, Madame Néruda, M. Ernest Gillet, Sir Charles Halle, Miss Fanny Davies, Madame Backer-Gröndahl, Mr. F. Lamond, and Herr Stavenhagen.

DR. HUBERT PARRY'S 'St. Cecilia's Day,' Schubert's Unfinished Symphony and Dr. A. C. Mackenzie's 'Dream of Juba!' with Mr. Charles Fry as the reciter, were performed by the Highbury Philharmonic Society on Monday evening, under the direction of Mr. G. H. Betjemann. The rendering of the works was exceedingly creditable in all respects.

MADAME SARA PALMA, a soprano from Milan, who played the leading part in Signor Tito Mattei's comic opera 'La Prima Donna' at the Avenue Theatre recently, gave a concert at the Princes' Hall on Thursday last week. The artist's voice is of fairly good quality, except in the upper notes, which are rather hard and forced. A favourable impression was made by Señor Pietro Guetary, a Spanish tenor, in some tasteful and characteristic songs from his own pen; but with this exception the concert was without intrinsic musical interest.

MR. E. PROUT'S treatise on counterpoint is in the press. It will be found, we believe, that the author favours the retention of the old rules, with modifications the object of which will be to make them harmonize with modern ideas respecting tonality.

MR. DAN GODFREY, JUN., has been appointed conductor of the London Military Band, in place of Mr. Hill, who has accepted an engagement in America.

A SERENADE in *E* flat, by M. Saint-Saëns, was announced for the first time in the programme of Sir Charles Halle's Manchester concert on Thursday evening, other items being Beethoven's 'Eroica' Symphony, and the overtures 'Im Hochland,' by Gade, and 'Hans Heiling,' by Marschner.

At the International Exhibition to be held in Edinburgh this year Mr. Robert Marr, author of 'Music for the People,' will develop what was a novel feature in the Glasgow Exhibition of 1888. Added to the daily programme of music there will be notices of the performers and general information on musical matters, practical and historical, constituting a small daily musical newspaper.

It is not generally known that the principal part in M. Ambroise Thomas's 'Hamlet' was originally written for tenor voice, and was revised for baritone in order that it might be sustained by M. Faure. The original version is about to be tried at Monte Carlo, with M. Dereims as Hamlet.

AFTER a period of neglect Meyerbeer's 'Les Huguenots' has been revived at the Berlin Opera with considerable alterations, various portions of the score being restored, while the

ridiculous chorus of bathers has been suppressed, the object of the revision being to accentuate the dramatic significance of the work and to reduce as far as possible the incongruities which have always hindered its full acceptance by thoughtful musicians.

A SITE has at last been found for the monument of Weber at Eutin, the birthplace of the composer. It is to be erected in an open space called the Eichenheim, situated at a little distance from the town, and the fêtes in connexion with the inauguration will take place on June 30th and July 1st next.

A NIECE of Franz Schubert died on the 28th of January at Steyr, in Upper Austria, at the age of seventy-four. She was a great favourite of the composer, who used to make her sing, by way of trial, any songs he had composed for soprano. She was married to Prof. Stuppöck, of Steyr, where she led a quiet and retired life.

HERR MAX BRUCH has resigned his position as Kapellmeister at Breslau, which he has held since 1883. The financial difficulties of the Orchesterverein have compelled him to take this course.

ONE of Michael Haydn's symphonies was recently revived at Dresden, and produced a highly favourable impression.

THE music of a new ballet called 'The Sleeping Beauty,' by Tchaikowsky, produced at St. Petersburg, is spoken of in the highest terms. The third and fifth acts are said to be specially original.

AN interesting historical, or rather antiquarian, concert has just been given in St. Petersburg. The programme included a Requiem of Anerio, Litanies from 'La Musica Divina' by Proska, and selections from Monteverde's 'Orfeo.'

THE Brazilian composer Carlos Gomez has lately written three new operas, named respectively 'Le Schiavo,' 'Il Cavaliero Bizzarro,' and 'La Sirena.' Gomez is only known in this country by his opera 'Il Guarany,' which secured some measure of acceptance at Covent Garden.

CONCERTS, &c., NEXT WEEK.

MON.	Popular Concert, 8.30, St. James's Hall.
TUES.	Miss Louise Douste's Concert, 8.30, Princes' Hall.
WED.	Madame Gelsler's Concert, and Miss Marie Füllinger's Concert, 8, Princes' Hall.
THUR.	Miss Marian Bateman's Pianoforte Recital, 3, Steinway Hall.
FRIDAY.	London Ballad Concert, 8, St. James's Hall.
THUR.	Church of England Temperance Society Concert, 3, St. James's Hall.
THUR.	Warwick Street Orphanage Concert, 8, St. James's Hall.
THUR.	Clapham Philharmonic Concert, 8, Clapham Assembly Rooms.
THUR.	Mr. Dannreuther's Musical Evening, 8.30.
SAT.	Crystal Palace Concert, 3.
SAT.	Popular Concert, 8, St. James's Hall.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. BENSON.—F. R. BENSON'S SHAKESPEARIAN COMPANY EVERY EVENING at 8 (Thursdays and Fridays excepted), in Shakespeare's Fairy Comedy, with the Mendelssohn Incidental Music.

'A MIDSUMMER NIGHT'S DREAM.' No Fees.—MATTINÉES of 'A MIDSUMMER NIGHT'S DREAM' every SATURDAY and WEDNESDAY till further notice. Doors Open at 2; Commence 2.30.—EVERY THURSDAY and FRIDAY EVENINGS at 8 till further notice SHAKESPEARE'S COMEDY 'THE TAMING of the SHREW,' and on THURSDAY AFTERNOONS, February 13th and 20th, at 2.30.—GLOBE THEATRE.

THE WEEK.

AVENUE.—'Dr. Bill,' a Farical Comedy in Three Acts. From the French of Albert Carré by Hamilton Auld. 'Fool's Mate,' a Comedy in One Act. By F. W. Broughton.

OPÉRA COMIQUE.—'A Noble Brother,' a "Comedy-Drama" in Four Acts. By W. J. Summers.

MR. AIDÉ's new farcical comedy is a good specimen of adaptation. 'Le Docteur Jojo,' on which it is based, is a three-act vaudeville of M. Albert Carré, the associate of M. Raymond Deslandes in the conduct of the Vaudeville, and ran for something near a hundred nights at the Théâtre de Cluny in 1888. It is, like most pieces of its class, artificial in construction, and calls for some exercise of credulity. It is sparkling, however, and in the original very saucy. Some difficulty must, indeed, have been experienced in getting rid of the sauciness. The most mirthful scene of the original consisted in

the surprisal by a jealous husband of a wife, and it is so lightly suggested by the actors now charged with the piece, that indeed it was not understood by the public. Fortunately the play was comic enough without it. There is too much use of dark chambers and the like, and the second act, after the fashion of the last of the 'Barber of Seville,' is a veritable series of surprises. The main idea of the piece is, however, comic—that of an old gentleman compelling his son-in-law, who is a penitent and reformed rake, to resume his work as a doctor, in ignorance of the fact that in so doing he is undermining his daughter's domestic peace. The profession in which Dr. William Brown, otherwise *Joséphin Richard*, has found "fortune and liberty" has been that of the medical attendant of ladies of dubious repute. When, accordingly, out of fear lest idleness should breed mischief, Firman, or Courtelin, screws on his son-in-law's door a brass plate announcing consultations from one till three, he subjects the reformed libertine to a renewal of the temptations from which he had fled. The pleasant days in which he won the endearing appellation of Dr. Bill come back again, and his virtue all but succumbs. In the end, however, the meddlesome relative is sent back to the country, and after a short ebullition peace is restored. Miss Fanny Brough played in this piece with wonderful vivacity and talent as Mrs. Horton, a character originally taken by Mlle. Aciana. Her performance had, indeed, a comic intensity rare on the stage. Mr. Frederick Terry made a successful appearance in farcical comedy, and Miss Marie Linden and Messrs. Webster and Chevalier were included in a good cast. The farce was received with uproarious laughter.

'Fool's Mate,' by Mr. F. W. Broughton, shows the manner in which the designs of a wicked nobleman are thwarted by a young child, who sees that the stake is her father's happiness and contrives to win the documents by which it is compromised. It is prettily conceived, but too elaborately set, and shows Mr. F. Terry and Mr. Nutcombe Gould to advantage in seventeenth century costumes.

Mr. Summers, who made in his own play his first appearance before a London public, possesses a distinct gift of comedy. This he shows to advantage in the character of a drunken and disreputable tramp, who, after bearing for seventeen years the burden of a brother's crime, escapes from gaol, abandons himself to drink, and at the close of the action by a deed of self-sacrifice rehabilitates himself with the world. His performance is interesting and praiseworthy. Unhappily, however, his pathos is hard and ineffective, and the stronger scenes stimulate less than the more mirthful. The play itself is a commonplace melodrama that reaches one or two fairly conventional effects. The character of the tramp, however, dwarfs all others, there is a total lack of artistic balance, and the whole claims little consideration. Some of the speeches put into the mouths of the secondary characters are whimsical in crudeness, and elicited laughter not wholly creditable to the author. The frank way, for instance, in which the villain declares his intention to beguile the hero

into forgery is decidedly diverting. Miss Ellen Boucher, Mr. Charles Weir, and Mr. E. Rochelle are included in the cast.

A Memoir of E. A. Sothorn. By T. Edgar Pemberton. (Bentley & Son.)—Sothorn, like Mr. Joseph Jefferson, his distinguished associate in 'Our American Cousin,' is practically, so far as the English playgoer is concerned, a one-part actor. His Dundreary, on which during the portion of his life subsequent to its production he never ceased to lavish his attention, will live so far as any performance can live when the original type has disappeared. On other parts he stamped no striking individuality, and his success in them might almost be said to have been in proportion as they approached his one great creation. To this name Dundreary is entitled. Tom Taylor supplied a mere outline, which Sothorn filled in at his pleasure. A certain amount of success attended the actor's appearance in less extravagant parts, and he was anxious to risk a really serious representation. When the critical moment arrived, however, he shrank from the experiment. For the following characteristic fact we can vouch. From an eminent dramatist he purchased a play of serious interest, the principal character in which he was anxious to present. He kept it for the period (seven years) over which his rights extended, and then repurchased it rather than allow it to go into other hands. It was never acted. Mr. Pemberton has supplied a sketch of Sothorn's theatrical career which, slight as it is, is ample. His volume is made up of practical jokes, in which Sothorn took a strange and almost childish delight. He would for days lay the foundations of jokes, and go to indescribable pains to assure their success. Such a reputation as a *farceur* did he obtain that when he went in company with an English duke to America, his introduction of his companion failed to inspire belief. Very readable are many of the stories Mr. Pemberton recapitulates, though some of them have been told elsewhere in a different fashion. A pleasant companion, a bold rider, and an intelligent man, Sothorn made a mark in society almost as conspicuous as that on the stage. His premature death arrested a career which was bright, but had reached its climax.

GEORGE PEELE, SIR HENRY LEE, AND THE THIRD EARL OF CUMBERLAND.

A POINT of some literary and antiquarian interest is raised by one of the exhibits in the Tudor Exhibition at the New Gallery in Regent Street. It is a magnificent suit of armour, the property of Lord Hothfield, No. 577 in the Catalogue, in which it is described as having probably been worn by George Clifford, third Earl of Cumberland, at his taking over from Sir Henry Lee the office of Champion of Queen Elizabeth, November 17th, 1590. That the armour was Cumberland's there can be no doubt; proof is afforded by two portraits of the earl clad in this identical suit in this same exhibition, Nos. 446 and 1112 in Catalogue; but was it his originally? I incline to believe that it was the suit worn by Sir Henry Lee on this his last appearance as the queen's knight, and in which, after the tournament, he armed and presented to the queen the earl his successor.

George Peele the dramatist, in his 'Polyhymnia,' 1590, thus describes the accoutrements of Lee and Cumberland, the first couple in the tournament:—

In corset gilt of curious workmanship,
Sir Henry Lee, redoubtéd man-at-arms,
Leads in the troops: whom worthy Cumberland,
Thrice-noble earl, accoutred as became
So great a warrior and so good a knight,
Encounter'd first, y-clad in coat of steel,
And plumes and pendants all as white as swan.

Peele insists on this description of Cumberland's accoutrements further on in giving an account of the third couple:—

Next, in the virgin's colours, as before
Ran Cumberland, comes lovely Compton in;

His courser trapp'd in white, and plumes and staves
Of snowy hue,
His armour glittering like the moon's bright rays,
Or that clear silver path, the milk-white way,
That in Olympus leads to Jove's high court.

At the end of the poem Peele tells how Sir Henry,

Having unarm'd his body, head and all,
presents the earl to the queen,
And to him gives his armour and his lance.

I have taken these extracts from Dyce's edition of Peele's works; he, followed by Peele's more recent editor, Mr. A. H. Bullen, prefaces the 'Polyhymnia' with a long account, from Segar's 'Honor, Military and Civil,' 1602, of this same tournament. Segar says of Sir Henry that "he himself disarmed, offered up his armour at the foot of her majesties Crowned Pillar; and kneeling upon his knees, presented the Earle of Cumberland, humbly beseeching she would be pleased to accept him for her knight, to continue the yeerly exercises aforesaid [the annual tournament Sir Henry had established in the queen's honour]. Her majesty graciously accepting of that offer, this aged knight armed the earle, and mounted him upon his horse."

I suggest, therefore, that the splendidly gilt suit of armour in the Tudor Exhibition was originally Sir Henry Lee's, and that in the tournament the earl, as *candidatus*, was, as Peele describes him, appropriately clad in white armour.

A monogram engraved on the suit in question is described by Mr. William Chaffers, in a small brochure printed in 1885, as "the double cipher of Queen Elizabeth of two E's adossé, connected by two entwined annulets." Mr. Chaffers, however, does not note that the upright members of the two E's are connected also in the middle by a horizontal line, and thus form a very obvious H. Then, by omitting the two upper horizontal limbs of one of the E's, an L may be obtained, and the whole monogram might be read H. LEE.

This, of course, may be mere fancy on my part; but it is possible, supposing this armour to have been originally Sir Henry's, that he intended to combine his name with the queen's cipher.

P. A. DANIEL.

Dramatic Gossip.

THE illness of Mrs. Langtry proves to have been serious, and there seems no prospect of her speedy appearance in 'As You Like It.' With a theatre and a company upon her hands, and with rehearsals completed and a piece all but produced, Mrs. Langtry is the victim of sufficiently serious misfortune.

'APRIL SHOWERS,' produced some time ago at an afternoon representation, will shortly be given at the Comedy at a series of afternoon performances, with Miss Olga Brandon, Miss Blanche Horlock, Mr. Nutcombe Gould, and Mr. Leonard Boyne in the principal parts.

AFTER many postponements Mr. Buchanan's version of 'Clarissa Harlowe' was produced on Thursday afternoon at the Vaudeville.

ON Monday Mr. Toole revived in the course of his farewell performances 'Chawles' and 'Off the Line.'

A "COMEDY-DRAMA" entitled 'Quicksands,' adapted by Miss Charlotte Morland from Mrs. Lovett Cameron's novel 'The Devout Lover,' will be presented on the 18th inst., with a cast including Miss Dorothy Dene and Mr. Frederick Cooper.

THE Shakespeare Reading Society, of which Mr. Henry Irving is president, has now reached the sixteenth year of its existence. The next annual rehearsed reading has been fixed to take place on Wednesday evening, February 26th, at the London Institution, Finsbury Circus, the play selected being 'Much Ado about Nothing.' Miss Handson, of 16, Stanley Gardens, W., is the honorary secretary.

TO CORRESPONDENTS.—L. G. E.—A. W. R.—L. L. K.—E. M.—W. C.—H. K.—G. W.—W. H. D. O.—C. D.—T. E.—received.

No notice will be taken of anonymous communications.

SATURDAY, FEBRUARY 15, 1890.

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LITERATURE

A History of the Four Georges. By Justin McCarthy, M.P. Vol. II. (Chatto & Windus.)

MR. JUSTIN MACCARTHY has hitherto been regarded as a lively and agreeable writer rather than a serious historian, and the publication of the second volume of his 'History of the Four Georges' will certainly not tend to alter the opinion already formed of him. It is, of course, his misfortune, not his fault, that his book should appear so soon after an important monograph on the same period by Mr. John Morley. But if any one wishes to know how far the work of a scholar and thinker can differ from that of a clever journalist, let him first read Mr. Morley's 'Walpole' and then the opening chapters of the book before us. The conclusion will be, it is to be feared, that Mr. McCarthy is occasionally trivial and sometimes flip-pant. When he has to chronicle the death of Swift, the duty is performed by setting down a little chatter about Stella and some obvious reflections on the "hic jacet" in St. Patrick's Church; and to give a picture of London in "the '45," he spices Horace Walpole with a page out of Mr. George Augustus Sala's novel 'The Adventures of Capt. Dangerous.'

The present volume covers the years from 1731 to 1760. At the beginning of that period we are told that "the King's Friends" and the "Patriots," otherwise the Court party and the Country party, were speechmaking and pamphleteering. If this is intended to be an exhaustive description of English parties at the time it is not good. In the first place, the term "the King's Friends" did not come into use as a party designation until the next reign, when it was adopted by Bute and attacked by Burke; and in the second place, it cannot with any propriety be applied to the ministerialists under Walpole, as Mr. McCarthy apparently intends to apply it. That statesman's main object was to strengthen government by party, it was the main object of the later King's Friends to destroy it. They were in fact the direct political descendants of the so-called "Patriot" opposition to Walpole, and the germ of the principles which they developed is to be traced in the writings of Bolingbroke, the organizer of that "Patriot" opposition. Nor were the followers of

Walpole essentially a Court party or the Patriots essentially a country party; on the contrary, Carteret was far more of a Court party man than Walpole. These appellations were practically obsolete. Court party and Country party had long before developed into Tory and Whig, and the actual arrangement of parties in the reign of George II. did not correspond with either of those divisions. Mr. McCarthy accurately defined it in his first volume as a Whig Government and a malcontent Whig, Hanoverian Tory, and Jacobite Opposition, and his present use of the terms "Court," "Country," and "King's Friends" is therefore all the more singular.

But if Mr. McCarthy's description of party politics under George II. is confused, his picture of the Court life leaves nothing to be desired in point of elaboration. Of course, he had Lord Hervey and Horace Walpole to draw upon, and the caustic reflections of the former lend themselves, no doubt, to highly effective quotation. But much that is related by those writers, though fascinating to the Court chronicler, ought to be of quite subsidiary significance to the historian. Mr. McCarthy apologizes for mentioning at all the disagreeable incident of the Prince of Wales carrying off his wife from Hampton Court when she was on the point of giving birth to her first child. The story has to be told, because its political consequences were of some importance; but surely two lines would have dealt with the matter. Mr. McCarthy devotes two pages to it, in which he describes how the princess twisted and screamed in the carriage, and so forth. Again, we might well have been spared some of the medical details of Queen Caroline's last illness and a good deal of dissertation upon her dying exclamation, "Oh, mon Dieu, cela n'empêche pas!" Thackeray was rather tiresome on the subject, and Mr. McCarthy is not an improvement on Thackeray. Besides, his statement that "as regards indiscriminate amours and connexions, poor, stupid, besotted George was on a level with the lower animals," is by far too sweeping. George II. was not nice, but at least he confined himself to one mistress at a time; and when we are told that Charles II. at his worst was a gentleman in comparison, it is clear that Mr. McCarthy has quite forgotten the brutal insult the latter inflicted upon his queen in forcing her to receive Lady Castlemaine before the assembled Court. The combination of habitual infidelity with genuine affection is, no doubt, peculiar, but it is not absolutely unparalleled, for the relations of John Sobieski with the "idol of his soul, well-beloved and charming Mariette," were precisely similar.

Surely Mr. McCarthy might have paused to consider whether the king who was the author of the famous phrase, "Sir, you have taught me to look for the sense of my subjects in another place than in the House of Commons," does not deserve some slight attempt to set in relief his better qualities. It is true that he was small, immoral, and ridiculous, but he stood by Walpole, and in the end forgave Pitt, although his opposition to the King's Hanoverian schemes had been loud and long. Finance, again, is a subject which does not lend itself to effective treatment; yet it is astonishing to find that there

is not a word about Henry Pelham's conversion of the National Debt, though it was a highly important and successful measure. It is to the credit, too, of the Pelhams that they should have helped to bring a great European war to a close. Mr. McCarthy has singularly little to tell about that war, though it is of some importance in our history, inasmuch as a great attempt on the part of France to re-establish herself as mistress of the sea was then defeated; and in what he does say there are several mistakes. The war of the Austrian succession did not break out on the death of "Charles VI. of Spain," but on that of Charles VI. of Germany. This is, of course, a slip; but the battle of Fontenoy, one of the most stoutly contested engagements on record, is very inaccurately described as a "sudden defeat." The importance of the battle of Dettingen to this monarchical writer lies solely in the fact that it was the last occasion on which a king of England appeared on the battle-field. Hefancies "the darkening clouds in the west, where the sun has sunk over the battle-field, to be the phantom shapes of the great English kings who led their people and their armies in the wars." This is fine writing, no doubt; but it would have been more to the point if, instead of ridiculing George II. and praising Lord Stair, Mr. McCarthy had condescended to explain that the latter had got the British army into a complete *impasse*.

Mr. McCarthy deals at considerable length with the "Forty-five," and tells the story with animation. Yet it is not quite fair to the memory even of the Duke of Cumberland to ascribe to him all the horrors that followed Culloden. They were, many of them, the work of the brutal Hawley, though the Duke was no doubt cognizant of them, and might have stopped them if he had chosen. Nor is it easy to see why all mention of the battle of Falkirk is omitted; and though it is not difficult to decide now that the Pretender ought to have advanced from Derby to London at all hazards, those hazards were extremely great, and his advisers were prompted by other motives than "a curious madness" when they counselled retreat. In fact, throughout the volume Mr. McCarthy is far too confident in the expression of his opinions, and unluckily lacking in sobriety of judgment. His description of the rise of the Wesleyan movement is adequate, though a few more facts about Wesley's organization might have been given; nor is there any fault to be found with the account of Clive's campaigns. But the chapters dealing with the Seven Years' War are woefully incomplete. Mr. McCarthy is very fond of deciding what does belong to English history and what does not; but it is not easy to see any logical reason for mentioning the capture of Minorca by the French, and passing over the battles of Minden and Quiberon in absolute silence. In the same way he jumps at once from the destruction of Braddock's expedition against Fort Duquesne to Wolfe's attack on Quebec, without mentioning the intervening failure of Lord Loudon's attempt upon Louisburg. This method of detaching a number of effective incidents from the great movements of which they formed a part, and presenting them to the reader with the addition of some pungent comments, has suc-

ceeded in producing an amusing book, but as an abstract and brief chronicle of the time its value is inconsiderable. It is to be hoped that if Mr. MacCarthy perseveres in his task he will rise to the height of his great argument, and endeavour to make his remaining volumes a little more worthy of his subject and of himself.

A Child of Japan; or, the Story of Yone Santo. By E. H. House. (Drane.)

THE leading motive of this book—a book American alike in its authorship and its orthography—the author declares in his postscript, which ought to be read as a preface, is

“to set forth the character and personality of a Japanese girl of the present day, and to exhibit the social and moral conditions by which she is surrounded, in case she undertakes to participate in the rapid intellectual development of her people.”

But, although Mr. House disclaims any intention to offer a “polemical treatise under the guise of a romance,” his book is in reality quite as much a denunciation of American missionaries in Japan as an idealization of young Japanese girls. “During many of the years I have lived in Japan,” he makes his exponent Dr. Charwell say to the only respectable Occidental besides himself mentioned in the story,

“I sought, with an assiduity I could hardly make you realize, for missionaries I could hold in honour, whose characters I could unqualifiedly respect, whose methods of dealing with the Japanese seemed to me worthy of approval.....It seemed incredible that of all who came in this cause none should be conscious of the broad and comprehensive duties that lay before them.....” “Do you mean that no single one of them equaled your hopes and wishes?” “Not one, Miss Gibson, not one. If I sometimes thought I had encountered a simple, upright, well-meaning soul, I soon learned that it was steeped in ignorance more befitting the rudest peasant than a pretended teacher of religion.....they shrunk before such tests as I felt bound to apply, and their falling masks revealed the selfishness, or cowardice, or conceit which pervaded and dominated them.”

Finally, the elder Miss Philipson, who does duty as the typical missionary, and has absolutely not a ray of light or spark of goodness in her composition, is represented as taking a perfectly fiendish pleasure in inflicting the severest moral torture within her power upon the heroine of the story lying in the very agony of death.

No wonder such a travesty as this of their work in Japan was resented by the missionary bodies of New England, whose influence, it seems, was sufficiently powerful to prevent the proprietors of the *Atlantic Monthly*, in which the story originally appeared, from carrying out their offer to publish it in book form. Into the quarrel between the missionaries and Mr. House it would be tedious to enter, but we may say that, unfitted as the former not seldom are for the task they undertake—mainly through lack of graciousness, excess of puritanic rigidity, and defective knowledge of the traditional life and thought they set themselves to improve and guide—they are as far as possible from being the peevish, brutal, and heartless pedants depicted in this book. Mr. House is much too fond of sweeping and violent condemnation of those whose views of things

do not accord with his own. He for some time conducted a paper in Tokyo, distinguished by a sort of rabid hatred of a kind of Western, chiefly British, “spectre” in the East—a creation of his own which he seemed unable to contemplate without falling into fury—and by an hysterical adulation of the Japanese, past and present, Government and people, which was for some years the amusement of the foreign community and the despair of the Japanese themselves. The spirit of the *Tokyo Times* has passed into the present volume, and a phase of the curious transition from Orientalism to Occidentalism, of which contemporary Japan is the theatre, has been presented under a false and distorted aspect, in which all sense of historic truth and due proportion of parts has been lost.

The one merit of the book lies in the delineation of its heroine. Yone Santo is an artless, innocent Japanese girl of good birth—it is for the well-born Japanese that Mr. House reserves all his sympathies—whose family is reduced to poverty through the abolition of the daimiates. An intense thirst for knowledge possesses the girl, but a harsh grandmother stands in the way of its satisfaction. The domestic tyrannies of Japanese life are real, and Mr. House's portrait of the cruel grandmother is not, perhaps, overdrawn, though for a foreigner to obtain any accurate knowledge of Japanese interiors is even yet a most difficult matter. However, Yone—whose thirst for knowledge is exceptional—finally attends a foreign school, bearing patiently the while the burden of almost the whole of the household drudgery. Here she meets with her first real griefs, being bullied by the missionary-mistress because she has redder hands, and is oftener late—both defects due to hard domestic work—than the other pupils, over whom nevertheless she soon shows her superiority in every mental and moral quality. Her grandmother, alleging the family poverty, causes the girl to be betrothed to a boat-builder of no birth and less breeding. At this point Dr. Charwell, who had previously been interested in Yone, intervenes, but to no purpose, and the marriage takes place. Yone accepts the position as a perfectly natural one; rebellion against any wish of her parents or elders never enters into her thoughts. A young American, Milton by name, next appears on the scene, and is greatly attracted by Yone, who is not indifferent to him, though she is hardly aware of her feelings. Dr. Charwell watches the pair with anxiety, and on becoming aware of Milton's intentions, which he considers nefarious, indulges in a series of violent diatribes against him and Occidentals in general, at whose door he lays all the evils which afflict Japan. The climax is reached when Milton refuses to avail himself of the facility of divorce in Japan to free Yone from her husband the boat-builder, and occupy his place. At a later period the Bostonian repents him of his treatment of Yone, but it is too late. The little Japanese maid dies, apparently of cholera—one of the thousands of victims, according to Mr. House, of the brutality of German and British representatives and the squalor of Western peoples.

What interest the tale possesses lies wholly in the story of Yone's unconscious

heroism and sweet patience. But there is little that is distinctively Japanese about her; her reflections, like her qualities, are those of a European or American tenderly nurtured young lady, not those of the daughter of a Japanese *samurai*. The picture is a charming one enough, but the traits are Western, not Eastern, while the dark background of missionary tyranny and cruelty is, we may be sure, almost wholly of Mr. House's own creation. He may have personally known a Yone more or less resembling the heroine of his story; such a pack of female demons as the missionary women who dog, like furies, every step of her life, and revel in a truly satanic twisting of her simplest acts into vile offences, exist neither in Japan nor in New England. We can understand that a girl in Yone's position would have much to endure from her own people, and we can quite sympathize with the hard lot of Japanese women generally in a state of society for which they are not yet fitted, and in which their claims form as yet a subject of quite minor consideration. But almost the only hope of Japanese women lies in the truer civilization of their countrymen by missionary effort. Steam and electricity, science and the arts, will not work this change, though they may facilitate it, nor probably will the preaching of dogmatic Christianity be much more effectual; but the moral example and moral teaching that constitute more and more the main elements of missionary influence, with time and patience, cannot fail of success.

On the whole, then, despite many graceful and tender traits in the portrait of his heroine, Mr. House cannot be congratulated on his performance. What is good in it is not characteristic of Japan, while it is throughout more or less disfigured by violent and repulsive caricature. The style, it must be added, is often turgid and forced to an extraordinary degree—in fact, the author appears to be as incapable of stating a simple fact in simple language as he is of fine observation and just judgment.

The First of the Bourbons. By Catherine Charlotte, Lady Jackson. 2 vols. (Bentley & Son.)

The Marriages of the Bourbons. By Capt. the Hon. H. D. Bingham. 2 vols. (Chapman & Hall.)

No amount of experience will ever, we fear, mature the mind of a reviewer to the point of knowing precisely what to do with such books as Lady Jackson's and (in a somewhat different way) Capt. Bingham's. To treat them as scholarly compositions, as attempts at history in the proper sense, and to find with them the innumerable faults which might be discovered in them from that point of view, would be a mere case of Pedantry's Labour Lost. On the other hand, it is extremely difficult to understand what readers they can have from any other point of view. We can only suppose that there is still a considerable public at the circulating libraries for books which appear to possess a certain amount of the “improving” without any troublesome literary pretensions or any air of severe accuracy. If so, it is a pity.

We have hinted that our two authors are

not quite on a level. If somebody could contrive a barometer of book-making, it would sink much lower in Lady Jackson's case than in Capt. Bingham's. If any one will compare the passages relating to La Belle Gabrielle's death in the two, he will see the difference. Capt. Bingham, to do him justice, has generally read modern authorities on his subjects, and at least sometimes attempts criticism. Lady Jackson does not seem to know what criticism means. Her plan appears, as it has appeared before, to be to take some stock memoirs on the subject (in this case of course Sully's), to fill in from one or two others, and occasionally to translate or paraphrase from a modern book something about some older one. Thus in her present volumes, instead of reading the 'Satyre Menippée' (which, Heaven knows, is amusing reading enough), she borrows from M. Gustave Merlet some strange stuff about "a serio-comic epic in prose and verse," "a fantastic magic palace," "a discourse of great eloquence falling on the ear as an echo from the ancient forum," and so forth. The result is a most curious muddle, not detailed enough, and still less critical enough, to be of any historical value, and we should have thought not gossiping enough to be of any other. In some of the numerous books which have preceded this Lady Jackson has translated or paraphrased from the memoirs passages of some interest; but we find little or nothing of the kind here, while her style is almost unbelievable, as witness this sentence: "Much more fighting took place, and with singular success, though unfortunately with immense loss of life—the combatants on both sides fighting with extraordinary fury."

Capt. Bingham is, to do him justice, above this. His 'Marriages of the Bourbons' is a curious farrago, beginning somewhere about A.D. 1200 (a little early for "Bourbons"), and ending with a letter from Don Carlos dated in February, 1889. But Capt. Bingham has at any rate endeavoured in all cases to consult late, and in some cases the latest, authorities, and as no country has been more prolific of late years than France in historical monographs based upon previously unpublished matter, he has plenty of good and trustworthy material. With M. Chantelauze to draw upon for Marie de Mancini, and M. Vatel to set him straight about Madame du Barry (to take two instances only), he is not likely to go quite hopelessly wrong. Where good Lady Jackson trusts to Sully, or corrects him only by D'Aubigné and Mathieu, Capt. Bingham is well aware of the vigorous fashion in which divers industrious tar-brushers have been at work upon the reputation and the performance of Maximilien de Bethune. Yet qualms come across us as we read the title 'Causeries de Lundi,' and qualms still greater as we read the following passage:—

"Such was the haughty manner in which Louis XIV. treated the Parliament of Paris two years before Charles I., the son-in-law of Henri IV., lost his head on the scaffold. He was now sixteen years of age, and had already joined the army in the field."

Now Louis was sixteen years of age in 1654; but what are we to think of the historical competence of a writer who thinks that Charles I. lost his head two years after that year? After such an astonishing

proposition as this it seems unnecessary to examine Capt. Bingham any further. His book, however, is less dull than Lady Jackson's. Both, we should say, are rather well illustrated, Lady Jackson's with heliogravure portraits (the more faithful reproduction of that of Charlotte de Montmorency, by the way, justifies the *vert-galant's* senile passion less than the steel engravings, for instance, in the modern editions of Tallemant, which are certainly beautiful enough), and Capt. Bingham's with copies (also "processed" in some way) of drawings signed "E. Pavy," which are rather effective. But we must say that we find vague book-making of this kind extremely depressing to read.

A New English Dictionary on Historical Principles. Edited by J. A. H. Murray.—Part V. *Cast—Clivy.* (Oxford, Clarendon Press.)

THE fame of the 'New English Dictionary' and its editor is so firmly established by this time that it is unnecessary, and would be almost impertinent, to indulge in any encomiums on part V. Suffice it to say that the general excellence of the great work appears to be well maintained, while if possible the portion of the language of English literature which is here treated presents an exceptionally large percentage of interesting matter. The majority of us are naturally more concerned with the current coins of speech than with the battered tokens of antiquity, and even those who are interested in etymology and the history of language find a large number of obsolete words altogether unattractive. Now in the part before us the percentage of obsolete words falls for the first time under 20, while the percentage for letter B is just over 25, and for A just over 28, and for C—Cass over 20. The percentage of alien words again is 4.6, very little above the general average, while for C—Cass the alien percentage is 7.6. Moreover, there is a happy paucity of long compounds derived from Latin or Greek, and of the scientific jargon which is so rife under the letter A, owing in part to the fact that *cata-* (about sixteen columns) and *circum-* (about thirty columns) are the only classical prefixes included.

In proceeding to details the critic is not met by the usual difficulty of deciding where to begin, as the opening articles on *cast* (*sb.* and *vb.*) form a noble façade to the imposing structure before him, and at once attract his attention. The treatment of the substantive *cast* has demanded 14 divisions and 42 sections, while that of the verb *cast* has demanded 13 divisions, 83 sections, and more than 160 sub-sections, occupying about fifteen columns, in which nearly 800 illustrative quotations are to be found. The arrangement and the numerous definitions seem entirely satisfactory. The etymological paragraph illustrates the ingratitude with which men treat useful words; for *cast* "took in Middle English the place of Old English [Anglo-Saxon] *weorpan*.....and has now been largely superseded in ordinary language and in the simple literal sense by *throw*." It is, perhaps, a pity that a phrase-key has not been given, as for *burn*, *burst*,

as well as the abstract of the general arrangement. We note several little inaccuracies in the quotations from the 'Cursor Mundi,' viz., under *cast*, *vb.*, § 2, "were" for *werre*, and "dere" for *dere*; § 31, "an ass" for *a nass* (Morris); § 32, "heroude" for *heroudes*; § 45, marks of omission not inserted between "graid" and "Crafitili"; also under *cast*, *sb.*, § 4, "to" between "pan" and "reu" left out. Under *cast*, *vb.*, § 63, last quotation, "1884, 'Mehalah,'" stands for "1880, Baring-Gould, 'Mehalah.'" It seems incredible that a "Mrs. Riddle" (see *cast*, *vb.*, § 73) should have chosen the title 'City and Suburb' as well as Mrs. Riddell. There are also sundry slight errors which a good press-reader would have sent back with queries: under *cast*, *sb.*, § 10, Ascham's 'Toxophilus' is dated 1545, and under *cast*, *vb.*, § 53, 1544; *ib.*, § 44, Lassels's 'Voyage to Italy' is dated 1660, elsewhere rightly 1670; *ib.*, § 83 e, Bunyan's 'Pilgrim's Progress' is dated 1618 for 1678; *ib.*, § 81 d, "Mandev." for "Maundev."; *ib.*, § 83 k, "Wodrow" is printed as an abbreviation, but under § 27 as an entire name. Under *cast*, past participle, § 5, "Bible" is omitted before "Jer." Under *Christianity*, 1 a, "Cursor H." appears for "Cursor M." It is to be wished that Gabriel Harvey's phrase "kaste of leeger de mane" ('Letter Bk.,' p. 121) or some similar phrase had been noticed in the article on *cast*, *sb.* From numerous other very interesting articles, those on *cheer*, *choose*, *chrisom*, and *church* may be selected as worthy of special attention, not to mention that on *cat*, a word which seems to be as necessary to language as the animal itself is to a granary.

There are several omissions for which it is not easy to account: for instance, *catalowne* (Beck's 'Draper's Dict.'), the form *chaton* (for which a quotation is given in Cassell's 'Encyclopædic Dictionary'), *claviary* (given in the same and in Webster). And surely *Caurus*, *causerie*, and *cavea*, not to mention *cheiri* (*cheiry*), are more at home in English than Lewes's wretched *causatum*, or *casus*, or *chiasmus*. Of the last word Sir Thomas Browne's botanical use is more worthy of record than Dr. A. S. Wilkins's rhetorical instance given in an edition of Cicero's speeches against Catiline. We do not notice under *chicken* anything quite corresponding to Gabriel Harvey's "chickins of the game" ('Letter Bk.,' p. 31), while his use of *chapel* might have been cited with advantage. The Indian stuff *chucklah* is inserted, but not the companion word *cherconnaes*, *charconnaes* (Yule, *s.v.* "Piece-goods"). The word *chuck* is called "echoic"; but as "onomatopoeic" is also used, we seem to have here a needless extension of our plethoric vocabulary. To return to the omissions: under *cicatrice* the meaning "scab" is not given at all, though it is, we believe, still extant, and it is at any rate to be found in more than one old surgical treatise.

It is surprising that earlier instances of usage have not been found in a good many cases. For instance, the illustrations of *class*, with the exception of a casual Scotch use, commence with Blount (1656), whereas the educational use occurs in W. Watson's 'Quodlibets' (1602); *clannish* ('N.E.D.,' 1776) occurs in Burt's 'Lett. N. Scotland' (1754); the earliest instance of *clan* in com-

bination is 1828, though "clan-quarrel" occurs in Burt. The earliest instance of *cinder* in combination is 1575, though "cinder-like" and "cinder-dust" are found in 'Tottel's Miscellany' (1557); *catarrh* ('N.E.D.' 1533) is met with in Paynell's 'Reg. Sal.' (1528); *cerote* ('N.E.D.' 1562) is in Traheron's 'Vigo's Chirurg.' (1543); *clitter clatter* ('N.E.D.' 1535) is, according to Mr. T. L. K. Oliphant, to be found in Skelton; *cautery* ('N.E.D.' 1543) is used in the translation of Jerome of Brunswick's 'Surgery' (1525); *citadel* ('N.E.D.' a. 1586) is in J. Shute's 'Two Comment.' (1562).

In the first instance given of the Latin word *causa*, "c. 1420, 'Chron. Vilod.' 428, 'For he was causa of his brotheris deythe,'" the scribe probably ought to have written "causar." The fifteenth century *cicade*, given under *cicada* as if it were an Anglicized form, is clearly the Latin plural, for *cicadæ*. The word *chassé* used as a verb, meaning "to dismiss," is jumbled up with the distinct verb *chassé* used in English with reference to the dance-step *chassé*. This article should clearly be divided into two. The reference to Pliny given in the etymological remarks on *chalcadony*, viz., "xxvii. §§ 103, 104," is mysterious, as, according to the usual notation, those sections refer to plants; while there seems to have been very little doubt that Pliny's *chalcadony* was an inferior kind of emerald, named from a mountain or an island near Chalcedon on the Propontis. We rather grudge the space lavished on the etymology of *chalcadony*, *cabazite*, *catawampous*, *chortle*, and so forth, which kind of words ought to be treated as briefly as possible. The one interesting feature about *chortle* is that it is a nonsensical coinage, the meaning of which has to be inferred from the context, and which seems to have taken root in the language, though its companions, "brillig," "frabjous," "vorpal," &c., have not been so successful, possibly owing partly to the fact that their meaning is by no means so clear. We observe that the French *chatoymement* seems to be struggling into technical use, *chatoyant* having already been admitted into our vocabulary. We are disappointed that nothing is said as to the relation of this last word to *shot*, applied to silk, &c. A protest must be entered against the immortalization of such monstrosities as the Earl Wemyss's *caucusified*; *chatter* (the *Spectator*, 1886); *chattelization* (the *Guardian*, 1888), which the coin has the grace to put into inverted commas; and *chattelhood* (*Echo*, 1881). Any writer who pleases can coin derivatives of this kind to any extent, so that they ought not to be recorded without evidence that they have been used at least more than once. If all such coinages up to a certain date could be collected, a list of them might form an interesting study in the pathology of language.

The admission of what we consider superfluous items of vocabulary is the only serious fault which we have to find. The other blemishes of various kinds which we have noted are not in any sense typical, and might be multiplied a hundredfold without appreciably affecting the character of a work distinguished by merits which we have not space enough to exemplify, and among which it is extremely difficult to make a choice. Dr. Murray, in his short preface, very properly draws special attention to the highly

satisfactory dissertation on the etymology of *church*, which is a model of close reasoning and sound philological method. Though the derivation from Late Greek *κυριακόν* is not new, much of the argument adduced to support it is novel. The only difficulty left unremoved is the existence of early forms in -*kya* by the explicable forms in -*ka*, such as Anglo-Saxon (oblique) *ciricean*, *circean*, Icelandic *kirkia*, *kyrkja*. The suggested metathesis *kiryika* to *kirikya* does not recommend itself strongly. This small point, however, does not affect the validity of the main contention. It is pointed out that churches were known to Angles, Saxons, and Germans as objects of pillage long before they had churches of their own.

The etymology of *charter* from Latin *cartula*, not *chartarius*, is, we believe, new, as is the separation of *claret* (from Late Latin *claretum*) from *clary* (from Late Latin *claratum*). Many other instances of advance in this department might be added. The phonetics of *chary*, *chicken*, *claw* (*cleo*), and *clench* are most instructive, illustrating as they do the regularity of sound-change in a striking manner. The list of specially interesting words given in the preface, which includes several very important ecclesiastical terms, might have been considerably increased, but nothing except use and study of the pages themselves can convey any adequate idea of the intellectual profit and entertainment which they afford.

The Barons of Pulford. By Sir George R. Sitwell, Bart., F.S.A. (Sitwell Press, Scarborough.)

EVERY student of English history and of the growth of our constitution is well aware of the peculiar interest that pertains to the county of Chester. Of this county it may be fairly said that it enjoyed Home Rule of an advanced type from soon after the Conquest up to the reign of Henry VIII. It was not represented in the Parliament of the kingdom until 1541. During that period Cheshire remained Norman in spirit and in organization, having but little share in national progress or popular reform, and, at times, proving itself a menace to the Crown, and subsequently to the liberties of England. "Low and primitive types of institutions, as of plants or animals," says Sir George Sitwell,

"are apt to survive in corners where they are protected from competition. The secret of the peculiar institutions of the county palatine, unguessed by Leicester, Ormerod, or Helsby, is that they were survivals.....The 'custom of Chester,' which sanctioned the decapitation before trial of robbers or burglars by the Serjeants of the Peace, had in the thirteenth century been common to the whole country, but was at that time falling into general discredit, owing to the difficulty of repairing an occasional mistake."

This book is not a mere record of a race of soldier barons, or a dry investigation of genealogical problems, for the author, in following up the fortunes of one of the leading families of the county—a task fulfilled with exemplary diligence and pains—has come across far larger questions. They, though treated of with clearness and emphasis, have been found too large for inclusion within the history of a baronial house, and are to be reserved for a future book that will be styled

'The Normans in Cheshire.' Until that is issued the whole matter will not come before historical students for their judgment and examination; but Sir George Sitwell has meanwhile put out the leading facts of his case, and the chief arguments whereon they are based. If they are established, they cannot fail to revolutionize many of the current statements in our handbooks of history, and must upset not a few of the most sober assertions of our accepted authorities as to baronies, palatinate earldoms, and the like.

It does not prepossess the general reader, and still less perhaps the critic or reviewer, to find a new author, whom we believe to be still young and untried, quietly stating in the preface, in the introduction, in the body of the book, and even in the index, that every one who has previously written about Cheshire and its baronies, from Camden and Dugdale down to Prof. Freeman and Bishop Stubbs, is wrong, and that he has found the explanatory key. Yet it is only fair to say that Sir George Sitwell's assertions are not put forward in an offensive way; they are made with an air of deliberate conviction, and we are inclined to think that his arguments and facts will, before long, be generally accepted. At all events, even the comparatively meagre statements now put forth demand, at the least, careful study.

The accepted view is that William the Conqueror gave Chester, the capital of the Mercian earldom, and its county to Hugh d'Avranches (better known as Hugh le Loup), "to hold as freely by the sword as the king held England by the crown, for such," says Camden, "are the very words of the donation." Every subsequent writer has built upon this statement. But Sir G. Sitwell has examined this document, disputes its interpretation, and denies that Hugh was a palatine earl. Certainly Hugh enjoyed almost unlimited power, and was nearly as independent of the King of England as was the Duke of Normandy of the King of France. His earldom was not subject to English law or English taxes; he was the head of all military and judicial procedure, as well as the sole landlord of the county; and he enjoyed also its entire revenues and profits. Whence, then, did the earl obtain these powers, which have hitherto been looked upon as regalian, and inseparable from delegated and palatine authority? The explanation given in these pages of these sovereign powers being centred in Hugh's earldom is threefold:—

"As Edwin's heir, he was the military leader of the shire and president of the folkmoet; by the universal forfeiture of the small Saxon thanes, and the consequent escheat to his demesne of the entire land of the county (except, of course, that which was held by the Church), he became the supreme landlord and gained a proprietary interest in the shire court and sheriff; and his possession of the wasted revenues of the county was derived from the not unusual generosity of the Conqueror."

The supreme jurisdiction in all causes, capital or otherwise, which the earl possessed over his vassals in his court at Chester, was one that he was able to delegate to others. His tenants-in-chief, like the king's, were termed barons, and to them he granted complete jurisdiction over their tenants. These barons could not have been,

as has been usually supposed, the hereditary vassals of his family in Normandy, for Richard, the father of Hugh le Loup, was still living, and in possession of Avranchin and Hiemois, eleven years after his son had obtained the earldom of Cheshire. They were the younger sons of great houses who had attached themselves to Hugh, some through relationship, and some through the earl being a favourite of the Conqueror and marked out for greatness. The number of these Cheshire barons has been much disputed. Dugdale gives a list of six or seven, but admits there were others whom he was unable to identify. Bishop Stubbs states there were eight, and gives their names. Sir George Sitwell claims to have established that there were twelve of these baronies in Cheshire, and he is able, moreover, to identify them all. Amongst these hitherto forgotten baronies that of Hugh Fitz Osbern was one of the most important. He was one of Earl Hugh's officers in the reduction of Cheshire in 1071-2, and was rewarded by the acquisition of various manors in the county. The head of Hugh Fitz Osbern's barony was Pulford, where a strong castle was erected. He had another residence on his manor of Ormesby, in Lincolnshire, which subsequently supplied a surname to one line of his descendants.

Sir George Sitwell then proceeds to give, in the introduction, a readable account of the barons of Pulford of the eleventh and twelfth centuries, and of the subsequent history of their descendants, the Reresbys of Thrybergh and Ashover, the Ormesbys of South Ormesby, and the Pulfords of Pulford Castle. The well-known memoirs of Sir John Reresby, written in the latter half of the seventeenth century, are so delightful in the insight they give into the family life of a leading house of the time, that it is specially acceptable to learn more of this family and of their connexions, particularly when it is told in an attractive and interesting manner. The main portion of the book gives copies of charters and evidences, culled from all manner of sources, in support of the statements in the introduction, and in proof of the descent of the barons of Pulford and of their later offshoots. We have been able to test these pages in various places, and have found hardly any flaws; but their general accuracy makes us all the more surprised in detecting the writer in one piece of credulity in the later history, which deals with the fortunes of the Reresbys during the Commonwealth. Eastwood Hall, Ashover, built by Sir Thomas Reresby for occupation during the year he was sheriff of Derbyshire (1613), was dismantled and partly destroyed by the Parliamentary troops in 1646. This is history, but Sir George Sitwell has been led to quote at length from a literary forgery, supposed to be a letter from Immanuel Bourne, then rector of Ashover, as to details of their action. After the troops had blown up the hall, the rector follows them to the church, and

"to my great surprise did find the scout master Smedley in the pulpit, where he did preach a sermon two hours long about popery priestcraft and kingcraft; but Lord, what stuff and nonsense he did talke, and if he could have murdered the kyng as easily as hee did the kyng's English the war would long since have been over."

The fact is that about twenty years ago some clever London scamps found a ready market for forgeries of both pen and pencil pertaining to the Commonwealth period, and we have little doubt that Sir George Sitwell has unfortunately lighted on one of these. Immanuel Bourne was, in reality, a strong adherent of the Parliamentary side, and became a noted member of a Presbyterian Classis. But surely the English of the brief passage quoted is enough to show the modern origin of the letter.

This book will be of interest to the antiquaries and genealogists of Cheshire, Lincolnshire, and Derbyshire; but it is on account of the boldness of the challenge to all past historians of Cheshire and of its peculiar customs that it ought to claim some general attention. We believe this to be the first venture of the author, and though we are unable, without further proof, to accept all his conclusions, he has surely by these pages made his mark among antiquaries. At all events, he has succeeded in making his readers look forward to his next appearance.

NOVELS OF THE WEEK

- An Ocean Tragedy.* By W. Clark Russell. 3 vols. (Chatto & Windus.)
On the Children. By Annie Thomas (Mrs. Pender Cudlip). 3 vols. (White & Co.)
'Midst Surrey Hills. By A. C. Bickley. 3 vols. (Ward & Downey.)
Dead Stripes. By J. Carmichael. 3 vols. (Chapman & Hall.)
Cosette. By Katharine S. Macquoid. 2 vols. (Ward & Downey.)
Charles Franklyn of the Camel Corps. By Hasmbib. (Smith, Elder & Co.)
A Last Love. By Georges Ohnet. Translated by Albert Vandam. (Chatto & Windus.)

HAD Mr. Clark Russell's choice of a plot only proved as happy as his handling of individual incidents, unqualified praise might have been bestowed on the latest product of his pen, especially as he has manifested great improvement in characterization, hitherto, perhaps, the weakest spot in his equipment. But the main motive of the story—jealousy aggravated by insanity and unsated by vengeance—weighs like an incubus on the reader from beginning to end. Neither the love-making of the minor plot, nor the brilliant description, nor the exciting episodes which throng these pages have power to wholly remove this impression. We have spoken of the writer's advance in his character-drawing, but after all there is more flesh and blood, if one may say so, in his ships than in his men and women. He writes of a beautiful yacht with that chivalrous admiration and enthusiasm which would be inspired in another by a beautiful woman. 'An Ocean Tragedy' is not wanting in strokes of humour, the phraseology of the sailors being often delightful, racy, and quaint; but instead of lightening the prevailing sombreness of the story, these livelier passages often strike a jarring note. It speaks well for Mr. Clark Russell's ability that he should have avoided a fiasco; but the book at best is but a brilliant failure.

Mrs. Cudlip writes of lords and grooms, grand ladies and ladies who are no better

than they ought to be. They mostly speak and act according to the same standards of propriety, and some of them change with the utmost ease from one standard to another, as though refinement of mind and manners were a glove, that could be put on and taken off at will. By dint of giving different people the same name, making lawyers and other men of business accept impostors on their own showing, and various devices of the like kind, the author has no difficulty in putting together what may be called a highly remarkable and complicated plot. In fact, the complication is so great that Mrs. Cudlip herself seems to have been lost in its convolutions. In two successive chapters, the third and fourth of her third volume, she has written out two different accounts of the same incident, making it occur twice over, with an interval of several days. The story has been written too hastily, and there has evidently been no time for the study of character or motives.

'Midst Surrey Hills' is in a way creditable, even meritorious, yet it is an example of a book that is well-nigh a failure because the power of elimination and selection of material is deplorably wanting. With a little of this quality the author might have produced a something—not powerful, perhaps, but showing at least observation and feeling. As it is, there are lines upon lines, paragraphs, pages, now and again whole chapters, quite ineffective, entirely out of place, and only helping to ruin the rest, which a practised workman would not have allowed to stand for a moment. To cut, recut, and cut again wants riper experience and more artistic insight than the author of 'Midst Surrey Hills' seems to possess. Heavy, laboured descriptions and dialogue, pauses over effects that do not repay the effort, the tendency to seek after humour which does not always flow, are unfortunately marked features of the story. There are, for instance, pages describing a little affair with a certain firm of rapacious publishers which may be very well in their way, but are quite out of focus here. The adventures of a couple of "cyclists" are of the same nature, and the reader is not grateful when he is removed from Surrey (the legitimate scene of the story) to South Wales, simply to give the author an opportunity of introducing yet more material. Isolated bits there are which are clever and pleasing, and there is some quiet reticence and command of character. The bishop's palace and the bishop's daughters are likable, though one doubts a bishop's palace (even minus a "bishop's lady") ever being so agreeably free and easy as this one. Church and Dissent are contrasted, without much more result than to show that "good men and true" may exist in each. One wonders (needlessly perhaps) to find a dignitary of the Church using the expression "I expect" when referring to the past. The sibilant sound in the title of the book might easily have been avoided, and the heroine provided with a name more comfortable to pronounce than the combination of "Fee Eager" bestowed upon her.

'Dead Stripes' has good points; not the least is a certain air of assurance and workmanlikeness which pervades it. There is a great deal about "mill hands" in the

North; their ways and their talk seem real enough, and suggest that the author has a fair knowledge of the phase of life he has chosen to depict. And yet all this, though it is the dominant feature, is hardly the best of the book. There is quiet and accurate observation shown in several of the characters of the story, though certainly not in all, for some of them are conventional enough. The mill-owner, however, who desires to wed the fair and virtuous beauty of his "shop," possesses more reality and, in a way, more originality—is, indeed, a fair example of the average man who, with more common sense than intellect or imagination, may, under favouring circumstances, rise to unlooked-for heroisms. In short, although 'Dead Stripes' offers little matter for a reviewer, it is by no means bad reading.

'Cosette' is another romance in French setting, of the kind to which its author has accustomed her readers; and it is neither worse nor better than several which have preceded it from the same source. Cosette, like many a girl in various ranks of life, chooses one love for herself whilst her friends choose another for her; and there are the usual complications, which are told with good taste and feeling. The story has very little incident, but much play of character, so that the men and women who act their parts in the comedy appear almost real. The experiences of Cosette are decidedly touching, and her fate is well contrived to support a French rather than an English view of the theory and practice of courtship.

The feeble thread of love and society gossip which runs through Hasmbib's story of the Soudan, though spun with considerable delicacy, does not distract the reader too much from the main purpose of the author, which is to give a sketch of a soldier's life during the Khartoum Expedition, and of the glories of the Camel Corps. This is excellently done, in no pedantic or pragmatical fashion, with the commentary and illustrations of a sensible man of the world, and with just the appropriate dash of Gordonolatriy. The drawing is picturesque throughout, and Hasmbib supplies the colour and warmth of an artist. He is sufficiently bold also. His hero is "missing" after Abu Klea—there is a good parallel for the curious between the march to Matemnah and Antony's march from Phraata—and falls into the hand of the enemy. Then romance and history are deftly interwoven, and the story ends at Cairo, as most good stories end, with peace for at least one couple of distracted souls.

The characteristics of M. Ohnet's 'Dernier Amour' were so much like the characteristics of most of his work as to confirm a theory held by some critics that there is no author so popular as the author who gives the public exactly what it expects. A certain facility of construction, dialogue slipshod but fluent, cheap pathos, a knack of describing all classes of society with indifferent incorrectness, and, finally, a kind of bluntness of moral touch which tickles morbid senses without shocking them—these are M. Ohnet's qualifications, and they appear in the history of the contest of Madame de Fontenay and Lucie Andrimont for the not particularly valuable affection of the former's husband as well as in all his other work. Mr. Vandam's

translation is fairly readable, though not exactly good. "Bearing themselves somewhat too correctly and precise," "those who did unlike they did did wrong," and similar phrases, occur, though not too frequently. But we must protest against a new instance—new to us, at least—of the absurd misunderstanding of French abbreviations, the rule for which is simple enough in all conscience. You take the first and the last letter or letters, and no intermediate one—"Gal." for *Général*, "Mis." for *Marquis*, "Cte." for *Comte*, and so on. Here we have, on the pattern of the ridiculous English solecisms "Mdme." and "Mlle." for "Mme." and "Mlle.," "Mte." instead of "Me." for *Maitre* in the legal sense. We are wont, and in the main justly, to pride ourselves on the superiority of English to French printing in the matter of foreign names and words, but in this particular point we are sadly vulnerable. Let "Mte." therefore, be nipped in the bud. If it is short for any French word at all, it is short for *morte*, or *malepeste*, or *matérialiste*, or something like them, but certainly not for *Maitre*.

BOOKS FOR THE YOUNG.

The Hammer. By A. J. Church and R. Seeley. (Seeley & Co.)

Job Simmons; or, "I am Nothing." By the Rev. F. T. Bramston. (Skeffington & Son.)

The Heir of Treherne. By the Rev. A. D. Crake, B.A. (Mowbray & Co.)

Little St. Elizabeth, and other Stories. By Frances Hodgson Burnett. (Warne & Co.)

Dulcima's Doom, and other Tales. By N. H. Willis. (Edinburgh, Grant & Son.)

Witch Winnie: the Story of a "King's Daughter." By Elizabeth W. Champney. (Oliphant, Anderson & Ferrier.)

The Wreck of the Argo. By F. G. Fowell. (Ward & Downey.)

The Spanish Galleon. By F. C. Badrick. (Same publishers.)

In 'The Hammer' the joint authors have given a vivid and interesting picture of Jewish life in the second century B.C. The opening chapters show to what an extent the Jews had fallen away from the old faith, and were endeavouring to disown their ancestry by assuming Greek dress, Greek manners, and even Greek names. Then follows a stirring account of the persecution of the faithful under Antiochus and of the rise of the Maccabees, with the aged Matthias at their head. The remainder of the volume is devoted to the struggles of Judas, "the Hammer," and his intrepid band of followers against the Greeks, until his death in the famous battle of Eleasa, "the Jewish Thermopylæ." The leading personages of the tale are, of course, historical, and drawn from the Books of the Maccabees, but the authors have filled up the bare outline by introducing fictitious minor characters, and have thus given completeness and interest to the story. The preface states that Mr. Seeley is responsible for the plot and Mr. Church for the narrative.

'Job Simmons' is one of the most depressing village tales we have ever encountered. A murdering squatter, a murdered squire, and a well-meaning, but helpless curate are the personages dealt with by Mr. Bramston, whose book has little merit in manner and still less in matter.

The lamented author of 'The Heir of Treherne' wrote in the guise of a vivid historical romance an admirable description of the opposition to the Reformation in Devonshire, that "first great rebellion in the West on account of religion." Mr. Crake dwelt chiefly on the sufferings of the Catholic martyrs, affirming that, "for the sake of fairness, we who do not share their

opinions in many respects, who accept the results of the Reformation struggle, as found in the Church of England of the present day—will yet offer our tribute of sympathy to these long-forgotten sufferers for conscience' sake." Mr. Crake did not intend 'The Heir of Treherne' primarily for the young. Nevertheless we feel sure that it is eminently calculated to interest and instruct young as well as old.

All young folks will welcome a volume of stories by the author of 'Little Lord Fauntleroy.' Little St. Elizabeth is one of the most winning and pathetic of Mrs. Hodgson Burnett's child heroines. The fairy tales which follow her history, retold from a lost fairy book, are quite charming.

'Dulcima's Doom' and the accompanying tales are modern fairy tales of middling interest. The last in the book, the story entitled 'Aged Two Hundred Years,' is gruesome enough.

'Witch Winnie,' a Transatlantic tale of child philanthropy, encumbered with an involved and rambling plot, is well meaning, but unhappily rather tedious.

'The Wreck of the Argo' and 'The Spanish Galleon' are two books for boys, and exceedingly good specimens of their respective classes. Mr. Badrick's story, especially, has a swing about it which, combined with its appetizing mystery, should prove very attractive to young readers. Mr. Fowell's story of shipwreck recalls 'The Swiss Family Robinson' a little too strongly; but boys are not particular, and the fresh and cheerful style in which it is written will doubtless recommend it sufficiently to their approval.

THEOLOGICAL BOOKS.

Iris: Studies in Colour and Talk about Flowers by Prof. Franz Delitzsch, translated from the original by the Rev. A. Cusin, M.A. (Edinburgh, Clark), contains lectures on theological matters under the cover of the colour of roses and other flowers. They are written with much poetical feeling, and are intermingled with charming lines from various German poets.

"The subjects of the following papers," says the Nestor of Biblical commentators, "are old pet children, which have grown with me ever since I began to feel and think. For I can scarcely remember the time when I was not irresistibly drawn to observe the refraction of light, and to muse on the language of colours. With flowers I have always been on the most confidential footing; they have heavenly things to tell me, and in their perfume I feel the nearness and breath of the Creator."

The book consists of twelve papers, mostly connected with colours or flowers as found in the Bible or the Talmud, in an ecclesiastical and academical form. Besides the attractive style, which can scarcely be reproduced in a translation, there is much to instruct us. Thus, in the paper 'On the Talmud and Colours' the author rightly speaks of the two opposite opinions about the Talmud—that of the late E. Deutsch, according to whom "the Talmud is the ocean and the New Testament an inland sea fed from its waters," and that of Dr. Rohling, "who has collected the silliest and filthiest matter which older polemical writers had extracted from the Talmud, and gives out these sweepings as a representation of the whole." The paper entitled 'The Flower-Riddle of the Queen of Sheba' gives a complete study of the legend connected with the queen and Solomon, from Eastern and Western sources. It is really astonishing to note the vast amount of reading of Prof. Delitzsch on the subject. The comparison between the Jordan and Rhine, or the vine in Palestine and in Rhineland (ix., 'The Bible and the Vine'), is quite beautiful. We learn from it that in a prayer connected with the Holy Supper thanks are given for the holy vine of David. 'Dancing and the Criticism of the Pentateuch in relation to One Another' (paper x.) is a genial hit at Drs. Wellhausen and Smend, who maintain that the Jews after the return from the exile formed no longer a nation, but a religious sect. Space

does not permit even the enumeration of the titles of the other papers, much less a short analysis of them.

The Life and Works of Saint Bernard, Abbot of Clairvaux. Edited by Dom John Mabillon. Translated and edited by Samuel J. Eales, M.A., D.C.L. Vols. I. and II. (Hodges.)—Mr. Eales reminds us in his preface that in 1844 a prospectus was issued at Oxford for a translation of the works of St. Bernard by Frederick Oakley and J. S. Brewer. The undertaking was abandoned, and has only now been revived by Mr. Eales, who has given us a substantial instalment of an important piece of work. The two volumes which have appeared contain the greater part of St. Bernard's letters; his sermons and treatises are to follow; and Mr. Eales holds out the expectation that he may complete his labours by a life of the saint. If this programme be carried out the finished work ought to be one of great importance. No writer of the Middle Ages is so fruitful of moral inspiration as St. Bernard, no character is more beautiful, and no man in any age whatever so faithfully represented all that was best in the impulses of his time, or exercised so powerful an influence upon it. St. Bernard stood at the head of a great revival of monasticism, he laboured for the reformation of the Church, he combated the rationalism of Abelard and the errors of heretical sects, he awakened crusading zeal, he healed a schism of the Papacy, and his voice was powerful in the politics of every European country. There is no man whose letters cover so many subjects of abiding interest, or whose influence was so widely spread. If Mr. Eales calls greater attention to so significant a personage he will have done good service. To English readers generally St. Bernard is known by Mr. Cotter Morison's biography, a work which won its way by its sympathetic enthusiasm for its subject, but is deficient in historical insight. The field is still open for Mr. Eales to reap a ripe harvest. It is not yet time to pronounce an opinion on Mr. Eales's labours as a whole; but the present instalment does not show signs of the serious research which the subject requires. A translator is justified in using the best available text, and Mr. Eales has rightly chosen the fourth edition of Mabillon, which is a worthy memorial of Mabillon's scholarship. But he might at least have given us some account of the various editions in a connected way. Instead of this he has translated without comment Mabillon's introduction, and only in the preface to vol. ii. gives a page of bibliography. A table showing the numbering of the letters in the various editions would have been useful; a synoptical table of contents is an obvious requirement. Yet Mr. Eales gives us neither of these things; he has translated Mabillon, and considers that to be enough. He does not show any knowledge of Hüffer's volume, 'Der heilige Bernard von Clairvaux: Vorstudien' (1886), though Hüffer has collected twenty hitherto unpublished letters, which might well have been arranged in chronological order. In the same way Mr. Eales has translated the notes given in the edition of 1839 with very unimportant additions. He has not altered references to suit the convenience of students, who now have standard editions in the 'Monumenta Germanica' and the Rolls series of chroniclers. Further, he quotes titles in the ablative case in a way which leads us to suppose that he knows nothing of the books themselves; thus, 'Perard in 'Burgundicis Monumentis'; 'Haeften in 'Disquisitionibus Monasticis,' and the like. Thus it will be seen that Mr. Eales has not carried matters further. He has translated Mabillon's text and notes, and that is all. He has done nothing to help the English reader; yet on several points connected with English affairs he might have referred to Miss Norgate's 'Angevin Kings.' But he has put away all temptations, and we can only hope that his erudition is being reserved till the translation makes way for the promised biography.

Of the translation itself we can only say that it is fluent, but makes no claim to literary distinction.

PROF. MARGOLIOUTH in his inaugural lecture, *An Essay on the Place of Ecclesiastics in Semitic Literature* (Clarendon Press, Oxford), endeavours to restore the original of Ben-Sira's Wisdom (which was, no doubt, written in New Hebrew), with the help of the Greek and the Syriac Peshito translations. Prof. Margoliouth is nearly certain that Jesus, the son of Sirach, wrote in metre, viz., in trimeters and tetrameters, and that he made many plays upon words. These two factors he takes for his guidance as to the words needed in his restoration. How did the professor find this out, since the original is lost? The translators do not mention that the book was written in metre, and in the few Hebrew quotations to be found in the Talmudic literature no trace of metre can be discovered. The consequence of the metrical hypothesis is that Prof. Margoliouth produces a great number of unidiomatic sentences in the specimens of his restoration which we have before us. For instance, in Specimen I. lines 10b and 11c cannot read as they stand. The restoration of xxx. 7, "he that spoils his son binds his wounds," and in Syriac, "his stripes will be many," is effected by the words *לפנק בן ענב חבורותו*, which could mean, according to the professor, when differently pointed, "he that spoils his son vexes his family." The irregularity of *בן* instead of *בני* is evident, and it is to be found in the Syriac translation, but *בן* is forced upon him by the metre; *ענב*, "to bind," is taken in the Syriac sense; *חבורות*, "family," is a new word which does not occur elsewhere; *לפנק* does not mean "will be many," and all these conjectures are due to the "massora" of the metre. Perhaps the original reading was *לפנק בני ירבו חבורותיו* "who spoils his son his stripes will be many" (Syriac version); the Greek translator may have read *ירב*, "will bind," instead of *ירבו*. On the same page we find the word *נאם* in the sense of *נאם*, and the Syriac root *נאם*, "to marvel," put in the mouth of Ben-Sira. In the second specimen, ii. 20a, *אלי* or *עלי* is unidiomatic; and 21a begins with a Syriac word followed by a short sentence in classical Hebrew, and concludes with the word *אישון* as "men" (Greek) or "eye" (Syriac); the one and the other are unacceptable. For the sake of metre "alive" is rendered by *בחים* (p. 14) instead of *חי*, and the strange word *השנה* for "year" or "sleep" is introduced (p. 15). In iv. 30, "Be not as a lion in thy house, nor capricious with thy servants," when the Syriac renders the second clause "nor angry and terrible in thy work," Prof. Margoliouth suggests that the original had *כרב* *ולא כרב*, "Nor as a bear amongst thy servants," whilst the Greek and the Syriac renderings stand for *כרב*, "a very familiar word in Arabic and New Syriac, meaning 'morose.'" Is it admissible that the translators were not able to guess the word *כרב*, "as a bear," and fell rather upon *כרב*, which does not mean "morose," and which is not familiar at all in New Syriac, as the professor says?—not to say that the *כרב* in *כרב* cannot represent "amongst," and that the Greek translator would not have taken the rare meaning of *כרב* "amongst thy servants" (Gen. xvi. 14 and Job i. 3), for the common meaning "in thy work." This forced and unnatural Hebrew characterizes the whole text with few exceptions; the Hebrew without the theory of metre could have been restored, where the translations are intelligible, in correct language, without the unnatural assistance of Syriac, Arabic, and even Sanskrit.

OUR LIBRARY TABLE.

A Yankee at the Court of King Arthur, by Mark Twain (Samuel L. Clemens), published by Messrs. Chatto & Windus, is a rather laborious piece of fun with a sort of purpose in it.

One of the illustrations, early in the volume, represents a Yankee tickling with a straw the nose of a gigantic statue of a lion, and indicates the general nature of the serious purport of the 525 pages of that very American kind of American humour of which "Mark Twain" is the chief master. Laughing at British institutions, and showing that the good old times were uncommonly bad times for the people, and that not a few of the historical privileges which still exist do not suit the ideas of the great republic of the West, afford a good deal of harmless amusement and opportunities for very trite comment. It is a mistake to decide that ridicule cast upon the story of Arthur is an offence in any way other than in the matter of taste in jokes. Sir Thomas Malory and Lord Tennyson will survive. Masterpieces will stand any amount of parody. 'The Burial of Sir John Moore' and Gray's 'Elegy' are just as impressive and admirable as if they had not been parodied with all sorts of jocularity and ribaldry scores of times. One may easily read Mark Twain's book without any ill will; but it is a harder task to read it with sustained merriment. By writing so much the author has shown how mechanical his method really is, and, with all respect for the cleverness of the writers of Gaiety burlesques, one doubts if anybody could be amused by reading one of them if it ran to five hundred pages. That is, however, the sort of task which Mark Twain offers to his readers. One may be pardoned for confessing that the task has proved too severe. A trial of several chapters taken at random shows that the author is still as fresh as ever in his racy contrasts between things ancient and modern, and as quaint in his droll expressions. He can raise a laugh once, twice, or even twenty times, but not a thousand.

MR. FRANK R. STOCKTON'S *Ting-a-Ling Tales* (Ward & Downey) also makes demands on one's capacity for being amused, and one might be grateful to him if the boredom of trying to grin perpetually were not so oppressive. His book, however, is short, and his power of narration is excellent. His humour is not too peculiarly American, and it is often conveyed with a very pretty subtlety. The tales are about giants, dwarfs and fairies, princes, princesses, and magicians. The book market is well stocked with this class of article; but Mr. Stockton's work is decidedly a good specimen.

In Tennyson Land (Redway) is a pretty book. Mr. Walters, no doubt, had an enjoyable holiday when he visited Lincolnshire, and it is impossible not to feel a certain respect for his enthusiasm and single-mindedness; but there is something irritatingly prosaic in his conception of poetry. He seems to consider a poet is a species of photographer, possessed of no imagination, and only able to record what he has actually seen, without any power of combining, altering, or inventing. A letter we publish in another column upsets some of Mr. Walters's most elaborate hypotheses, which he has put together with the patience of a genuine Dryasdust. Such will always be the fate of matter-of-fact scholiasts who think that the poet is made in their own likeness.

MR. STOCK deserves our thanks for having published a literary curiosity in *A Book for Boys and Girls; or, Country Rhymes for Children*, by John Bunyan. This book, long sought for, turned up several years ago, having apparently been in the library at Stowe till its dispersion. Originally it had belonged to Narcissus Luttrell. Now it is in the Museum, as it should be. Mr. Stock has issued what he is pleased to call a facsimile, and he has wisely induced Dr. Brown to write an introduction, which, like Dr. Brown's other work on Bunyan, is excellent.—*Carmen Macaronicum*, a pretty little volume sent to us by Messrs. Gilbert & Rivington, consists of a number of short pieces translated from various languages, into English mostly, by Mr. Mollatt. In these

he has been fairly successful, but he renders Jean Paul too literally, and he makes no more of Heine than other translators. Where did Mr. Mollett learn that Calderon died in 1687? Has he copied this blunder from Mr. Hole?

We have received from Mr. Murray a handsome and valuable work under the title of *The Railways of America*, by several writers, and with an introduction by Mr. Cooley, chairman of the Interstate Commerce Commission. All the great American railway names are found among the writers, as, for example, Mr. Charles Francis Adams, President of the Union Pacific, who writes on the prevention of railway strikes. The volume is beautifully illustrated. Portions of the work are suited to the scientific, and portions to the general reader. The story of the Texas jury which awarded damages to a tramp against a railway company, because a section-master's wife had given him a meal which disagreed with him, belongs to the latter. Many of the illustrations are full of American character, and thoroughly true to life. A work to be commended.

We have received from Messrs. Allen & Co. *The Life of the Earl of Derby* of "The Statesmen Series," by Mr. Kebbel, which is fully as good as his 'Lord Beaconsfield,'—high praise. The estimate of Lord Derby as a statesman and as a literary man is excellent, and the personal anecdotes are amusing. The author reminds us that Lord Aberdeen professed to think Lord Derby no orator, and there have been those who thought that he was no scholar and no poet; but we believe that the verdict of time on his translation of Homer will admit the justice of his literary claims, while so long as any of his great contemporaries remain with us the fame of his oratory will not die. A few of the anecdotes are couched in language which Mr. Kebbel says has "unhappily become obsolete"; but the author goes on to add: "To show what difficulties attend the discovery of truth, I have been assured quite recently by one of Lord Derby's most intimate and confidential friends that Lord Derby never swore in his life."

MESSRS. SWAN SONNENSCHN & Co. republish *Socialism in England*, by Mr. Sidney Webb, which had previously been published by the Johns Hopkins University of Baltimore, and which is the best general view of the subject from the moderate socialist side.

We have received from the author, Mr. H. H. Hayter, C.M.G., the Government Statist, the first half of the *Victorian Year-Book* for 1888-9, as this famous Australian year-book is in future to appear in two sections in place of the three of last year. The work, excellent as it always was, steadily improves, and it is now to be bought in London of Messrs. Trübner & Co.

ONE of the best books of reference known to us is *Kelly's Handbook to the Titled, Landed, and Official Classes*, a most convenient work, containing as it does all county magistrates and all members of the various "Orders," and enabling the reader to find in a moment all those persons who are commonly described as "somebody." The editor has gone out of his way to make a praiseworthy attempt to include some persons who do not come within his catalogues, but are well known, for example, as authors.

FROM M. Calmann Lévy there reaches us the new volume of "Pierre Loti," *Au Maroc*. When M. Julien Viaud comes in due course to be elected to the French Academy is he, we begin to wonder, to sit as Pierre Loti or as Capt. Viaud? In his present work he is more than ever the dreaming sceptic and less than ever the naval officer. Admirers of Fromentin will find in 'Au Maroc' much imitation of the great painter's two perfect books upon Algerian scenes; but the general public, which now votes Fromentin times over, will not find "Loti" less so, and the lover of poetic prose and of descriptive writing will think Loti inferior to the writer who has now evidently become for him the

master. It will perhaps be news to the English agricultural classes that the word *silo* has long been in use among the Moors for their stores of vegetable food hidden away from the risks of war.

We have received catalogues from the following booksellers: Mr. Baker (theology), Mrs. Bennett (three), Messrs. Dulau (botany), Messrs. Ellis & Elvey (interesting and valuable), Mr. F. Edwards, Mr. Harvey (engraved portraits, A-B), Mr. F. H. Hutt (Alpine books, Thackerayana, &c.), Mr. A. Jackson, Messrs. Myers & Co., and Messrs. Williams & Norgate (French books); also from Mr. Brough, Mr. Downing (two catalogues), and Mr. Hitchman of Birmingham, Messrs. Fawn & Son of Bristol, Mr. Murray of Derby, Mr. Brown and Mr. Cameron of Edinburgh (both good), Mr. Commin of Exeter (books from Canon Lee's library), Mr. Howell of Liverpool, Mr. Simmons of Leamington, and Mr. Nichols of Sheffield. M. Charavay has sent us a catalogue of a valuable collection of autographs he is going to sell on Thursday next; M. Twietmeyer of Leipzig has forwarded a catalogue of French literature; and M. Rosenthal of Munich three interesting catalogues.

We have on our table *A Century of American Literature*, by H. Smith (Trübner),—*David Livingstone*, by A. Montefiore (Partridge & Co.),—*Orkney, Past and Present*, by J. F. Palmer (Cousins & Co.),—*Concise German Grammar: I. Elementary Course*, by F. Lange (Bell),—*Institutes of Economics*, by E. B. Andrews (Boston, U.S., Silver, Burdett & Co.),—*Liberty and a Living*, by P. G. Hubert (Putnam),—*A Handbook for the Nursing of Sick Children*, by C. J. Wood (Cassell),—*Humanitism*, by W. A. Macdonald (Trübner),—*A Police Code*, by C. E. Howard Vincent (Cassell),—*A History of the Ancient Working People*, by C. O. Ward (Washington, Lowdermilk & Co.),—*Principles of Universal Physiology*, by C. Calleja (Kegan Paul),—*Manual of Empirical Psychology*, by Dr. G. A. Lindner (Boston, U.S., Heath & Co.),—*The Land and the Community*, in three books, by the Rev. S. W. Thackeray (Kegan Paul),—*Mind Reading, or Muscle Reading*, by S. Macaire (Simpkin),—*Two Runaways, and other Stories*, by H. S. Edwards (New York, Century Co.),—*It Might Have Been*, by Emily S. Holt (Shaw),—*The Queen's Scarf*, by D. C. Murray (Spencer Blackett),—*New Amazonia*, by Mrs. G. Corbett (Tower Publishing Co.),—*Somebody's Darling*, by C. Shaw (Shaw),—*Hard Hit!* by M. Gray (Hatchards),—*Pen and Ink Sketches*, by E. A. Richings (Digby & Long),—*Miss Todd's Dream*, by Mrs. Huddleston (Ward & Downey),—*Love in the Sunny South*, by Tina (Remington),—*Chased by Wolves*, by H. J. Gill (Dublin, Gill & Son),—*The Fortune of the Quinteniums*, by R. D. Chetwode (Biggs & Debenham),—*In a Strange Land*, by Ursula (Parker),—*Benedicite, and other Poems*, by R. Wilton (Wells Gardner & Co.),—*Lucasta: Parables and Poems*, by A. E. White (J. Burns),—*Fragment of Fancy in Verse*, by Arthur and Leopold Hare (Remington),—*The Foundations of the Creed*, by H. Goodwin, D.D. (Murray),—*The Word*, by the Rev. T. Mozley (Longmans),—*Lessons on Bible and Prayer Book Teaching* (C.E.S.S.I.),—*Problems in the New Testament*, by S. Wood (Rivingtons),—*Die Physische Erdkunde im Christlichen Mittelalter*, by K. Kretschmer (Vienna, Hölzel),—*Geschichte der Philosophie*, by Dr. W. Windelband, Part I. (Williams & Norgate),—*Am Mittelmeer*, by P. Lanzky (Stuttgart, Metzler),—*Das Rätsel der Sphinx*, by L. Laistner, 2 vols. (Williams & Norgate),—*Presentimenti*, by E. Pardi (Bologna, Zanichelli),—*L'Avenir de la Métaphysique fondée sur l'Expérience*, by A. Fouillée (Paris, Alcan). Among New Editions we have *Hymn for Burial of the Dead*, by Aurelius Prudentius Clemens, translated from the Latin Text of A. Dressel by G. Morison (Cambridge, Macmillan & Bowes),—*Truth and Trinity* (Digby & Long),—*A Practical Text-Book*

of the Diseases of Women, by A. H. N. Lewers, M.D. (Lewis),—*A Treatise on the Metallurgy of Iron*, by H. Bauerman (Lockwood),—*Down the Snow Stairs*, by A. Corkran (Blackie & Son),—*A Dream of John Ball*, and *A King's Lesson*, by W. Morris (Reeves & Turner),—*The Copper Crash*, by F. Danby (Trischler & Co.),—*and Fra Angelico, and other Short Poems*, by G. Smith (Longmans).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Kurtz's (Prof.) Church History, translated by Rev. J. Macpherson, Vol. 3, 8vo. 7/6 cl.
Palmer's (J.) The Sunday School Manual, 16mo. 2/6 cl.
Plea (A) for Truth in Religion, cr. 8vo. 2/6 cl.
Scott's (A.) Buddhism and Christianity, being the Croal Lectures, 1889-90, 8vo. 7/6 cl.
Shaw's (Rev. W. E.) Manual for Catechising, cr. 8vo. 3/6 cl.
Westcott's (B. F.) From Strength to Strength, Three Sermons, 12mo. 2/6 cl.
Wright's (Rev. A.) Composition of the Four Gospels, 5/ cl.

Poetry.

Childe-Pemberton's (H. L.) In a Tuscan Village, and other Poems, cr. 8vo. 2/6 cl.
Codd's (J.) A Legend of the Middle Ages, and other Songs of the Past and Present, 12mo. 4/ cl.
Kersley's (G. H.) A Little Book, Poems, 12mo. 4/6 cl.
White's (J.) The Three Banquets and Prison, Poems, 2/6 cl.

Philosophy.

Spencer's (H.) Principles of Sociology, Vol. 2, 8vo. 18/ cl.

History and Biography.

Beaumont's (G. F.) A History of Coggeshall, in Essex, 7/6
Gattie's (G. B.) Memorials of the Goodwin Sands and their Surroundings, cr. 8vo. 6/ cl.
Hatch (Edwin) Memorials of, by his Brother, cr. 8vo. 7/6 cl.
Palgrave's (R. F. D.) Oliver Cromwell, the Protector, 10/6 cl.
Williams (Montagu) Reminiscences of, Leaves of a Life, 2 vols. 8vo. 30/ cl.
Woodfield's (T. R.) Life at Cannes and Lord Brougham's First Arrival, by J. M., cr. 8vo. 2/6 cl.

Geography and Travel.

Young's (E. R.) By Canoe and Dog Train among the Cree and Salteaux Indians, cr. 8vo. 3/6 cl.

Philology.

Henry's (V.) Short Comparative Grammar of Greek and Latin Authorized Translation by R. T. Elliott, 7/6 cl.
Riehl's (W. H.) Culturgeschichte Novellen, with Notes by J. F. Davis, cr. 8vo. 2/6 cl.
Sweet's (H.) Primer of Phonetics, 12mo. 3/6 cl.

Science.

Darwin's (C.) Researches into Natural History and Geology during Voyage of H.M.S. Beagle, illustrated, 8vo. 21/ cl.
Hicks's (W. M.) Elementary Dynamics of Particles and Solids, cr. 8vo. 6/6 cl.
Taylor's (F.) Manual of the Practice of Medicine, cr. 8vo. 15/

General Literature.

Bell's (A. M.) Speech Reading and Articulation Teaching, roy. 16mo. 2/6 swd.
Coleman's (J.) The White Lady of Rosemount, a Story of the Modern Stage, cr. 8vo. 2/6 bds.
Gerard's (D.) Lady Baby, 3 vols. cr. 8vo. 25/6 cl.
Gray's (E. C.) Idle Musings, Essays in Social Mosaic, 6/ cl.
Hon. Mrs. Vereker, by Author of 'Phyllis', 12mo. 2/6 bds.
James's (C. T. C.) The Blindness of Memory Earle, a Romance, cr. 8vo. 6/ cl.
Kennard's (H.) Landing a Prize, cr. 8vo. 2/6 cl.
Milman's (Mrs.) 'Boy,' Word-Sketches of a Child's Life, 3/6
Murray's (D. C.) John Val's Guardian, 3 vols. cr. 8vo. 31/6
Stone's (H. E.) Strangely Led, the Personal History, &c., of Arnold Edwards, cr. 8vo. 2/ cl.
Trollope's (F. E.) Among Aliens, 2 vols. cr. 8vo. 21/ cl.
Wilkinson's (S.) The Brain of an Army, a Popular Account of the German General Staff, cr. 8vo. 2/6 cl.

FOREIGN.

Law.

Maillard de Marafy (Cte. de) Dictionnaire de la Propriété Industrielle, Vol. 1, 40fr.

Fine Art and Archaeology.

Duval (M.) et Bical (A.) L'Anatomie des Maitres, Part 1, 6fr.
Jensen (P.) Die Kosmologie der Babylonier, 40m.

History and Biography.

Armaillé (Ctesse. d') La Comtesse d'Égmont, 1740-1775, 3fr. 50.
Beltrage zur Mittelalterlichen Rechtsgeschichte, Parts I and 2, 4m. 60.
Biré (E.) Paris pendant la Terreur, 3fr. 50.
Faguet (E.) Dix-huitième Siècle, 3fr. 50.
Richter (G.) Annalen der Deutschen Geschichte im Mittelalter, Div. 3, Vol. 1, 9m.

Bibliography.

Delalain (P.) Inventaire des Marques d'Imprimeurs et de Libraires, Part 3, 12fr.

Philology.

Bréal (M.) La Réforme de l'Orthographe Française, 1fr.
Breslauer Philologische Abhandlungen, Vol. 5, Part 2, 7m.
Keilinschriftliche Bibliothek, hrsg. v. E. Schrader, Vol. 2, 12m.
Krahl (E.) Vier Versionen der Mittelengl. Margaretenlegende, 2m.
Otto (P.) Strabonis Historiarum Memorabilia Fragments, 17m.

General Literature.

Delpit (A.) Comme dans la Vie, 3fr. 50.
Drumont (E.) La Dernière Bataille, 5fr. 50.
Gyp: O Province! 3fr. 50.
Gyp: Une Election à Tigre-sur-Mer, 12fr.
Legouvé (E.) Fleurs d'Hiver, Fruits d'Hiver, 3fr. 50.

Legrand (C.): Assassin, 3fr. 50.
 Malot (H.): Mère, 3fr. 50.
 Maupassant (G. de): La Vie Errante, 3fr. 50.

THE COUNTRY OF HAR.

FOR THE CENTENARY OF BLAKE'S 'SONGS OF INNOCENCE.'

ONCE a hundred years ago
 There was light in London town,
 For an angel of the snow
 Walked her street sides up and down.
 As a visionary boy
 He put forth his hand to smite
 Songs of innocence and joy
 From the crying chorals of night,
 Like a muttering of thunder
 Heard beneath the polar star;
 For his soul was all a-wonder
 At the calling vales of Har.

He, a traveller by day
 And a pilgrim of the sun,
 Took his unaccompanied way
 Where the journey is not done,
 Where no mortal might aspire
 His clear heart was set to climb,
 To the uplands of desire
 And the river wells of time.
 Home he wandered to the valley
 Where the springs of morning are,
 And the sea-bright cohorts rally
 On the twilight plains of Har.

There he found the Book of Thel
 In the lily-garth of bliss,
 Fashioned, how no man can tell,
 As a white windflower is:
 Like the lulling of a sigh
 Uttered in the trembling grass,
 When a shower is gone by,
 And the sweeping shadows pass,—
 Through the hyacinthine weather,
 Wheel them down without a jar,—
 Heaving all the dappled heather
 In the streaming vales of Har.

There was manna in the rain;
 And above the rills, a voice:
 "Son of mine, dost thou complain?
 I will make thee to rejoice.
 Thou shalt be a child to men,
 With confusion on thy speech;
 And the worlds within thy ken
 Shall not lie within thy reach.
 But the rainbirds shall discover,
 And the daffodils unbar,
 Quiet waters for their lover
 On the shining plains of Har.

"April rain and iron frost
 Shall make flowers to thy hand;
 Every field thy feet have crossed
 Shall revive from death's command.
 Hunting with a leash of wind
 Through the corners of the earth,
 Take the hounds of Spring to find
 The forgotten trails of mirth;
 For the lone child-heart is dying
 Of a love no time can mar,
 Hearing not a voice replying
 From the gladder vales of Har.

"Flame thy heart forth! Yet, no haste:
 Have not I prepared for thee
 The king's chambers of the East
 And the wind halls of the sea?
 Be a gossamer of things
 Nowhere written through the wild,
 With that gloaming call of Spring's
 When old secrets haunt the child.
 Let the bugler of my going
 Wake no clarion of war;
 For the paper reeds are blowing
 On the river plains of Har."

Centuries of soiled renown
 To the roaring dark have gone:
 There is woe in London town,
 And a crying for the dawn.
 April frost and iron rain
 Ripen the dead fruit of lust,
 And the sons of God remain
 The dream children of the dust.
 For their heart hath in derision,
 And their jeers have mocked afar,
 The delirium of vision
 From the holy vales of Har.

Once in Autumn came a dream:
 The white Herald of the North,
 Faring West to ford my stream,
 Passed my lodge and bade me forth;
 Glad I rose and went with him,
 With my shoulder in his hand;
 The auroral world grew dim,
 And the idle harvest land.
 Then I saw the warden lifting
 From its bergs the Northern bar,
 And eternal snows were drifting
 On the wind-bleak plains of Har.

"Listen humbly," said my guide.
 "I am drear, for I am death,"
 Whispered Snow; but Wind replied,
 "I outlive thee by a breath,
 I am time." And then I heard,
 Dearer than all wells of dew,
 One gray golden-shafted bird
 Hail the uplands; so I knew
 Spring, the angel of our sorrow,
 Tarrying so seeming far,
 Should return with some long morrow
 In the calling vales of Har.

BLISS CARMAN.

Frederickton, N.B.

LINES BY POPE.

NEITHER of your correspondents enlightens us as to the original appearance, in print or otherwise, of the 'Letter from Artemisa,' &c. It would be interesting to know how Pope came to seize upon the few lines which he heads 'A Description of Love.' Mr. Ward will evidently be surprised to hear that *Throne with down* is one of Pope's irregular rhymes, the reference to which he can find in Abbott's 'Concordance.' So this rather favoured the supposition of originality, taken in conjunction with the peculiar circumstances under which the two poems in Pope's hand appeared.

JOSEPH GILLW.

MRS. STANGER.

Hawthorns, Keswick.

A DEAR old lady, much beloved in this country, Mrs. Stanger, died at Keswick at the end of last week. She was probably the last link with the great writers who lived here, being in her eighty-sixth year, and remembering Wordsworth, Southey, Hartley Coleridge, and even S. T. Coleridge and Shelley. Mrs. Stanger was a daughter of William Calvert, and niece of Raisley Calvert. The Calverts came of the colony of German miners who settled in the valley of Newlands two centuries ago. When Coleridge came to Greta Hall in 1800 William Calvert was living at Windybrow, and the neighbours became friends. Wordsworth and his sister visited at Windybrow about that time, and at Raisley Calvert's death Wordsworth came into the legacy that enabled him to devote his life to poetry. It is thought by Profs. Dowden and Knight that William Calvert may have been "the noticeable man" in Wordsworth's 'Castle of Indolence.' Mrs. Stanger did not favour that notion; she thought she must have heard of it if either of the two men described had been meant for her father. She remembered Wordsworth very well, but did not appear to have been strongly impressed by him as a man. Southey, on the other hand, was, I am told, all but the god of her idolatry. His children and the children of Coleridge—Hartley, Derwent, and Sara—were her earliest companions in childhood. She knew Mrs. Coleridge intimately, and spoke of her as "a fine woman, but rather a fidgety body," with whom it might be hard for some men to get along comfortably. Of Hartley Coleridge she talked affectionately as of one whose weaknesses were a source of sorrow. I understand that she preserved to the last somewhat intimate relations with the Coleridge family. Of S. T. Coleridge she cannot have had very clear recollections. He lived but little at Keswick after 1804. She might have seen him on his visit in 1810, but it is probable that all she remembered of Coleridge

came of visits to the Wordsworths at Grasmere. Her memories of Shelley, however, date almost as far back. Shelley came here first from York in 1811, when he was flying with Harriet from the atmosphere of Hogg. In December of that year he visited the Duke of Norfolk at Grey-stoke, and met William Calvert there. On his return to Keswick he stayed a week at Windybrow, then Greta Bank—a new house on or near the same site as the old house, and standing not on the Penrith Road, but on the bank above across the river. There Shelley met Southey. Mrs. Stanger was a child of six at this time, but she remembered Shelley perfectly. One little story that she told of him was too like Shelley to be questioned. Either while living at Chesnut Cottage, or on his visit to Greta Bank the year following, Shelley announced that in his bag he had brought a present for Mrs. Calvert's little girl. The bag was fetched into the drawing-room, and opened amidst great excitement, but on being searched no present was found there—Shelley had left it behind. Mrs. Stanger could not in the least remember what Shelley was like to look upon. She could just recall the figure of a young man, and the sense of having heard him speak, and his look of amazement at this little disaster, and her own blank disappointment. These are very trifling matters, all of them, but it has given me a genuine and, I trust, not unworthy thrill of the heart to feel that down to the end of last week there lived close to my own door one who knew Southey, had been spoken to by Wordsworth, been patted on the head by Coleridge, and had "once seen Shelley plain."

T. HALL CAINE.

A HERO OF 'THE DUNCIAD.'

ONE of the most interesting chapters in Mr. Courthope's 'Life of Pope,' recently reviewed in these columns, is that which describes the 'War with the Dunces.' Pope's literary triumphs and financial prosperity could hardly fail to make him many enemies, and his social success would be still more galling to his less fortunate rivals. Among the authors who took part in the contest with Pope was Thomas Cooke, known to his contemporaries as "Hesiod" Cooke, and his history furnishes a good example of a typical 'Dunciad' hero. This unhappy man was born in 1702 at Braintree, in Essex, where his father, a member of the sect called Muggletonians, kept a tavern. Thomas Cooke was educated at Felstead, and on leaving school he obtained a situation, probably as librarian, in the household of the Earl of Pembroke. The employment appears to have been uncongenial, or in any case it was not long retained, for Cooke came up to London in 1722, when he was twenty years of age, and embarked on a literary career. His first known publication is a poem on the death of the Duke of Marlborough, issued soon after the author's arrival in London, and from then till the time of his death he was continually producing poems, plays, fables, works on the drama, and translations of the classics, besides occasionally writing songs for the concerts at Vauxhall, and contributing to the daily papers.

In the quarrel with Pope it appears that Cooke was the aggressor. Pope was mentioned in some uncomplimentary lines in 'The Battle of the Poets,' a poem published by Cooke in 1725. The satire was not particularly offensive, but Cooke had criticized Pope's Homer; he was also the author of the 'Scandalous Chronicle,' and a year or two later he was suspected of writing some "malevolent things in the *British*, *London*, and *Daily Journals*." It was known, moreover, that he was on intimate terms with Welsted, Theobald, Concanen, Ambrose Philips, and other enemies of Pope. Cooke's name was accordingly marked down for punishment, and some quotations from his poems were given by Pope in 'The Art of Sinking in Poetry' (1727), as examples of the "inanity or nothingness," and of the "exple-

tive." In 'The Dunciad' (1728) Cooke was again held up to ridicule. In the early editions his name was only designated by initials, but when it was known that the satire would before long be republished with notes and a commentary, Cooke became alarmed, and sent a letter of abject apology to Pope, denying the authorship of "the scurrilous Pieces which have been lately printed in the Daily Papers," but confessing that he had formerly written a poem ('The Battle of the Poets') of which, he states, "I am now sincerely ashamed." The letter was accompanied by "a mean present" of the writer's translation of Hesiod. Pope was unable to trust Cooke's protestations and denials, nor would he accept the books, but he sent the letter on to Lord Oxford with a reply, and requested that nobleman to communicate with Cooke through Mr. Samuel Wesley, the usher of Westminster School, and author of 'Neck or Nothing,' a satiric poem on Curll. There was some difficulty at first in carrying out Pope's wishes. Wesley had gone into the country for his holidays; Cooke's creditors were just then giving him trouble, and he, as Lord Oxford wrote, was "at hide and not to be found." Pope's answer at length reached Cooke, who wrote another letter, again expressing his deep repentance, and declaring that in the next edition of his works 'The Battle of the Poets' should be entirely left out. These explanations were not, however, considered satisfactory. In the variorum 'Dunciad' Cooke was the subject of a very sarcastic note, and a few years later he was again unfavourably mentioned by Pope in the 'Epistle to Dr. Arbuthnot,' and in the *Grub Street Journal*. It is unlikely that these attacks could have really done Cooke any serious harm in his profession. He had never any reputation as an author, and his chief profits were derived from the patrons to whom his books were dedicated. He was wretchedly paid for his literary work. For writing a life of Andrew Marvell and editing his works Cooke received from Curll the sum of five pounds, but the edition was dedicated to Lord Pembroke, who probably was much more liberal in his reward than the publisher. Cooke, in fact, lived by his dedications and by the subscriptions which he received for his translations of the classics. His best-known work was a translation of Hesiod, of which the frontispiece was engraved by Hogarth, and among the subscribers' names were those of Theobald, Aaron Hill, Concannon, John Dennis, and other writers who were pilloried with Cooke in 'The Dunciad.'

Cooke lived in a wretched hovel at Lambeth, but in the company of strangers he spoke as if he was the owner of a magnificent mansion. His neighbours were very kind to him, and he could generally get a meal at the house of one of these good Samaritans, who, moreover, assisted him occasionally with small pecuniary loans on the security of the borrower's note of hand. After Cooke's death Sir Joseph Mawbey, who wrote a memoir of Cooke in the *Gentleman's Magazine*, burnt a handful of these interesting documents. For the last ten or fifteen years of his life Cooke's literary productions were chiefly confined to short poetical pieces, and odes dedicated to Sir John Ligonier (one of his most generous patrons), to the Duke of Newcastle, to the Duke of Dorset, or, in fact, to anybody from whom he could get a few guineas. His chief resource, however, was his translation of Plautus, which was to be published by subscription in ten volumes. The idea of this work appears to have been conceived about 1740, in which year Cooke wrote to Sir Thos. Hanmer, begging permission to dedicate to him one of the ten volumes, all of which, he writes, were completed. Each volume was to be dedicated to some "person of great worth," and "without the usual views of addresses of that kind, being determined to admit of no return in whatever manner offered." All that the translator asked for was a subscription of two guineas for a set of copperplates to embellish the work. The writer goes on to offer assistance

to Sir Thomas in his forthcoming edition of Shakspeare. The letter is a masterpiece of its kind, and shows a skill and resource which could only have been attained by long practice. When Cooke died, sixteen years afterwards, only one of the ten volumes of Plautus had appeared, and nothing was ever heard of the copperplates. Cooke, however, obtained one literary triumph which fairly claims to be recorded. In a letter to the *Comedian, or Philosophical Enquirer*, of May, 1732, of which he was editor, Cooke proposed an alteration in a line of Epistle IV. of Pope's 'Moral Essays,' and the suggestion was ultimately adopted.

Among his Grub Street brethren Cooke seems to have been popular. His most intimate friend was Leonard Welsted, and at one time he saw a good deal of Savage, whom he assisted as far as he could when that eccentric individual was awaiting his trial for the murder of Sinclair. But in later times Savage was suspected of acting as Pope's spy, and the relations between him and Cooke were a good deal strained.

In politics Cooke was an advanced Liberal; in religion he was a Deist. We know little of his personal appearance, except that he was above the middle height, and had a cast in his left eye. He married early in life a Miss Anne Beckingham, and had an only daughter, who survived him. Cooke died in great poverty and distress at Lambeth, in December, 1756, and his wife survived him only a few weeks. Their daughter was left entirely destitute, but Macklin, the actor, and a few other friends, assisted her till her profligate conduct obliged them to leave the unhappy girl to her fate. The year after her father's death she was admitted, in a state of pregnancy, into the Lambeth Workhouse, where in a short time she died.

THE LOCALIZING CRAZE.

I SUBJOIN the following extract from a letter of Mr. Hallam Tennyson's on a book called 'In Tennyson Land':—

"The poems which he quotes—'The Owl,' 'Dying Swan,' 'Orlana,' 'Supposed Confessions,' 'The Miller's Daughter,' 'Lady Clara Vere de Vere,' 'The May Queen,' 'The Lotos Eaters,' 'The Gardener's Daughter,' the prologue and conclusion of 'The Princess,' the sketch of Sir Henry Vivian, 'Maud,' and 'The Brook'—have nothing of Lincolnshire about them, and are purely imaginative creations.

"The dramatic personæ of the two 'Locksley Halls,' of 'The Northern Farmer,' of 'The Northern Cobbler,' and of 'The Village Wife' are not portraits drawn from particular individuals, but,

As imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name."

Lord Tennyson informed a recent visitor to Farringford that Locksley Hall is no particular hall, and the Moated Grange is no particular grange. But the localizing craze is already busy upon them. So profoundly undramatic is the temper of our time that a poet is not considered capable of imagining any dramatic action, or even a scene of any dramatic action. Had 'A Midsummer Night's Dream' been written by a contemporary poet, the public would have demanded, and the literary and artistic "providers" would have promptly provided, a "photograph from life" of Titania and an "accurate water-colour drawing" of the bank whereon the wild thyme blows.

Z.

Literary Gossip.

MESSRS. BLACKWOOD & SONS will immediately publish the correspondence between Mr. Pitt and the Duke of Rutland, Lord Lieutenant of Ireland from 1781 to 1787. The letters throw much fresh light upon the conduct of Grattan's Parliament, upon the condition of the country, the factious conduct of the Irish leaders, and upon the early ideas for establishing a union with Great Britain. This correspondence was collected

and edited by Earl Stanhope for the Rutland family, and a few copies privately printed; but the volume seems to have been lost sight of until it was unexpectedly recovered by the present Duke of Rutland when arranging his family papers. The Duke of Rutland has prefaced the volume by an introductory note, and this important correspondence will now, for the first time, be laid before the public.

MR. HENRY JAMES has for some time been engaged in dramatizing one of his own novels.

THE March number of *Harper's Magazine* will contain an essay on John Ruskin, written by Mrs. Thackeray Ritchie, accompanied by numerous illustrations of Brantwood. General Wesley Merritt, U.S.A., also writes on 'The Army of the United States,' with illustrations.

DR. VON DÖLLINGER some time before his death entrusted the translation of his last work, 'Academic Studies,' to an English lady, Miss Warre. Her English version is now completed and in the printer's hands, and will be published in a few weeks by Mr. Murray. "These famous essays," as Mr. Gladstone has styled them, include 'The Jews in Europe,' 'Dante,' 'Madame de Maintenon,' &c.

SIR GEORGE SITWELL, of Renishaw Hall, Derbyshire, whose work on the Barons of Pulford we review in another column, is engaged in writing a work on wayfaring life in England during the Restoration, for which he has collected considerable materials. It will be somewhat on the same lines as M. Jusserand's 'Vie Nomade.'

THE sixth volume of the 'History of the Irish Confederation and War in Ireland,' by Mr. J. T. Gilbert, F.S.A., will, it is expected, be issued towards the close of the present month. In it are included many original letters and papers hitherto unpublished relative to the affairs of England and Ireland from 1646 to 1648, illustrated with portraits and facsimiles. The work, it is stated, will be completed in seven volumes.

MR. FISHER UNWIN will shortly publish a new novel in two volumes by Mr. C. F. Keary, author of 'A Wanderer.' It will be in the form of letters, and probably be called 'A Marriage de Convenience.'

MESSRS. BLACK, of Edinburgh, have just acquired for their London establishment a large block on the west side of Soho Square extending back to Dean Street. The firm will remove its headquarters to Soho Square next summer; but we are glad to say it has no intention of severing its connexion with Edinburgh, where the business was commenced at the beginning of the century by the late Mr. Adam Black.

THE 'Government Year-Book,' the object of which was to combine a record of the forms and methods of political government throughout the world with a survey of the constitutional changes occurring year by year in various countries, will be published henceforth not as an annual, but in successive editions, as may appear desirable from the number and importance of such changes. The third edition of the work, including an estimate of the political tendencies of the more important states, will make its appearance next Easter.

A SMALL brochure on the 'Source of the "Ancient Mariner,"' by Mr. Ivor James, Registrar of the University College of South Wales and Monmouthshire, will be issued almost immediately by Messrs. D. Owen & Co. of Cardiff. Mr. James argues that the source of the poem, of which Wordsworth gave one version and De Quincey another, is to be found in the 'Strange and Dangerous Voyage of Capt. Thomas James,' printed in London in 1633, a copy of which it is almost certain Coleridge must have read.

MR. CHARLES KENT had to undergo another formidable surgical operation on Wednesday last, but we are glad to learn he has passed through it satisfactorily.

MISS DANIEL, of Girton College, will contribute a long paper to the March number of the *Classical Review* on the idea of immortality in Greek tragedy. Prof. R. Y. Tyrrell will review in the same number Mr. Rutherford's edition of the fourth book of Thucydides; Prof. Margoliouth, Soltau on the "Punica" in the *Pœnulus* of Plautus; Prof. J. E. B. Mayor, Mr. Hardy's edition of 'Pliny's Correspondence with Trajan'; and Mr. Hodgkin, Mr. Bury's 'History of the Later Roman Empire.'

THE late Miss Naden's book on 'Induction and Deduction,' which was intended to be an historical and critical sketch of successive philosophical conceptions, is to be issued by Messrs. Bickers. It has been edited by Dr. R. Lewins, of the Army Medical Department.

THE American branch of the publishing business of Cassell & Co., Limited, has been acquired by a syndicate of American citizens, trading from and after January 1st, 1890, under the designation of "The Cassell Publishing Company." The new company will be carried on under the management of Mr. O. Dunham, who has been associated for many years with the business, and the American company will continue to act as the specially authorized agents throughout the United States and Canada for the sale of the publications and works of the English company, which, on its part, will act similarly in Great Britain, the colonies, and on the continent of Europe for the American publications of the Cassell Publishing Company. The Cassell Publishing Company, New York, will receive payment for all accounts due to, and discharge all claims against, the American branch of Cassell & Co., Limited, to December 31st, 1889.

'LETTERS TO LIVING AUTHORS' is the title of a work by Mr. J. A. Stewart which Messrs. Sampson Low & Co. have in the press. It is to contain also the portraits of many English and American authors.

MR. ADAM, of Emmanuel College, Cambridge, who has already edited an excellent edition of the 'Apology,' is going to bring out, through the Cambridge University Press, an edition in four volumes of 'Plato's Republic,' provided with an introduction, notes, and a translation. The first volume will contain the general introduction and translation; the second, books i.-iii. of the Greek text, with introduction and notes; the third, books iv.-vii., with introduction and notes; and the fourth, the remaining books, with introduction and notes. It is proposed to issue vol. i. last of the four. The introduction will deal criti-

cally and exegetically with the structure and doctrine of the Republic, and the translation will aim at reproducing the peculiarities of Plato's style as far as is consistent with the English idiom, especial stress being laid on the evolution of Plato's reasoning.

PREBENDARY RANDOLPH, whose edition of some of the old registers of the diocese of Exeter has obtained favourable notice in these columns, will contribute a second paper to the *Newbery House Magazine* on the subject commenced last month, viz., 'The Parish and the Manor Six Hundred Years Ago.' The special point to be discussed in the March number is whether the then Dean and Chapter of Exeter made good rectors and landlords. The part played by Wales in the history of the English Church will be the subject of another article in the same number, from the pen of Canon Roberts, of Cardiff.

THE Rev. C. Yeld, of University School, Nottingham, sends us some words of explanation called forth by the letter of Mr. Tennyson's that we published last week:—

"The poem, which I quoted from memory at the dinner of our Literary Club without any thought of its ever getting into the London papers, was one that had quite become public property among the friends of Henry Bradshaw. They had been shown it and allowed to take copies of it for the last thirty years to my certain knowledge (a version correcting mine in two or three words has been sent to the papers by a gentleman in Belfast), and when I quoted it to our small club I never thought that any vexation could be caused either to Lord Tennyson or the friends of the lady. But when prominence was given to it by the *Daily News* I wrote to both, apologizing if my having allowed the poem such unexpected publicity had caused any annoyance, and giving this explanation."

THE death is announced of Mr. Thomas Paul, editor of the *Falkirk Herald*. He had been for a long period connected with journalism, and at one time was head of the reporting staff of the *Scotsman*. The decease has also to be recorded of Mr. Robert Knight, formerly editor of the *Times of India*, and the starter, in conjunction with the late Col. Osborn, of the *Statesman*, a journal which, after a brief existence in London, migrated to Calcutta.

THE Austro-German admirers of Scheffel, the poet of the 'Trompeter von Säckingen,' have formed a society under the name of "Scheffel-Bund." In order to commemorate this event they will shortly issue, under the editorship of Herr A. Breitner, a *Scheffel-Gedenkbuch*, which is to contain contributions from quite a host—the number of one hundred is mentioned—of writers, artists, and composers.

AMONG the papers left by the lately deceased Prof. Giesebrecht, of Munich, the last part of the fifth volume of his 'Geschichte der Deutschen Kaiserzeit' has been found. This posthumous instalment brings down the history of the first German Empire to the end of the reign of Barbarossa.

SHARES in the *Revue des Deux Mondes*, which in 1848 brought in 5 per cent., have been steadily increasing in value, and now return 150 per cent. on the original outlay.

PROF. FRANCIS BOWEN, of Harvard University, died in Cambridge, U.S., on January 21st. He passed the larger part of his life as a teacher in the service of his *alma mater*.

In 1843 he succeeded Dr. Palfrey as editor and proprietor of the *North American Review*, and he continued so to be for more than ten years. Among his most important publications were: 'Documents of the Constitution of England and America from Magna Charta to the Federal Constitution of 1789'; 'Principles of Political Economy applied to the Condition, Resources, and Institutions of the American People'; 'A Treatise on Logic'; 'American Political Economy'; 'Modern Philosophy from Descartes to Schopenhauer and Hartmann'; and 'Gleanings of a Literary Life.'

PROF. HARTENSTEIN, of Leipzig, has died at Jena. He was a copious writer on philosophy, but is best known as the editor of the collected editions of the works of Kant and Herbart. The famous Brunswick publisher H. Vieweg is also dead at the age of sixty-three. He was the last of his race, and he is said to have bequeathed his villa and grounds and various other things (for he lived in splendour, as becomes a publisher) to his native city. The death is also announced, near Windischgrätz, of the chief of Slavonic poets, Davorin Trstenjak, a country clergyman who had held several preferments in Lower Styria. Besides writing poetry he was an authority on Croatian history. As a member of the Diet he was a stout opponent of the Illyrian movement.

THE chief Parliamentary Papers of the week are Local Taxation Returns, England, 1887-8, Parts III.-VI. (5s.); and Educational Endowments, Ireland, Commission, Report for 1888-9 (4s.).

SCIENCE

A Naturalist in North Celebes. By Sydney J. Hickson. (Murray.)

WE must confess that the expectations of pleasure raised by the sight of Dr. Hickson's book of travels have not been realized. It is another example of the specialization of modern studies that one who was quite qualified to investigate "the anatomy and, if possible, the development of certain corals," does not appear to have had the ordinary equipment of a naturalist. Dr. Hickson, we are astonished to learn, found to his "surprise" chelifers or tail-less scorpions fixed on to the wings of beetles. Not only is it a text-book statement that chelifers attach themselves to insects, but Hagen and others have recorded their presence under the elytra of beetles. The statement that cephalopods have a "remarkable power of adapting the colour of their skin to the colour of the surrounding objects" is far too general; in Tunis, as Consul Green reports, the octopods "are attracted by all white, smooth, and bright substances," and "the natives deck places in the creeks and hollows of the rock with white stones and shells, over which the polypi spread themselves, and so are caught from four to eight at a time." The same remark may apply to the statement that "many of the alcyonarians are supported by other skeletal substances than lime. The flexible corals, Gorgoniidae [or, more correctly, Gorgoniidae], possess a solid core of horny substance"; for, as Kölliker

first pointed out, *Plexaurella* is distinguished from *Plexaura* by the deposit of carbonate of lime in the horny substance. *Antedon roseus*, again, is said to be "not uncommon in some localities in the English Channel," but there would have been evidence of wider knowledge had it been said to be very common on many parts of the English coast. "It might be thought," says Dr. Hickson, "that it is the simplest thing in the world to 'collect' a sea-anemone"; but surely not by any one who has ever done an hour's shore-collecting. As a matter of fact, sea-anemones are one of the most difficult of groups to collect in anything like a satisfactory manner.

It is a pity that our author's English is so loose that it is difficult to understand him at times without considerable effort; for example, describing the ingenious manner of keeping time in Manganiu, he says: "Twelve short sticks are hung upon a string, marked with notches from one to twelve, and a hook is placed between the stick bearing the number of notches corresponding to the hour which was last struck and the next one." Again, discussing the distribution of certain mammals, he explains it thus: "The fact that many of the squirrels, rats, and bats are identical or very similar in the two islands is not to be wondered at, for these could easily be drifted across the narrow straits separating the links in the chain of connecting islands on drifting timber." In the next place, there is an evidence of self-consciousness which forces on our attention the author more than the places he visited; his lunches and his baths remind us of a distinguished lady's love of tea. And lastly, to conclude this grumbling, we note what some may think a failing and some may not; that is, the extraordinary lack of humour. Most authors, we hope, would have corrected in the "revise" such remarks as:—

"The women, of whom we saw very little, wore only a sarong folded round the waist—no bracelets, necklaces, or hairpins of any description. Their long dirty black hair was simply tied in a knot on the top of the head. They all ran into the houses as we approached the village, and all we could see of them afterwards was a row of their uncomely heads watching us over the balustrades, or peeping at us through the chinks in the walls."

We cannot quite make out the story of the game of whist, though we saw the *dénoûment* at once. A Chinese trader had for "his partner" an Arab; Dr. Hickson's friend "and partner" was a Dutchman; the four played whist till the early hours of the morning, without, so far as we learn, any change of "partners," "and the end of it all was that the Chinaman was victorious." Of course he was! but how about his "partner"? Dr. Hickson has either told the story in exactly or this Chinaman outdid the Heathen Chinese.

Let us turn to the leading characteristics of Dr. Hickson's book, which we are glad to be able to admire. He has a strong and sturdy common sense; and he is able to see that the British Constitution is not the only rational form of government. He has a keen sense of natural beauty, and is at his best when describing what he saw. The top of the Ruang volcano, which was reached with great difficulty, gave a splendid view.

"It is impossible for me to describe the beauty of the view from this commanding position, for no words of mine can do justice to the richness and variety of the colouring or the tone and boldness of the outline. The clearness of the atmosphere in the dry summer months of this tropical region not only renders objects at a distance remarkably clear and distinct, but seems also to exaggerate the intensity of colouring of sea and forest. The wide expanse of the sea at our feet, of that deep sapphire-blue colour which is only met with in the deep waters of the great oceans, framed by the greenish-blue water of the shores and coral lagoons, the great expanse of the blue heavens, broken only by a single cloud stationary over the distant Siau volcano, the infinite variety of the green and brown foliage on the forest slopes of the neighbouring island, and then in the far distance the azure mountains of Minahassa in one direction and of the Sangir Islands in another, presented one of those magnificent panoramic pictures which it has rarely been my good fortune to see and which once seen can never be forgotten."

It was a great misfortune for Dr. Hickson to be taken so ill that he had to leave his station on Talisse Island so suddenly that many of his collections were imperfectly preserved, and on his return found to be more or less completely destroyed. We should like, however, to note one or two points in which he has made additions to our knowledge. The well-known organ-pipe (*Tubipora*) coral appears to be so common because its polypae are able to tightly contract themselves, and so to live when left partially dry. A number of species of the genus *Tubipora* have been described on differences which are now proved conclusively to depend entirely upon the position of the coral on the reef; all the forms described may be found living together, and they should all be regarded as representatives of one species. The blood of various of their allies was known to turn blue on exposure to the oxygen of the air, but the author was the first to observe the fact in centipedes. For the first time a correct account of the structure of a typical coral is given in a general work, but it is to be feared that the ordinary reader may find it too technical and the anatomist not detailed enough. The illustrations are very well done. The latter portion of the work deals with the ethnology of the Celebes district, but the greater part, though of interest, is "borrowed from the valuable writings to be found in many of the reports of missionary and other societies and in Dutch periodicals." The account of land tenure in Minahassa may be recommended to the attention of the penitent philosopher, the practical physiologist, and the socialistic Scotchmen who have lately been addressing the editor of the *Times*.

SOCIETIES.

ROYAL.—Feb. 6.—Dr. J. Evans, V.P., in the chair.—The following papers were read: 'A New Theory of Colour-blindness and Colour-perception,' by Dr. E. Green, and 'Memoir on the Symmetrical Functions of the Roots of Systems of Equations,' by Major P. A. MacMahon.

GEOGRAPHICAL.—Feb. 10.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Sir J. S. Vine, Major-General G. A. Craster, Col. L. M. Buchanan, Lieut. F. E. Haigh, Capt. H. E. Rawson, Capt. A. E. Sandbach, Capt. C. Stracey, Capt. R. C. Wilson, Rev. C. Dent, Rev. J. B. Gribble, Rev. J. M. New, Rev. G. Rawlinson, Messrs. R. S. Anderson, C. H. Ashdown, E. D. Atkinson, C. Bill, J. Branstom, F. J. Byerley, Hy. H. G. Clark, W. J. Cutbill, J. L. Dryden, F. Gardner, D. Gill, A. P. Goodwin, W. Guppy, J. W.

Haward, A. Holness, J. Inglis, J. Macfarlane, J. Mackinnon, J. McKean, T. Marshall, C. G. Master, J. B. Moore, F. Muir, T. D. Murray, G. Newnes, R. B. Orlebar, D. Parish, W. A. Pitt, R. Pybus, T. E. Ravenshaw, E. T. Read, T. Rome, R. A. Scott, F. W. Smith, F. O. Smithers, W. D. Spence, M. C. Vos, and G. D. White.—The paper read was 'Search and Travel in the Caucasus: an Account of the Discovery of the Fate of the Party lost in 1888,' by Mr. D. W. Freshfield, illustrated by photographs by Signor V. Sella and Mr. H. Woolley.

GEOLOGICAL.—Feb. 5.—Dr. W. T. Blanford, President, in the chair.—Messrs. W. J. Atkinson, A. E. Gooch, B. Hobson, Sir J. Maitland, H. F. Marriott, S. J. Truscott, and J. W. Sugg were elected Fellows.—The following communications were read: 'The Varolitic Rocks of Mont-Genèvre,' by Messrs. G. A. J. Cole and J. W. Gregory, and 'The Propylites of the Western Isles of Scotland, and their Relations to the Andesites and Diorites of the District,' by Prof. J. W. Judd.

SOCIETY OF ANTIQUARIES.—Feb. 6.—Dr. J. Evans, President, in the chair.—Rev. C. R. Manning exhibited a small silver-gilt brooch, of early fourteenth century date, found at a depth of 8 feet in Shelfanger Churchyard, Norfolk. It bears the inscription: 108V | ICK | ATT | VCI, probably a blundered version of what in modern French would read: Je suis ici | A toi voici.—Rev. Dr. Cox exhibited and made some remarks upon a number of sheriffs' precepts for the county of Derby, temp. Commonwealth.—Mr. Somers Clarke read a paper on the present collapse of part of the cathedral church of Seville, owing to the giving way of one of the piers of the crossing.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Feb. 5.—Mr. G. R. Wright in the chair.—It was announced that the Earl of Carnarvon had, on invitation of the Council, accepted the office of President for the Congress to be held in the autumn at Oxford (see *Athenæum*, No. 3250) and for the following year.—It was also announced that the office of Honorary Correspondents had been revived, and the names of a considerable number of correspondents who had been elected were recorded.—Canon T. Skelton described a fine coped tomb-head, covered with Saxon interlaced work, which was found several years ago at Hickling Church, Notts, where it is carefully preserved.—Mr. E. Way exhibited various articles worked in stone, supposed to be weights, found in the bed of a stream at Templeton, near Tavistock.—The top stone of a quern, found at Bevoir, Notts, was described by the Chairman.—Mr. Loftus Brock exhibited several silver coins of Roman emperresses in fine condition, illustrative of the headresses of Roman times.—Canon Collier, of Chilbolton, Hants, exhibited a portion of a massive stone bowl found in the locality, and pronounced to be of Romano-British date.—The Rev. W. S. Lach-Szyrma read a paper 'On the Study of the Past in the Present,' and referred to various old-world customs, such as the blowing of horns, the waving of torches, passing through or around the fire, &c., which still survive in Cornwall. He also read notes on the recent discovery of a menhir, found built up as old material in the wall of Gulval Church, Cornwall. It has a key pattern and two letters in Roman character worked in the granite of the country.—A paper was then read, by Mr. M. Drury, on a supposed Roman causeway at Lincoln. This consists of a deep concrete mass which has been traced beneath the course of the Roman road which still forms the southern approach to Lincoln. The positions of a vast number of Roman discoveries were indicated on a large map, and the finds were described at length.

ARCHEOLOGICAL INSTITUTE.—Feb. 6.—Mr. T. H. Baylis in the chair.—Mr. J. L. André read a paper on Burton Church, Sussex. The building has but little to recommend itself from a structural point of view, but contains several most interesting features—(1) a rood screen and loft; (2) a wall painting of a female saint crucified head downwards on a cross saltire; (3) an effigy of a lady 3 ft. 6 in. in length; and (4) a brass of a Dame Goring clad in an heraldic tabard instead of the usual mantle. From this lady were descended the two Goringes who played so conspicuous a part in the civil wars of the seventeenth century.—The Rev. Dr. J. L. Cox exhibited a vesica-shaped private seal of amber, mounted in a plain rim of silver, with a suspending loop attached. It was found in a stone coffin at Old Malton Priory. The lettering, somewhat rude Lombardic, shows it to be of the thirteenth century. The emblems engraved on the seal are a fish, a tree, a bird, and a lion. The legend runs thus, "Secretum signum fons piscis avis leo lignum." The material of the seal (amber) makes this specimen of an ecclesiastical seal of peculiar interest, and it is at present believed to be unique. The Rev. Dr. Cox also exhibited various Romano-British articles of bronze, pottery, and

bone, found in January last in Deepdale Cave, near Buxton, by Mr. M. Salt, as well as some relics of earlier inhabitants of this cavern.

ZOOLOGICAL.—Feb. 4.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions made to the Society's menagerie during January.—Communications were read: from Mr. W. K. Parker, on the morphology of the hoatzin (*Opisthocomus cristatus*), the author treating of the early stages of the development of this reptilian bird, and its shoulder-girdle, sternum, and hind limbs,—from Mr. A. D. Bartlett, on wolves, jackals, dogs, and foxes,—from Mr. G. E. Dobson, on the genera of the family Soricidae, in which family the author recognized nine genera, and divided them into two sub-families; new methods of defining the genera were introduced, each genus was briefly characterized, and remarks on certain genera not admitted in the synopsis (although hitherto generally recognized) were appended,—by Mr. F. E. Beddard, on some species of earthworm of the genus *Perichæta*,—from Mr. J. M. Leslie, on the habits and oviposition of the clawed glossogloss frog (*Xenopus laevis*), as observed at Port Elizabeth, Cape Colony, where this species was said to be of ordinary occurrence,—and by Mr. O. Thomas, on a collection of mammals from Central Vera Cruz, Mexico, made by a scientific expedition organized by the authorities of the Mexican Museum, under the superintendence of Dr. F. Ferrari-Perez. The collection consisted of about one hundred specimens, belonging to twenty-one species. Amongst these, two (a hare and a squirrel) were described as new, and proposed to be called *Sciurus niger melanonotus* and *Lepus vera-crucis*.

ENTOMOLOGICAL.—Feb. 5.—Right Hon. Lord Walsingham, President, in the chair.—Messrs. B. A. Bristowe, J. E. Eastwood, A. B. Farn, and O. Goldthwaite were elected Fellows; and Mr. R. S. Standen was admitted into the Society.—Mr. F. D. Godman exhibited a specimen of *Papilio thoas* from Alamos, Mexico, showing an aberration in the left hind wing.—Mr. R. Trimen remarked that butterflies of the genus *Papilio* were seldom liable to variation.—Mr. C. G. Barrett exhibited a series of specimens of *Physcia subornatella*, Dup., from Pembroke, the east and west of Ireland, the Isle of Man, and Perthshire; and a series of *Physcia adornatella*, Tr., from Box Hill, Folkestone, Norfolk, and Reading; also a number of intermediate forms taken in the Isle of Portland by Mr. N. M. Richardson. He said that these forms proved the identity of the two supposed species, which he believed were both referable to *P. dilutella*, Hb. He also exhibited specimens of *Hesperia lineola*, a pale variety of it taken in Cambridgeshire by Mr. H. W. Vivian; specimens of *Epischia banksiella*, a recently described species, taken in Portland; and a specimen of *Retinia margaritana*, H.-S., a species new to Britain, discovered amongst a number of *Retinia pinivora* collected in Scotland.—Mr. W. H. B. Fletcher showed a series of *Gelechia fumatella* from sandhills in Hayling Island and near Littlehampton, and, for comparison, a series of *G. distinctella* from the same places. He also showed a few bred specimens of *G. terrella*, and a series of preserved larvae. On the downs the larvae live in the middle of the tufts of such grasses as *Festuca ovina* and allied species; and on sandhills, where herbage is more sparse, they make silken galleries under stones, and sally forth to eat blades of grass growing near their homes.—Mr. H. Goss read a communication from Dr. Clemow, of Cronstadt, on the subject of the alleged coincidence of vast flights and blights of insects during the years 1510, 1757, 1763, 1782, 1783, 1836, and 1847, and the epidemic of influenza. During 1889 no unusual activity in the insect world had been recorded.—Mr. H. T. Stainton and Mr. M'Lachlan made some remarks on the subject.—Mr. G. A. J. Rothney communicated 'Notes on Flowers avoided by Bees.' It appeared, according to the author's observations made in India, that dahlias were exceptionally attractive, but that the passion-flower was only resorted to by a few species of *Xylocopa*; and that, with one exception, he had never seen any insects feeding on the flowers of the oleander.—Lord Walsingham, Mr. Slater, Col. Swinhoe, Mr. Trimen, and Mr. M'Lachlan took part in the discussion which ensued.—Dr. D. Sharp read a paper entitled 'On the Structure of the Terminal Segment in some Male Hemiptera,'—Col. Swinhoe one 'On the Moths of Burma,' which contained descriptions of several new genera and 107 new species,—and Dr. F. A. Dixey one 'On the Phylogenetic Significance of the Wing-Markings in certain Genera of the Nymphalidae.'—A long discussion ensued, in which Lord Walsingham, Mr. Jenner-Weir, Capt. Elwes, Mr. Trimen, and others, took part.

SOCIETY OF ARTS.—Feb. 7.—Col. Michael in the chair.—A paper 'On the Utility of Forests and the

Study of Forestry' was read before the Indian Section by Dr. Schlich.

Feb. 10.—Mr. W. H. Preece in the chair.—The fourth and concluding lecture of his course of Cantor Lectures 'On the Electro-Magnet' was delivered by Dr. S. P. Thompson.

Feb. 11.—Mr. H. H. Statham in the chair.—A paper 'On Cast Iron and its Treatment for Artistic Purposes' was read before the Applied Art Section by Mr. W. R. Lethaby.

Feb. 12.—Sir D. Galton in the chair.—A paper by Mr. G. Findlay, manager London and North-Western Railway, 'On Modern Improvements in Facilities for Railway Travelling,' was read, and was followed by a discussion.

PHYSICAL.—Feb. 7.—Prof. Reinold, President, in the chair.—The reports of the Council and of the Treasurer were read and adopted. The former stated that there had been a very satisfactory increase in the number of members during the year. The number now exceeds 360, of whom 80 are Fellows of the Royal Society. During the year the Council had proposed to change the time of meeting of the Society from Saturday afternoon to Friday evening. The change was adopted by the members by a vote of 129 to 30, and had resulted in a larger attendance at the meetings. During the year the second volume of the translations of important foreign memoirs had been issued to the members, and it was hoped that a third volume would be published early in the present session. The Council had to regret the loss by death of three well-known members, James P. Joule, Warren De La Rue, and Father Perry. A valuable collection of books had been given the Society by the Royal Astronomical Society. From the Treasurer's report it appeared that the balance of the Society had been increased by 120*l.* during the year.—Prof. Hittorf, of Münster, was, at the recommendation of the Council, elected an Honorary Member.—The result of the new election of officers was declared as follows: President, Prof. W. E. Ayrton; Vice-Presidents, Dr. E. Atkinson, W. Baily, S. Bidwell, and Prof. S. P. Thompson; Secretaries, Prof. J. Perry and T. H. Blakesley; Treasurer, Prof. A. W. Ricker; Demonstrator, C. V. Boys; Other Members of the Council, W. H. Coffin, Sir J. Conroy, C. W. Cooke, Major-General Festing, Prof. J. V. Jones, Prof. O. Lodge, Prof. W. Ramsay, W. N. Shaw, H. Tomlinson, and G. M. Whipple.—The meeting was then resolved into an ordinary science meeting.—Messrs. E. W. Smith and R. E. Holland were elected Members, and Mr. S. Evershed was proposed as a Member.—The paper 'On Galvanometers,' by Prof. W. E. Ayrton, Mr. T. Mather, and Dr. W. E. Sumpner, was then resumed by Prof. Ayrton.

HUGUENOT.—Feb. 10.—Sir H. W. Peck, V.P., in the chair.—The Rev. H. A. Olivier, Messrs. W. de Neufville and H. E. Hovenden were elected Fellows.—A paper was read 'On the Life of Madame Du Noyer,' by Miss F. Layard.

SHORTHAND.—Feb. 5.—Mr. J. G. Petrie, President, in the chair.—Mr. J. Sandow, Foreign Associate, was admitted as a Fellow, and Mr. W. Mann was elected an Associate.—A paper by Mr. Sandow, on 'Stenotachygraphy,' was read by Mr. H. Richter, Vice-President. The system was published in Germany in 1875 by Lehmann, but its authorship has been the subject of dispute.—An interesting discussion on the differences between English and German rapid writing followed.—A paper by Dr. Westby-Gibson on Simon Bordley, author of the first script or graphic system, 1787, was deferred. The paper will be read at the March meeting, and will appear with a facsimile reprint of Bordley's scarce work, about to be published by Mr. McCaskie, a Fellow of the Society.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 5.—'The Poetry of William Dunbar,' Prof. W. F. Ker.
— Victoria Institute, 8.—'Iceland' (Concluding Paper), Rev. Dr. Walker.
— Aristotelian, 8.—'The Distinction between Society and the State,' Mr. J. S. Mann.
— Royal Academy, 8.—'Sculpture,' Mr. A. S. Murray.
— Society of Arts, 8.—'Stereotyping,' Lecture I., Mr. T. Bolas (Cantor Lecture).
— Institute of British Architects, 8.—'Building Legislation,' Mr. J. Slater.
Tues. Royal Institution, 7.—'The Post-Darwinian Period,' Prof. G. J. Romanes.
— Statistical, 7.—'Statistics of Insanity in England, with Special Reference to Evidence of its Increasing Prevalence,' Mr. N. A. Humphreys.
— Society of Arts, 8.—'Ocean Penny Postage and Cheap Telegraph Communication between England and All Parts of the Empire and America,' Mr. J. H. Heaton.
— Civil Engineers, 8.—'Shanghai Water-Works,' Mr. J. W. Hart; 'Tyam Water-Works, Hong Kong,' Mr. J. Orange; 'Construction of the Yokohama Water-Works,' Mr. J. H. T. Turner.
— Zoological, 8.—'First Report on Additions to the Lizard Collection in the British Museum (Natural History),' Mr. G. A. Boulenger; 'On a Guinea-Fowl from Zambesi, allied to *Numida cristata*,' Mr. P. L. Selater; 'Notes on the Genus *Cyca*,' Dr. Miaw.
Wed. Meteorological, 7.—'Observations on the Motion of Dust, as Illustrative of the Circulation of the Atmosphere and of the Development of certain Cloud Forms,' Hon. R. Abercromby; 'Cloud Nomenclature,' Capt. D. Wilson-Baker; 'An Optical Feature of the Lightning Flash,' Mr. E. S. Bruce.

- Wed.** Society of Arts, 8.—'The Organization of Secondary and Technical Education in London,' Prof. S. P. Thompson.
— British Archaeological Association, 1.—'Vindobona and its Ancient Buildings,' Mr. G. Patrick; 'Notes on the Roman Station of Lindum,' Mr. M. Drury.
Thurs. Royal Institution, 3.—'The Three Stages of Shakespeare's Art,' Rev. Canon Ainger.
— Royal, 4.
— London Institution, 7.—'Franz Schubert and his Successors,' Mr. G. A. S. Murray.
— Numismatic, 7.
— Royal Academy, 8.—'Sculpture,' Mr. A. S. Murray.
— Electrical Engineers, 8.
— Linnean, 8.—'The Fruit and Seed of Juglans, the Shape of the Oak Leaf, and on the Leaves of Vitis,' Sir J. Lubbock.
— Chemical, 8.—'Behaviour of the More Stable Oxides at High Temperature,' Messrs. G. H. Bailey and W. B. Hopkins; 'Influence of Different Oxides in the Decomposition of Potassium Chlorate,' Messrs. G. J. Fowler and J. Grant.
— Antiquaries, 8.—'Report on the late Fire at Carlisle Castle,' Chancellor Ferguson; 'Egyptian Bronze Weapons in the Collection of John Evans, Esq., and in the British Museum,' Mr. E. A. Wallis Budge; 'Restoration and Preservation of Ancient Book-bindings,' Mr. J. Leighton.
Fri. United Service Institution, 3.—'Lessons to be learned from Naval Manoeuvres,' Rear-Admiral H. Mayne.
— Geological, 3.—'Anniversary Meeting.'
— Physical, 3.—'Carbon Deposit in a Blake Telephone Transmitter,' Mr. F. B. Hawes; 'The Geometrical Construction of Direct Reading Scales for Rectifying Instruments, and a Parallel Motion suitable for Recording Instruments,' Mr. A. P. Trotter; 'On Bertrand's Refractometer,' Prof. S. P. Thompson.
— Civil Engineers, 7.—'Some Types of American Locomotives, and their Construction,' Mr. C. N. Goodall (Students Meeting).
— Philological, 8.—'A Dictionary Evening,' Mr. H. Bradley.
— Royal Institution, 8.—'Magnetic Phenomena,' Mr. S. Bidwell.
— Royal Institution, 8.—'Electricity and Magnetism,' Lord Rayleigh.
— Botanic, 13.—'Election of Fellows.'

Science Gossip.

We regret to announce the death of Dr. Wentworth Erck, F.R.A.S., at his residence at Sherrington, Shankill, co. Dublin, on the 15th ult. Of late years his chief attention was devoted to politics, especially in connexion with the Irish land question; but many astronomical papers have appeared from his pen in the *Transactions* of the Royal Dublin Society, the *Monthly Notices* of the Royal Astronomical Society (these were principally on methods of observation and instrumental appliances), and other scientific publications.

Prof. Otto Struve has resigned the directorship of the Pulkowa Observatory, which he has held during the last twenty-five years, having succeeded his father, W. Struve, in 1864.

The death has been announced of the eminent meteorologist Prof. Buys-Ballot, of Utrecht, in the seventy-third year of his age.

FINE ARTS

The Art of Wood-Engraving in Italy in the Fifteenth Century. By F. Lippmann. Illustrated. (Quaritch.)

(First Notice.)

This is an English version, much enlarged and greatly improved, of a series of articles which originally appeared in the *Jahrbuch der K. Preussischen Kunstsammlungen*, and was subsequently reprinted without alteration in a volume. To this country the learned Keeper of the Prints at Berlin pays a compliment in giving it the benefit of the improvements that further research has suggested, and in enlarging the number of facsimiles and notes. His book is confined to the *quattrocento* and to the xylographers who worked in Italy. The productions of each city are treated independently, so that the student can refer to what is said about each of them with or without regard to the others. Of course Florence, the most important of them, and, according to Dr. Lippmann, the fountain-head of wood-engraving in Italy, receives by far the greater part of his attention. The "single-leaf" and other cuts which answered to our broad-sides, and, very soon after xylography was given to popular use, attained prodigious circulation in Italy and abroad, are reproduced in admirable facsimiles, which thoroughly illustrate their origin and histories.

Dr. Lippmann takes it as an established fact that wood-engraving was practised in

Germany long before it was used for Bible cuts in Italy; at a somewhat later date political satires—which in all countries, including England, were among the earliest applications of xylography—were in vogue, and from an art point of view their history is inferior in importance to no subject of the kind. Whatever may be said of the rather audacious claims of those learned Teutons who have striven to secure for their country the glory of having invented printing from metal plates engraved for the purpose, the plausibility of German pretensions to have devised the craft of the wood-engraver is hardly to be questioned. It is to Dr. Lippmann's credit that he has been the first to call special attention to the primitive woodcuts of Italy; neither private collectors nor custodians of national museums have hitherto recognized the real importance of this precious branch of study, or, indeed, attended to it at all, except in a perfunctory fashion. Although tens of thousands of impressions from blocks cut in Italy must have been spread broadcast over the peninsula and other Latin countries, comparatively few of them have survived, yet their artistic merit is, as our author truly says, attested by such examples as remain; for instance, the great view of Florence, *c.* 1490, of which he gives a facsimile, and, we may add, the noble Venetian cuts of shipping and buildings now in the British Museum, which are almost contemporary with the view, and in no way inferior to it. The cuts which illustrate chap-books such as Savonarola and others spread abroad for political purposes prove not only the popularity in Italy of his 'Arte del ben Morire,' 1496, but the cleverness of the draughtsman, Lorenzo Violi of Florence, who published three editions of that valuable brochure very soon after the lecture on the art of living (though often so called, it is not a sermon) was delivered with an effect as momentous as it was transitory. The Teutonic 'Ars Moriendi,' which passed through countless editions in every country pretending to possess a literature even of the rudest, was the converse of Savonarola's passionate discourse, which had not a few imitators of less force and fervour. The 'Art of Good Life' was illustrated with capital cuts, all evidently Italian in character and of the Florentine type of design and execution, and they are, by means of facsimiles of great merit, made to assist the arguments and illustrations of Dr. Lippmann.

Confining himself, as we have remarked, to the *quattrocento*, our author does not attempt to solve the mystery surrounding that manifold artistic phenomenon Zoan Andrea, whose doings have troubled art historians from Bartsch, Passavant, and Koloff to Mr. R. Fisher. Nevertheless Dr. Lippmann says much that is valuable about the Venetian puzzle. With rare acuteness he analyzes the whole body of works which custom rather than knowledge has attributed to Zoan, and he shows conclusively (what others before him had said briefly, but distinctly) that it is out of the question that one man's hand could have produced instances so diverse, and that some of them are not Venetian. In this manner the author displays his critical faculty as well as

his technical and practical knowledge. For instance, after speaking of a famous cut in the Berlin Print Room, and telling us that it indicates the hand of a draughtsman trained in the school of Mantegna, but who, like others of his tribe, borrowed hints and motives at random from various schools, Dr. Lippmann adds:—

"The execution is rather mechanical, although far superior to the *Opera nuova*. The mode of engraving betokens individuality. As in the prints of Mantegna and his school, the outlines are boldly drawn, and the effect of relief is obtained by parallel slanting lines, unhatched, which are thick and heavy in the shadows, but diminish into fine strokes in the lights."

This is an excellent description of the Venetian school, and distinctly shows where it differed from the style of Florence.

Now and then we fail to catch our author's meaning, as when he speaks of the "difficulty of cutting the block lengthwise" (p. 57); this refers, we presume, to the old mode of wood-cutting, which was dictated by the use of pear-wood and other soft materials previous to the common employment of box-wood, which is so hard and tough that it permits the cutter to work with the fibre perpendicular to the face of the block, whereas other woods require to be cut with the fibre parallel to the face of the block. This made a great difference, and affected the cutter's craft so much that the tools used formerly differ materially in shape from those which are at present in vogue. A knife, cutting from the edge of the metal, served the ancient engravers; nowadays the graver proper is preferred in most, but not all respects. Of course, the exquisitely fine modern cuts, which rival steel engravings in their delicacy, precision, and firmness, and match copperplate engravings in breadth, richness of tints, and softness, were not to be thought of while the horizontal fibres of soft woods were cut with knives and, as we suppose Dr. Lippmann to say, "lengthwise." It is a noble testimony to the merits of the old craftsmen that "the lines [on their blocks] fall everywhere exactly into true perspective; the corners form correct angles sharply and clearly drawn," while the book containing such examples "is one of the most noteworthy productions of an age astonishingly fertile in new inventions." The book of which this can be said is Valturio's 'De Re Militari,' Verona, 1472, the first fruit of the press in that city, "in patria primus impressit," as the colophon avers of the work of "Johannes ex uerona oriundus," and it is a typographical masterpiece. The cuts are undoubtedly the work of a capital artist, trained to work in a large manner and accustomed to draw with precision and freedom. Dr. Lippmann suggests that he probably was Matteo de Pastis, a medalist; and the style of the treatment and the type of the drawing *per se* in 'De Re Militari' make it clear that an artist accustomed to the conventions of sculpture, rather than one whose practice lay among pictures, produced them. In 1483 two new editions of the book were simultaneously published, but the versions of the cuts in them are distinctly pictorial rather than sculptural.

How it happened that Italy was tardy in following Germany in producing popular woodcuts is philosophically explained:—

"The cause of this remarkable fact in the history of progress was assuredly something more than the deficiency among Italians of a technical knowledge of wood-engraving. The true reason is rather that the grand frescoes of their painters had familiarized them with bolder and more vivid conceptions of the sacred story than those to which the Northern mind was accustomed; and likewise that the pious sentiment which prompted the desire of the German to decorate his home with a saint's picture had no existence in Italy."

Considering the affection of the Italians, especially in Roman times, for delineations of their lares and penates, the latter part of this passage goes, we think, too far; and if German artists painted little in fresco, they painted the sacred story most efficiently in stained glass. The climate, which allowed of large rooms and external pictures in Italy and forbade them north of the Alps, had much to do with the difference of development in question. Dr. Lippmann continues:—

"Here likewise [in Italy] the strong religious movement which arose in Germany before the Reformation, and which led to the multiplication of such pictures, was wholly unknown."

It is a noteworthy fact that, when spiritual enthusiasm of the destructive kind promoted by Savonarola in the latest decade of the fifteenth century prevailed, "the same artistic method of illustration [book prints] came at once into existence, and the passions of the lower orders were inflamed by innumerable cheap cuts." The printed sermons of the Ferrarese monk spread rapidly among the people, in thousands of copies and in numberless editions. One of the earliest (if not the earliest) Florentine portraits cut upon wood is that of Savonarola himself; and illustrations of his career were circulated among the people. So in Italy the so-called democratic craft performed important political and religious functions at its very outset. In Germany wood-engraving served first religion, *e. g.*, the 'Ars Moriendi' and similar series, and secondly morality and politics, as in the political and moral satires referred to above. A large proportion of these satires, the number of which far exceeded what most people suppose, were executed on wood, first in Germany, next in Holland, and thirdly in England. The diffusion of such things was one of the leading causes of the rapid development of xylography in Transalpine countries. Popular political satire had but limited use in Italy.

NOTES FROM ATHENS.

OWING to the constantly increasing interest felt in archaeological research in Greece, the Greek Archaeological Society may claim peculiar attention at the hands of foreigners, for not only may it be considered the *doyen* of the learned archaeological institutes that have their headquarters in Athens, but—a thing of more advantage to it—its close relations to the Greek Government place it in a position to move in many matters on parallel lines to the Inspector General of Antiquities. A lottery authorized by the State has of recent years added largely to its means; and in consequence not only are its collections increased and better arranged than they used to be, but, owing to the advances of funds that it has made, the building of the Central Museum has been considerably hastened and promoted. Thanks to a reorganization of this lottery, owing to an agreement between the

Government and the Union Bank of Vienna, much larger funds would have accrued to the Society—something like 8,000*l.* a year—which would have enabled it to make much more extensive purchases and undertake excavations on a far larger scale than hitherto. But since the Bill forbidding lotteries was passed in Austria, the bank has been obliged to draw back, and the Archaeological Society is left in its former position. But that, even in this state of affairs, the receipts of the lottery form one of the most important sources of the Society's revenue is clear from the accounts issued for the year 1888. I have just received the balance sheet for that year, in which the lottery yielded, after the deduction of payments and other expenses, 1,355*l.* Together with the interest on investments, annual subscriptions, and other sources of income, the receipts amount to about 5,900*l.* (183,088 drachmas). Of the expenditure, which amounts to 175,803 drachmas, 21,638 have been devoted to the museums, and 86,342 to the excavations. From the tables which accompany the report we learn that the Society has spent between 1858 and 1888 on salaries, museums, purchases, and excavations, about 36,140*l.* (1,120,158 drachmas).

In 1888 the Society made excavations in Athens, Eleusis, and Mycenæ. Of these the largest and the most fruitful of results were those on the Acropolis, of which the General Inspector of Antiquities took charge. They cost something like 1,870*l.* The object was to clear the Acropolis down to the natural rock from the eastern side along the southern wall as far as the Propylæa, whereby the whole work of laying open the Acropolis—a small portion excepted—was completed. Several highly valuable finds occurred during the progress of the works. The most notable are mentioned by M. Cavvadius in his unfortunately very brief report to the Society, three great groups of Poros stone: one of Hercules slaying the Triton, one of a bull torn by two lions, and one a *monstrum trifforme*, below a serpent, above a bearded man with wings.

The second series of excavations at Athens occurred in outer portions of the north side of the precinct of the Temple of Olympian Jove, where there had already been exploration carried on in 1887. The most important discovery made was that of the rather large and richly decorated floor of a Roman bath, some 40 metres long and about 26 metres wide. This ruin has been cleaned out, and has been left uncovered, while the other remains brought to light—which were of less consequence, and formed a hardly distinguishable complex of various dates—have been again covered up, after a plan of the whole of the remains, as well as of the bath, had been drawn up by a German architect named Kawerau. A copy of this is appended to the report of the Archaeological Society. Thirty-seven inscriptions and fragments of inscriptions were met with, in one of which Jupiter Elicius is mentioned, in another Æsculapius Xenius, and 185 separate objects, such as reliefs, statues (most of them defaced), terra-cottas, and Byzantine coins. Of peculiar interest is the group, half finished, but perfectly preserved, which represents Dionysus with the vine or a bunch of grapes, and which was engraved in the first plate of the *Archæological Ephemeris* for 1888.

Outside Athens the Society undertook explorations at Eleusis and Mycenæ. Dr. Philios, whose name is identified with the discoveries made at Eleusis, supplies a short account of the work done, which during 1888 cost 510*l.* I cannot, any more than he does, dwell on the details, which, indeed, would be scarcely intelligible without the plan issued with the accounts of the year 1887. Besides, much still remains doubtful, and will remain so till the excavations are completed. The most important results achieved were the discovery of the site of a large building of the Roman period to the south of the Propylæa, which was decorated with wall pictures that have since been engraved in the *Ephemeris*,

and the laying open of the foundations of a wide triumphal arch, as well as of another structure—the pedestal probably of an equestrian statue—and of a bath. Finally, an investigation of the little church of St. Zacharias led only to the negative discovery that it did not occupy the site of the Temple of Triptolemus mentioned by Pausanias.

At Mycenæ Dr. Chr. Tsuntas opened six-and-thirty tombs, in which various objects were found, and made further excavations in the *anaktoron* discovered in 1886.

The report of the Society is marked by two improvements. For the first time a list is given of the antiquities presented during the year to the Society, and also one of its purchases. The gifts consist of an inscription on stone published in the *Bulletin de Correspondance Hellénique* for 1887, p. 364, and its subject is the emancipation of slaves of the town of Halus in Phthiotis; of nine terra-cottas, two bronze urns, &c. Forty-nine reliefs, statues, and tombstones have been bought, a number of vases, terra-cottas, and bronzes, and a quantity of other things, among them a silver bezel of a ring (*pala annuli*) and a cock of ivory-coloured glass.

SPYR. P. LAMBROS.

Just-Int Sosisy.

THE picture Mr. Alma Tadema has lately finished for the next Academy is named 'In the Frigidarium.' It is on a smaller canvas, and the effect is entirely different from that of the 'Apodyterium' of a few years back. The composition, too, is exceptionally complex, difficult, and successful. The scene is the interior of one of those magnificent baths for women which distinguished the later Empire, and the foreground is occupied by a chamber entirely lined with marble of various colours, charmingly harmonized as to tints and tones, and full of light, shadows, and reflections, delineated with all the art of the painter. Near the front, and standing close to a pilaster, with her hands clasping her abundant chestnut hair, is a tall and beautiful dame of noble presence, clad in rich warm grey. An attendant adjusts a white girdle at her mistress's waist. The latter has recently quitted the bath, and towels and a sponge lie at her feet; on a shelf near the pilaster are her bracelets and amber beads, ready to be replaced. The maid is dressed in white delightfully differentiated from the grey dress of her mistress, the complexions of both, and the surrounding marbles. The scanty furniture of the frigidarium does not encumber the scene nor reduce the size of the room; breadth and dignity are not at all lost, although the chamber is by no means large. Additional spaciousness is gained by the open vista of the background, consisting of an intermediate room and the bath proper, where a ruddy damsel stands erect in the water, counterbalanced by brilliant green lights which come through an opening in the roof, and darker spaces where the shadows fall. Near this bather is a girl amusing herself with a sponge, while seated on a bench beyond is yet another girl armed with a towel, who joins her comrades in lively chatter. A lady, who has just left the water, and wears a loose white robe, crosses the intermediate room, her figure telling against the lighted bath and contrasting with one of the dark green columns which divide the rooms, and her maid is about to draw a large curtain which will close the scene.

MR. C. E. HALLÉ has in hand for the New Gallery one subject picture and two portraits. The former depicts a damsel carrying a basket of roses designed to suit her flesh and dress and the wall against which she stands. In the wall is a door, and the girl has her hand stretched out to a bell which she is about to pull. A company of doves descending in the sunny air, and fluttering about the girl, add much to the

charms of the picture. With this will be exhibited a fresh and spirited life-size, whole-length portrait of Mrs. Harvey Taylor, standing before us, and, with both hands clasped behind her, partly leaning against an oak chest, nearly in front view, so as to show to advantage her tall figure and graceful dress of the Empire period, of warm, almost golden white, fastened at the throat and girt close under the bosom. The third work is a life-size, three-quarters-length portrait of Sir C. Russell seated at a table, an admirable and characteristic likeness.

THE private view of the pictures for the forthcoming spring exhibition at the Manchester Art Gallery will take place on Tuesday next, and the exhibition will be open to the public on the following day.

THE twelfth annual exhibition of modern pictures under the auspices of the Corporation of Southport will open on Monday week. Next Thursday is the varnishing day, next Friday the press day, and the private view takes place on Saturday.

LORD CATHCART, who is a relation of the Hon. Mrs. Graham, writing to a friend, protests against the misnaming of the beautiful picture, No. 3, now in Gallery I. at the Royal Academy:—

"I am sorry they have given at Burlington House a most unmeaning, misleading name to that very wonderful unfinished Gainsborough portrait of Mrs. Graham—'The Housemaid'! Mrs. Graham was not a maid, but the happy wife of an altogether devoted husband. Why not 'The Housewife,' or 'The Cottar's Wife,' or better still 'The Dairywoman'? Please observe she stands in the doorway of her dairy 'by Lynedoch's lovely rill.' To her left hand you may observe in the shade an indication of flat milk vessels set on edge, to the right on a square stone you see plainly a Scotch milk-pail, and note, the implement in the lady's hand is not a house broom, but the little *bosom* of the Scotch farmyard. Since I saw you I have found Graham's heartbroken letter announcing his wife's death—the angel that has gone!" The date is Hyères, June 17th, 1792.

"I have a letter from Gainsborough's executors, offering my grandfather his unfinished portrait (which you know) for a certain sum, and he obtained it. The executors no doubt did not recognize the unfinished 'Housewife,' 'Cottar's Wife,' or 'Dairywoman,' as you please, consequently it probably went in the sale you are aware of. Gainsborough's remaining pictures and drawings, or some of them, were exhibited and sold privately, and afterwards the rest were sold at Christie's in June, 1792. My instinctive impression is that some one said to Gainsborough, 'Your beauty is all very well in a hat and feathers, but what would she be in a cottage?' This *tour de force* picture was the response. Gainsborough was fond of these *tour de force* efforts, 'Blue Boy,' &c. As for the surroundings, Mrs. Graham was very clever with her pencil. I have a nice sketch of a lady, presumably the artist, feeding hens; on the back, in my grandmother's hand—'Done for ye Children by Mary.' Again, as you know, David Allan was very 'tame' about all the family, and there may have been a previous sketch by his hand; anyway the surroundings recalled to me David Allan's 'aquatint' illustrations of the 'Gentle Shepherd' of Allan Ramsay, and generally his pictures and prints of the Scottish peasantry. Mary Cathcart married 1774, David Allan died 1796. Gainsborough's picture in question, you mention, was painted 1778. Mrs. Graham died 1792. Consequently the picture in question was painted four years after Mrs. Graham's marriage. I have only seen this Castle Howard portrait once, but it *haunts me*, and gives far the best idea of her (Mrs. Graham's) disposition and character. As a boy I lived much with her contemporaries, my grandfather, my grandmother, and Lord Lynedoch himself; I also heard much from my father and my aunts, and all have agreed that Mrs. Graham was most amiable, most lovable, and in the family absolutely adored.

"You know the reference in Sir Walter Scott's 'Don Roderick's Vision': 'Lynedoch's lovely rill,' &c. Burns in his letters also mentions, at the time of his poem 'Bruar Falls,' the three lovely sisters, Jane (Duchess of Athole), Mary (Mrs. Graham), and Charlotte Cathcart. The poet appears to have lost his heart, a sort of thing with him easily mislaid! The letter is given in Dr. Currie's four-volume edition (London, Allason, 1819) of Burns's works, vol. ii. p. 94:—

"Rhyme is the coin with which a poet pays his debts of honour or gratitude. What I owe to the

noble family of Athole, of the first kind, I shall ever proudly boast; what I owe of the last, so help me God in my hour of need, I shall never forget. The little "angel band"—I declare I prayed for them very sincerely to-day at the fall of Eyars. I shall never forget the fine family-piece I saw at Blair—the amiable, the truly noble Duchess [Jane Cathcart], with the smiling little seraph in her lap; the lovely "olive plants," as the Hebrew bard finely says, round the happy mother; the beautiful Mrs. Graham [Mary Cathcart]; the lovely sweet Miss Cathcart [Charlotte]. I wish I had the powers of Guido to do them justice!.....In short, the recollection of all that polite, agreeable company raises an honest glow in my bosom." Inverness, 5 Sept. 1787. Covering letter to poem 'Petition of Bruar-water,' addressed to Mr. Walker of Blair Athole."

THE *Chronique des Arts*, quoting the *Archives Historiques*, adds to the very small number of names of artists of the eleventh century who painted on glass, that of one "Walterius vitri artifex," who is so mentioned in a cartulary of the Burgundian Abbey of Molême, c. A.D. 1100, about which time the abbey was built. Discovered in the archives of the Côte d'Or, it is welcome. The same authority has recovered the name of "Regnauld de Cambray, tumbier," living in Paris, April 28th, 1380, on a quittance for seven livres "pour la tumbie de Jean de Neuchâtel, Chanoine de Saint Mery," counsellor to the Duc de Bourbon, ob. March 30th, 1380, the inventory of whose goods is in existence to prove that he was wealthy and possessed of various books, which seem to have been added to the library of Charles V. of France.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts. Sir Charles Halle's Concerts.
CRYSTAL PALACE.—Saturday Concerts.
ST. JAMES'S HALL.—The Popular Concerts.

THE presence of large audiences at all the principal concerts last week proves that the number of performances is not of the least consequence provided that they are such as meet the tastes of amateurs. Mr. Henschel's programme on Thursday was a kind of approximate commemoration of the death of Wagner, which occurred on February 13th, 1883. Beethoven's 'Eroica' Symphony was selected as usual on such occasions, and was sandwiched between some familiar items by the Bayreuth master. The performance commenced rather unsatisfactorily, the Prelude to 'Die Meistersinger' suffering by the excessive loudness of the brass, while in the 'Parsifal' Prelude the wind and strings were alike coarse and wanting in homogeneity. After this there was a marked improvement, the symphony being, on the whole, exceedingly well played. Wagner's delightful little sketch 'Träume' was rendered to perfection, and the performance of the prelude and finale from 'Tristan und Isolde' would also command unqualified praise but for the slowness of the tempi. It is only fair to Mr. Henschel to say, however, that even among acknowledged Wagnerian conductors, such as Herr Levi, Herr Mottl, and Herr Richter, considerable difference of opinion prevails concerning the correct pace to be adopted in the rendering of much of the master's music. We understand that Mr. Henschel intends to give a more extensive series of concerts next season if the requisite number of subscribers can be obtained. There should be no difficulty in this when publicity is given to the scheme.

Sir Charles Halle's programme on Friday was varied and attractive, though it did not include any novelties. It was, of course,

merely a coincidence that the symphony was Beethoven's 'Eroica,' and it was interesting to make comparisons between the successive renderings of the work. These were greatly in favour of the Manchester band as regards the strings, and of Mr. Henschel's orchestra as regards the wood wind. An excellent performance was given of Bach's Concerto in D minor for two violins, by Madame Néruda and Herr Willy Hess, the leader of the orchestra. It cannot be said that full justice was rendered to Wagner's 'Siegfried Idyll,' the performance being somewhat cold and mechanical. Perhaps the unsatisfactory impression was caused by the remembrance of the magnificent interpretation of this piece under Herr Richter. On the other hand, there was nothing left to desire in the performance of three movements of Grieg's 'Peer Gynt' Suite and Cherubini's 'Anacreon' Overture, which completed the programme. Now that Sir Charles Halle has successfully gauged the tastes of London audiences, it is to be hoped he may be induced to give another series of concerts next season.

The excessive devotion of the pupils of Franz Liszt to the memory of the deceased virtuoso is at once a touching and an irritating feature of musical life at the present time. The mantle of Walter Bache seems to have fallen upon Herr Stavenhagen; but the latter's zeal outruns discretion to a greater extent than it did with the lamented English musician. That the young German pianist should have insisted upon playing the horribly cacophonous 'Todtentanz' at the Crystal Palace last Saturday instead of a concerto by one of the great masters was an error of judgment not too strongly to be condemned. It is possible, of course, that he thought previous pianists had not presented the work in a proper light, and we may admit that as a display of "virtuosity" his performance was simply phenomenal. But the predominant feeling in the listener's mind was one of profound regret that gifts so remarkable should be wasted on pernicious stuff, destitute of every quality that goes to make up a musical work of art. We are told that the final chords represent "the crushing strokes of the inexorable scythe of death." Possibly, but it does not require a magnificent orchestra to produce the effect here indicated; a dozen full-sized gongs would make as much noise and as much, or rather as little, music. Mr. C. H. Couldery's new overture, 'To the Memory of a Hero,' is an advance on the composer's 'Richard I.,' performed five years ago (*Athen.*, No. 2991). The similarity of subject is more nominal than real; but Mr. Couldery has given a decidedly martial character to his new work, though the fanfares of brass are interspersed with strains of a gentler character, the second subject being particularly suave and melodious. The form of the work is symmetrical and the working out is perfectly clear, but it is made rather than inspired music. The scoring is full and rich, and, in fact, the overture has every good quality save that which is most essential, freshness of style. Mr. Mann's orchestra was at its best in Beethoven's Symphony in B flat, No. 4, and in Gluck's Overture to 'Iphigénie en Aulide,' with Wagner's appropriate ending. Madame Hope Glenn, the vocalist

of the afternoon, introduced the air "Sweet rose and lily" from Handel's 'Theodora.'

An illustration of the peculiar conservatism which characterizes the management of the Popular Concerts is afforded by the fact that until last Saturday Brahms's Trio in E flat for piano, violin, and horn, Op. 40, had never found a place in the programmes. If a reason be sought for this neglect, we shall not find one in the work itself. It is not only worthy of Brahms, but is one of his finest examples of chamber music. The gift which this composer possesses of welding his materials so as to form a homogeneous entity is shown in the first movement, in which, notwithstanding changes of time and key, there is no effect of patchiness. The scherzo is not remarkable, but the slow movement in E flat minor is impressive in the highest degree. The performance was worthy of the work, and the superb rendering of the horn part by Mr. Paersch was especially worthy of praise. The remaining concerted works in the programme were Mozart's Quartet in D minor, and Bach's Sonata in A for piano and violin, No. 2; and Sir Charles Halle played two rather hackneyed pieces by Chopin. Mr. Hirwen Jones was the vocalist.

On Monday Brahms's trio was repeated, and Sir Charles and Lady Halle made their last appearance previous to their departure for Australia. The pianist rendered Beethoven's fanciful Sonata in F sharp, Op. 78, a work for which he seems to have a special predilection, and which certainly suits him exceedingly well. Spohr's melodious Quartet in A, Op. 93, and three of Heller and Ernst's 'Pensées Fugitives' for piano and violin, completed the programme. Madame Hope Glenn sang *Lieder* by Meyer-Helmund and Raff, and revived an old song, "Primroses deck the bank's green side," by Thomas Linley.

Musical Gossip.

WE believe that Mr. Augustus Harris has now definitely decided to produce 'Tristan und Isolde' in Italian during his forthcoming season at Covent Garden. M. Jean de Reszke will be Tristan, and Madame Albani may possibly be Isolde, but this is not decided. The issue of a rash, not to say desperate, experiment will be watched with interest.

THE arrangements of the Wagner Society for the present season include an orchestral concert under Herr Richter at St. James's Hall, the programme of which will include some selections from the master's works not usually given at other concerts.

It has been decided to give an orchestral concert on behalf of the Beethoven House Society in St. James's Hall. Herr Joachim will conduct, and the programme will include the 'Eroica' Symphony; the 'Elegischer Gesang,' Op. 114; and the violin concerto.

'ST. PAUL' is the work selected for performance this year at the Crystal Palace on the Handel orchestra. A wiser choice could not have been made, for the massive choruses in which Mendelssohn's earlier oratorio abounds would prove more effective performed by a force of 3,000 executants than those in 'Elijah.' An extra choir of 500 boys will take part in certain of the chorales, and the directors hope to secure the services of Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley as the principal vocalists. Saturday, June 21st, has been fixed for the performance.

THE first of two chamber concerts was given by Miss Geisler Schubert and Miss Fillunger at the Princes' Hall on Wednesday afternoon. It was scarcely wise to include two such lengthy works as Schubert's Trio in E flat, Op. 100, and the Sonata in B flat in the same programme, though both are masterpieces of the first order. The dreamy beauty of the sonata suited Miss Geisler Schubert, who is heard at her best in music requiring a quiet, reposeful style, rather than vigorous execution. The other executants in the trio were Herr Strauss and Mr. Whitehouse. Miss Fillunger sang with much taste several *Lieder* by Brahms, Schumann, and Clara Schumann.

ON the same afternoon Miss Marian Bateman gave a pianoforte recital at the Steinway Hall, and made a highly favourable impression by her refined and intelligent rendering of Beethoven's Sonata in D, Op. 10, No. 3; Grieg's suite, 'Aus Holberg's Zeit'; Bach's 'Chromatic' Fantasia, &c.

An extra chamber concert was given at the Royal College of Music on Thursday last week, the programme including Mendelssohn's Quartet in E flat, Op. 12; Beethoven's in E flat, Op. 18, No. 6; and Brahms's Quintet in F, Op. 88.

ORATORIO performances on a large scale are becoming more and more frequent in the outlying districts of the metropolis. Within the past fortnight 'The Golden Legend' has been given at the Assembly Hall, Mile End, and 'The Creation' at the People's Palace, the audience on each occasion numbering several thousand persons; and on Monday last an admirable performance of Sir A. Sullivan's work was given at the Hampstead Conservatoire Hall. Miss Annie Marriott, Madame Marian Mackenzie, and Messrs. Lloyd, Stanley Smith, and Watkin Mills were the soloists, and there was a first-rate orchestra, with Mr. Carrodus as leader. The choir was noteworthy for the brightness and freshness of the voices and the clear enunciation of the words; and though Mr. Geaussen's *tempi* differed in some parts of the work from those adopted by the composer, he must be congratulated on the general excellence of the performance.

A NEW operetta, 'Love's Magic,' written by Major Jocelyn, R.A., and composed by M. Zaverthal, bandmaster of the Royal Artillery, will be produced on Tuesday next at a matinée in the Royal Artillery Theatre, Woolwich. The chief parts will be taken by Miss Clara Perry (Mrs. Ben Davies), Mr. Ben Davies (by permission of Mr. H. J. Leslie), and Mr. Ernest Delsart; whilst the orchestra, of the Royal Artillery band, will be conducted by M. Zaverthal.

THE Wind Instrument Chamber Music Society announce three concerts at the Royal Academy of Music on February 28th, March 28th, and April 25th. The programmes will be exceedingly interesting, and will include little-known works by Spohr, Beethoven, Lalo, Lachner, Herzogenberg, and Charles Wood, the winner of the prize offered by the Society for a quintet for wind instruments.

THE exact number of performances of Wagner's works in Germany and Austria during the season ending June 30th last was 939, against 794 in the previous season. The largest increases are shown in 'Die Meistersinger,' 'Tristan und Isolde,' and 'Das Rheingold.'

IN consequence of the prevalence of influenza in Madrid Herr Neumann has decided to defer the proposed visit of the Richard Wagner Company until next year.

GERMAN papers report that this year's festival of the Allgemeine Deutsche Musikverein is expected to be held at Eisenach towards the end of June.

TUES. Stock Exchange Orchestral Society's Concert, 8, St. James's Hall.
— Royal Amateur Orchestral Society's Concert, 9, Princes' Hall.
WED. London Bailed Concert (Sacred), 8, St. James's Hall.
— Royal Choral Society, 'The Redemption,' 8, Albert Hall.
THURS. M. and Madame de Pachmann's Pianoforte Recital, 3, St. James's Hall.
— London Symphony Concert, 8, St. James's Hall.
FRI. Miss Winifred Parker's Concert, 8, St. James's Hall.
— Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.
— Madame Walsehurst's Concert, 8.30, Steinway Hall.
SAT. Crystal Palace Concert, 3.
— Popular Concert, 3, St. James's Hall.
— Strolling Players' Concert, 8.30, St. James's Hall.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. BENSON.—F. R. BENSON'S SHAKESPEARIAN COMPANY EVERY EVENING at 8 (Thursdays and Fridays excepted), in Shakespeare's Fairy Comedy, with the Mendelssohn Incidental Music.

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THE WEEK.

VAUDEVILLE.—Afternoon Representation: 'Clarissa Harlowe,' a Drama in Four Acts, founded on Richardson's Novel. By Robert Buchanan.

NOT the least interesting dramas presented before the public are the adaptations of last century novels which are in fashion at the Vaudeville. Occupied necessarily with modern work, the critic finds the time he can devote to re-reading past masterpieces diminish from year to year. Heroic, indeed, or happily dowered with time, would be he who could sit down and read from cover to cover the seven volumes of Richardson's masterpiece. It is pleasant, then, to see a version of 'Clarissa Harlowe,' both for what it presents and what it recalls; for the graces of Clarissa and the persecutions she withstood linger in the background of the memory, and are easily recalled. It is needless to stir the embers of controversy concerning Richardson. Diderot's famous outburst: "On m'interroge sur ma santé, sur ma fortune, sur mes parents, sur mes amis. O mes amis! Pamela, Clarisse et Grandison sont trois grands drames!" the fact that his works were translated by men such as l'Abbé Prévost, and that 'Clarissa Harlowe' was abridged by Jules Janin (as it was in England by Dallas) are unanswerable pleas in his behalf. France, which produced a whole literature imitative of Richardson, was the first country to put 'Clarissa Harlowe' on the stage. "Clarisse Harlowe, drame en trois actes, mêlé de chant, par MM. Dumanoir, Clairville, et Guillard," was produced at the Gymnase Dramatique on the 5th of August, 1846, with Bressant (subsequently of the Comédie Française) as an unsurpassable Lovelace, and Rose Chéri as a delightful Clarissa. This is an old-fashioned work, to which Mr. Buchanan admits his indebtedness. It has saved him some trouble, and though he has departed far from it, the scenes in which he follows it most closely are the most effective. An adaptation of this, with Mr. C. J. Mathews as Lovelace, and Mrs. Stirling as Clarissa, was given at the Princess's, August 28th, 1846.

Mr. Buchanan's treatment does not wholly commend itself. One or two characters that he introduces are insincere and out of keeping, and his termination is clumsy and ineffective. None the less he has crowded into four acts very much of a huge plot, and has produced a work that is intellectually and emotionally stimulating. A first act serves for the escape of Clarissa in company with Lovelace from domestic persecution that loses something of its acerbity

by the disappearance of Arabella, with whom goes Mrs. Harlowe. Col. Morden, the avenger of the heroine, is also banished, and his functions are assigned to Philip Belford, the correspondent of Lovelace, who is shown as his creature, and, rising in mutiny against his employer, constitutes himself an inefficient protector of the heroine and a thoroughly efficient instrument of vengeance on the hero. Against this there is little to be urged. When, however, in the closing act of apothecsis, Clarissa, endowed with prophetic inspiration, consecrates Belford to God, and he bows his head to receive the chrism, one is scarcely prepared to see him go out *instantly* to slay a man, however richly the victim may have merited his fate. Clarissa, moreover, in the last act, fine as this is, is too divine and not human enough to create her full effect. There is a suggestion of the teaching of Wilkie Collins in the 'New Magdalen,' that the removal of blemish is indispensable to the highest purity. In Clarissa's case, of course, there is no moral taint. We should prefer her a little less sublimely perfect, and with the humanizing weaknesses Richardson is at the pains to depict.

The characters generally are fairly played. Miss Winifred Emery shows with much sweetness and power the angelical character that Mr. Buchanan has developed, and in her rejection of Lovelace and her communing with Belford touches inspiration. Mr. Thorne, at all events, plays earnestly as Belford, Mr. Cyril Maude is clever as Mr. Solmes, and other characters are creditably presented. Mr. Thalberg is, however, not strong enough for Lovelace; and the character of Hetty Belford, played by Miss Banister, is out of keeping with the play. Mr. F. Thorne gives a clever sketch of character as Capt. Macshane. 'Clarissa' was warmly received, and seems likely to take a strong hold of the public.

The Lady from the Sea. By Henrik Ibsen. Translated by Eleanor Marx Aveling, with Critical Introduction by Edmund Gosse. (Fisher Unwin.)—Henrik Ibsen: *Rosmersholm*, a Play in Four Acts. (Griffith, Farran & Co.)—While waiting for the promised translation of Ibsen's dramatic works, the English reader must be content with the possession of single plays. Both the works now given belong to the more mystical and didactic studies of Ibsen. 'The Lady from the Sea' is happy in termination, and is so distinguished from the dramatist's later work, of which 'Rosmersholm' is a characteristic specimen. The renderings are in both cases fluent. Mr. Gosse's preface adds to the value of Mrs. Aveling's translation.

Louis XI., a drama by John Arthur Coupland (Stock), is a not very successful rendering in blank verse of scenes from 'Quentin Durward.'

Le Théâtre Contemporain. Par Paul de Saint-Victor. (Calmann Lévy.)—In this volume, which is the first of a series of posthumous works of Count Paul de Saint-Victor, are two studies of Émile Augier and M. Alexandre Dumas fils. They show all the ease and luxury of style which characterize Saint-Victor, and are good specimens of elaborate analysis and criticism.

Dramatic Gossip.

'NEW LAMPS FOR OLD,' the new farcical comedy of Mr. Jerome K. Jerome, with which Miss Grahame begins her management of Terry's Theatre, is an amusing piece, but is cumbrous in workmanship and not very pleasant in idea.

CONCERTS, &c., NEXT WEEK.

MON. Concert in Aid of St. Mary's, Horseferry Road, 8, Princes' Hall.
— Popular Concert, 8.30, St. James's Hall.
TUES. Miss Marguerite Hall and Mr. W. Nicholl's First Vocal Recital, 8, Steinway Hall.

Miss Grahame plays successfully in it, and is supported by Mr. Penley (very droll as a solicitor), Miss Kingston, Miss Houston (an excellent *soubrette*), Mr. Kerr, and Mr. Bernard Gould. The play may be seen with interest, but visitors will do well to follow the example of the first night's audience and dismiss from their minds all thought of the satire on Ibsen which Mr. Jerome is said to have attempted. 'The Parting of the Ways,' by Messrs. Bowyer and Edwards-Sprange, a not very original or happily conceived comedietta, was also given.

MR. TOOLE'S farewell performance took place at his own theatre on Tuesday evening, as Robert Spicer Romford in 'Artful Cards' and Spriggins in 'Ici on parle Français.' An audience including the Prince and Princess of Wales assembled, and greeted the departing comedian with much warmth. A short and characteristic speech brought the season to a close.

'OUR BOYS' was revived on Tuesday at the Criterion, with Mr. David James in his original character of Perky Middlewick, with Mr. Leonard Boyne and Mr. E. W. Gardiner as the two juvenile heroes, and Miss Olga Brandon and Miss Frances as the heroines. Mr. James's performance was delightful in unison. In other characters the representation scarcely passed mediocrity.

TOOLE'S THEATRE has reopened for evening performances under the management of Mr. Horner, who has transferred 'The Bungalow' to the evening bill, and produced a poetic play from his own pen, entitled 'Isalda.'

FEODOR VON WEHL, who was a most prolific writer in nearly every branch of literature, and occupied the post, first of director and then of general intendant of the Stuttgart Theatre, died recently at Hamburg. He was born in 1819, in Silesia.

TO CORRESPONDENTS.—W. W. W.—C. P. F.—J. F.—received.

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LITERATURE

Problems of Greater Britain. By the Right Hon. Sir Charles Wentworth Dilke, Bart. 2 vols. With Maps. (Macmillan & Co.)

THESE stout volumes are none too large for the task the author has taken in hand. The 'Greater Britain' which he published two-and-twenty years ago was a record of travel, though in it political and economical questions were discussed to an extent not usual in books of the kind. Those questions have in the interval become far more numerous and complicated, and, using the experience of three later tours, as well as of his first journey round the world in 1866-7, to explain and justify his conclusions, Sir Charles Dilke has had ample material for filling 1160 pages with a more searching and comprehensive study of colonial affairs than has hitherto been attempted. As "a treatise on the present position of Greater Britain, in which special attention has been given to the relations of the English-speaking countries with one another, and to the comparative politics of the countries under British government," the book is unique. Unfortunately it treats so largely of changing conditions, and of contemporary affairs which are necessarily being influenced and altered by fresh incidents arising from day to day, that parts of it, especially those relating to countries which, like South Africa, are in a state of violent fermentation, will soon be out of date. We do not see how the difficulty could have been overcome; but it is a pity that a work containing so much of permanent value will have to be repeatedly added to and corrected if it is to continue as helpful as it should be in the formation of sound public opinion on questions of the hour.

In his second volume Sir Charles Dilke treats fully of India, and groups his views on several extremely interesting "problems" common to, but varied throughout, all our colonies, leading up to highly suggestive chapters on "future relations between the mother-country and the remainder of the Empire" and on "imperial defence." In the first volume he surveys almost exhaustively, from the statesmanlike standpoint he has chosen, the condition of affairs in three great clusters of our possessions, North American, Australasian, and South African. What we have done and what we are now doing in these three clusters, yet

more, what is being or has been done in them by people of our race, loyal to the institutions of their fatherland, but zealous in adapting them to their own requirements, go far to justify the bold anticipation that the future management of the world's affairs, outside the comparatively narrow limits of German and French sway in Europe, will be divided between Russia and Greater Britain, including in the latter term the United States as well as our own empire; and that, while the English-speaking races will vastly outnumber and outweigh in influence the dominion of Russia, there must be, in so far as any antagonism exists between the United States and our own empire, an overwhelming balance on our side. It is not clear to us whether Sir Charles Dilke cares much or little, though it is evident that he cares something, about "the integrity of the Empire," as it is called—that is, about the maintenance of such nominal authority of the Crown over the "daughter-countries" as still prevails; but there can be no doubt as to his desire that everything good and adaptable in English influence, as distinct from French or German or Portuguese or other influence, should continue and expand, and the facts he explains warrant the faith that is strong in him.

From the imperial point of view Canadian questions are more momentous than Australian questions. These latter are supremely interesting as evidence of the working out of democratic institutions—the machinery of government, the relations between capital and labour, protection of native industries, methods of land tenure, State control of education and religion, and so forth—about some or all of which our Australian cousins are offering us instruction by examples that it is important we should understand, whether we approve them or not. But for the most part, and with only slight exceptions, the Australians are already so completely independent of Downing Street, and by their geographical position they are so little liable to dangers or temptations by which other colonies might be alienated from us, that Canadian politics far more concern us at present. The Canadian Dominion is in area nearly as large as the United States, and, though a considerable part of it is ice-bound and rocky, there is no reason why the rest, more favourable to trade and cultivation than the corresponding portions of the great Republic, should not contain at least ten times as many people as the 5,000,000 who now inhabit it. One of the most interesting problems of which Sir Charles Dilke treats is as to the likelihood of the Dominion remaining for long, and even in name, British territory. As he points out, the boundary line between the two countries, except where the St. Lawrence and the great lakes provide a natural, but not very safe frontier, is too artificial to be maintained if the people on both sides choose to unite; and a much larger military force than he recommends would be useless against an American invasion of Canada, designed for the annexation of Manitoba and the North-West Territories, should the Washington authorities attempt it at the risk—not a particularly serious one—of a war with England. The bluster occasionally indulged in at Washington, or rather at New York or Chicago, need not, however,

cause alarm. For a long while yet there will be ample space for the expansion of the United States within their own area, and without any of the trouble that a raid on Canada might lead to; and while this expansion goes on the great prairie part of the Dominion, which the Americans are supposed to covet, is pretty certain to develop into a vigorous commonwealth, by no means inclined to surrender the liberty which it enjoys, and may continue in larger measure to enjoy, under the British flag, and which is already more complete than could be hoped for under the stars and stripes. For grain-growing and cattle-producing this district has almost unlimited resources, and as these are utilized the demand for free trade, strong even now, will gain in force. Notwithstanding the present attitude of Sir John Macdonald, the demand is likely to be listened to in Ottawa long before it can find favour with the more firmly established Protectionist interests in the States. Manitoba and the North-West threaten to outweigh Ontario, as Ontario has outweighed the province of Quebec; and in view of that the Ontario Protectionists will have to make terms which will be for the benefit of all, even among themselves, who do not draw temporary profit from the heavy import duties that cripple enterprise in the Dominion as a whole. It is in Ontario that there is, perhaps, most leaning towards absorption by the United States; but even in this province the leaning is slight, and it is more than neutralized by deeply rooted sentiments or prejudices which show no signs of decay. Any one who spends a few days in comparing the habits, yet more the ways of thought, that distinguish the people living on either side of Niagara Falls will be able to understand how marked and profound are the differences between the two communities—differences which are all the greater because the communities spring from the same English-speaking stock, and speak their English with pretty much the same twang and admixture of slang. As for the occasional threats of secession from the Canadian Dominion which are uttered by the people of French origin in Quebec and Nova Scotia, these are manifestly nothing but cheap efforts to frighten the Government into concessions which those who seek them are well aware they would never get from Washington. The French Canadians have a much more thorough system of Home Rule in the province of Quebec than they could retain if it were one of the United States. They also exert more than their fair share of power in the Dominion Parliament. Such harmless sedition as they now and then indulge in is merely an exorcism of their loyalty to political institutions which they know to be exceptionally favourable to them.

The progress of the several portions of British North America since they were grouped in one Dominion proves the remarkable wisdom of that arrangement. The French province has made least progress, and, when compared with the others, it seems to have almost retrograded. It has really, however, gained much by being allowed to follow its own traditions with the least possible friction, and absolutely without interference from the go-ahead neigh-

bours with whom it was formerly yoked. The French majority in Quebec is allowed to do as it likes, to stagnate or to jog along, without hindrance, and the English and Scotch are free to thrive as rapidly as they can in Ontario and elsewhere. Ontario has still good right to call itself the premier province, and in its system of municipal as well as of provincial self-government, its admirable educational machinery, its harmonizing of ecclesiastical differences, and much else, even the elasticity with which in it the Scott Act is applied or not, according to the accurately ascertained wishes of the people, it brings out all the merits of the Canadian Constitution. But there are tokens that even Ontario is in the way of being outstripped by the enterprise for which there is a boundless field on the other side of the great lakes. Manitoba is as yet in its headstrong youth, and the North-West Territories are waiting to be shortcoated. In due time, however, this prairie realm—more than four times as large as Great Britain and Ireland, and better suited than any other of our colonies for settlement by English, Scotch, and Irish farmers, as well as by the thrifty Scandinavians, who are going to it in shoals every year—must, though it may not take the lead in political power, be the main source of Canadian wealth and the great producer of food for European as well as American consumption. The excellence of the Canadian Act of 1867 appears in the ample provision it made for the orderly development of self-governing communities, as quickly and as easily as they can grow, throughout the length and breadth of the Dominion.

Some readers of Sir Charles Dilke's book may think that he has too high an opinion of Sir John Macdonald, on whom chiefly has devolved the superintendence of affairs in Canada since it became the Dominion; but, whatever faults can be found with Sir John's administration, it has been good and successful enough to afford excuse for all the "gerrymandering" with which he is charged by his critics. Of the "gerrymandering" said to be incident to the construction, and to the subsequent utilization for political purposes, of the Canadian Pacific Railway Sir Charles Dilke makes no mention; and one point in connexion with the commercial value of this great engineering achievement, which we have nowhere seen noticed, is worth referring to. For passenger traffic and for the carrying of mails the railway is of great value, and by the running of several trains a day in each direction, instead of only one as at present, it may be able to meet all the requirements of the future. But it is already quite inadequate for the demands made upon it for the conveyance of goods, especially during the season in which wheat has to be sent eastward. Across the prairies this defect can be remedied by adding to the single pair of rails now laid down. But much widening of the line over the thousand or more miles in which the railway climbs up and down the Rockies and the Selkirks, and crosses the Kicking Horse and other rivers at frequent intervals, is next to impossible; and if it were possible, the working expenses would be prohibitive for the freight of grain, cattle, or all but the daintiest articles of trade. This is a matter worth

considering in view of the expected development of the Dominion. For political purposes the Canadian Pacific Railway has joined British Columbia to the old "Canadas," and one iron thread, more than three thousand miles in extent, links the Atlantic and the Pacific Oceans. But, commercially, an insuperable barrier between east and west exists in the Rockies. From the eastern slopes of that magnificent range there may hereafter be an uninterrupted flow of Canadian produce rolling down to Manitoba, to be conveyed thence by rail or water to Montreal and other marts; but the great trade route to British Columbia will always be by way of Cape Horn, unless M. de Lesseps's successors contrive some day to cut their canal through the Isthmus of Panama.

Though we have only touched on a few of the questions raised in Sir Charles Dilke's very suggestive chapters on British North America, these have detained us longer than we intended. In South Africa he has another set of problems to deal with. There is some resemblance, but not much, between the circumstances under which the two sub-empires were built up, the one from our capture of Quebec, the other from our acquisition of Cape Town. In the old Canada we mastered a French population, which, with great difficulty and after many blunders, was allowed to remain peaceably in its own quarters, and to keep up all its quaint institutions. In the old Cape Colony we found a Dutch population which has never yielded meekly to English rule, and the sturdiest members of which, so soon as they found it impossible to do as they wished in their original settlements, began the "trekking" that has led to the establishment of the Orange Free State and the Transvaal Republic. The Boers who have acquired independence are still unsatisfied, in the Transvaal, at any rate. They regard all South Africa as theirs by right, and there is sufficient discontent among the kinsmen whom they left behind them in Cape Colony, or who migrated to Natal, or who by mixture with the natives became "Bastards" in South Bechuanaland and other frontier districts, to make the Afrikaners, as they now call themselves, only friendly to English rule in so far as it is friendly to them, and as they are strong enough to have pretty much their own way. Again, whereas in Canada the French colonists found but a sparse Indian population, of which they exterminated a part, and, after a fashion, converted most of the residue, the chief result of the exterminating wars that the Dutch waged against the Hottentots in South Africa was that they were brought in contact with hordes of Kaffirs, of whom they are willing to tolerate as many as are useful to them in a mild form of slavery, but in whom they recognize no right to any sort of independence, and whom they regard as mere soulless bipeds. These Kaffirs, of various branches, moreover, vastly outnumber all the people of Dutch and English origin, and may be expected always to form the great bulk of the dwellers throughout South Africa, however much European colonization or influence may spread. As we encroach upon them more and more—and now all the area south of the Zambesi is either "within the British sphere of influence" or claimed

by Portuguese, Germans, and others—the greater will be the disproportion of race. South Africa will certainly in due time become almost exclusively British property; but it will always be mainly peopled by blacks, more troublesome to deal with than the North American red man, and our rule will be complicated by the presence of a great many more Boers or Afrikaners than Englishmen.

This race-question furnishes a stupendous "problem" in South Africa, and many other important problems grow out of it or are mixed up with it. Into nearly all of them Sir Charles Dilke makes a searching inquiry, and most of the conclusions he arrives at will commend themselves to his readers, who may be grateful to him for throwing so much light on the subject in its various ramifications. Those who think that, as in the case of Sir John Macdonald in Canada, he too heartily supports the policy of Sir Hercules Robinson at the Cape, are impartially supplied by him with materials, brought up to the very latest date, for testing his views. As has already been hinted, this part of his subject is necessarily so confused by the new movements that are taking place from week to week that it is a more appropriate theme for ephemeral journalism than for the writing of a durable treatise. But we have here a mass of sound information, and of judicious inferences therefrom, brought up to the close of last year, which must be most helpful to the student of current politics.

Sir Charles Dilke does not ignore the recent developments of colonizing work by chartered companies. He gives some account of the British South African Company, as well as of similar organizations of rather earlier date, the British East Africa Company, the Royal Niger Company, and the British North Borneo Company. We should have been glad, however, had he treated more at length on the general question. This recurrence to the original methods of English enterprise in the opening up of new territories to trade and settlement, so successfully pursued long ago by the East India Company, the Hudson's Bay Company, and many more, is really the most remarkable novelty in modern colonization. A year or two hence, if not to-day, there will be occasion for a solid treatise on colonization by chartered companies.

Each of the eight sections into which Sir Charles Dilke has divided his weighty work would deserve a separate article. The limits of our space compel us to leave unnoticed more than half of them. Among these the chapters on British India, on imperial defence, and on the various political and social problems in which our colonies are providing examples or warnings for the guidance of social or political reformers at home, will especially repay perusal.

Acrobats and Mountebanks. By Hugues Le Roux and Jules Garnier. Translated from the French by A. P. Morton. (Chapman & Hall.)

Messrs. CHAPMAN & HALL have conferred a favour on the English-reading public by publishing a spirited translation of M. Hugues Le Roux's delightful book, 'Les Jeux du Cirque et la Vie Foraine,' published by

M. Plon at the end of last year. Why they should have chosen to put the name of M. Jules Garnier, who is simply responsible for the "233 illustrations," side by side with the name of M. Hugues Le Roux, as if the two were joint-authors, it is hard to say. M. Garnier's illustrations, however, are an important and welcome adjunct to M. Le Roux's narrative. They are practical, and at the same time agreeable; not mere decoration, but yet succeeding in being decorative. How, indeed, could it be otherwise in these representations of the disciplined human body where it is most effective and beautiful—in the exquisite poise of the equilibrist, in the strong and swift precision of the gymnast? The art and science of what may be called acrobatics have never yet received really adequate treatment. The book before us, despite certain deficiencies, is by far the best attempt which has yet been made to write the history of one of the most interesting of races.

One needs to be something of an artist to understand the whole charm of the fair, the circus, the wandering life of tents and caravans. To the frivolous it is frivolous, to the vulgar it is vulgar, but to the artist it is always attractive. "We go to only one theatre—the circus," write the De Goncourts in their journal.

"There we see clowns, vaulters, men who jump through paper hoops, all following their profession, all doing their duty: in reality the only actors whose talent is incontestable, absolute as mathematics, or, better still, as the *saut périlleux*. For, in that, there is no false show of talent; either one falls or one does not fall."

M. Le Roux has constantly before his eyes this artistic conception of his subject. He has the proper respect for it as well as the right point of view. He has diligence, the enthusiastic diligence of the *dilettante*; he has prepared for the writing of his book by years of study from the life; he can speak from personal and sometimes intimate knowledge of the heroes and heroines of his always entertaining pages. He obtains the confidences of clowns and contortionists, he interviews dwarfs, he learns the secrets of the ring, he enters a lion's den. He is present at the marriage dinner of one of the daughters of the great lion-tamer Jean Baptiste Pezon—who, it will be remembered, had so narrow an escape quite recently at Brussels.

"All the tamers in the kingdom had been invited to this festival. They had not felt it a duty—and I secretly regretted it—to wear either their trunk-hose or their riding-boots, but were all in evening dress and lavender kid gloves. We sat down, thirty to dinner, including myself. On my right was a very dark man with a moustache like that of Victor Emmanuel; he has since been eaten in a fair in the south of France."

The bride's dowry (she was marrying in the profession) consisted of four lions, a panther, two rattlesnakes, and "an adult rabbit without any hair, a curiosity never seen before." M. Le Roux has much that is novel to tell of names often enough familiar to English ears. How many of those who have seen the Hanlon-Voltas in their trapeze performances and their performances on fixed bars are aware that the brothers Volta are of a good English family, and can read Greek? How many of those who have seen the Craggs, "gentlemen-acrobats" professionally, are aware that the seven brothers,

as they style themselves, are in reality father, five sons, and one daughter? M. Le Roux is never indiscreet, but he is most communicative. "This publication," he says,

"is really the monograph of an unknown people, related by the pen and pencil. Its laws, its customs, its traditions, its secrets, its hopes, have been seized, defined, in spite of reticence, evasions, wavering, and contradictory witnesses. It describes the organization of the *banquiste* people, the foundation of its agencies, newspapers, and syndicates, it follows the mountebank from his birth in the wandering caravan to his apotheosis in the friezes of the circus. And at the same time it penetrates into the stables to explain the secrets of the trainer, the tamer, and the ring-master; into the booths to ask the clown for the story of his life—and by what chance, having become a gentleman himself, he one day met in the land of whims a gentleman who had become a clown!"

This, indeed, is what M. Le Roux has done in a series of twelve chapters on the organization of *la vie foraine*, the fair, the permanent shows or *entresorts*, the theatre booth, the trainers, the tamers, the equestrians, the hippodrome, the equilibrists, the gymnasts, the clowns, and M. Molier's private circus. Perhaps the most thorough and instructive chapters are those on the equestrians and the gymnasts. They are full of definite and interesting details. It might be idle to expect that any brief treatment could seem really to do justice to so large and fascinating a subject as the fair; nor does M. Le Roux quite satisfy us in the chapters devoted to the fair in its general aspects. He fails to bring before the reader the whole movement and charm of the thing; he is at the same time not always full and precise enough in his details. Here and there, in other parts of the book, one is inclined to complain of certain omissions. There is no mention, for instance, in the too brief pages on the "antipodeans"—the jugglers who work with their legs—of the Torikata troupe of Japanese, whose performances of this kind are distinctly notable. Nor is Vonare, the "only female contortionist," honoured by a mention. Is it possible that a lady of the accomplishments of Madame Vonare should never have found her way to Paris? A word, too, might have been given on the barbarous yet fascinating exercise of knife-throwing—rarely seen at all, and impressive only in the close circle of a little canvas booth in a country fair. M. Le Roux is rather disdainful of the mere athlete—the strong man—and perhaps a little unjust. The strong man has his own points of interest; he has before this been immortalized, one may hope, by a perfectly epic little narrative of M. Léon Cladel, 'L'Hercule.'

M. Le Roux holds out the hope of a sequel. His book is so novel, so instructive, so entertaining, that many people would be delighted to have some further chapters from him upon the subject he has made so thoroughly his own. As has been intimated, he has by no means exhausted that subject. What interesting researches might be made into the early history of the acrobatic art, its rise in antiquity, its developments and distortions in the Middle Ages, its progress in modern times! Its physiology might be still further studied; its resources in the way of picturesqueness are illimitable; there

are yet oceans of inedited gossip from which to draw. It is therefore to be hoped that the success of his present book may encourage M. Le Roux in his—may we say historical studies?—studies, certainly, in the most difficult and valuable branch of historical research, the shifting, perplexing, disconcerting history of one's own times.

The Law of Libel in its Relation to the Press.

By Hugh Fraser. (Reeves & Turner.)

Even if we were not otherwise aware of the multiplication of actions for libel, especially against newspapers, there would be little difficulty in inferring it from the number of works which have appeared within the last two or three years with the object of enlightening those connected with the press on their liabilities and privileges. What is required in such a work is, as we remarked in criticizing one of them a short time ago, a clear and accurate summary of the law intelligible to the lay mind, not overloaded with cases or the technicalities of practice and procedure, and Mr. Fraser may fairly be congratulated on having produced a book which satisfies these requirements. It does not profess to be an exhaustive treatise on the whole law of libel, and the author has wisely omitted all except incidental reference to procedure and those parts of the subject which concern private individuals alone; but although the body of the book does not extend to seventy pages, we have not found that any point of importance to those for whom it is intended has been passed over. The leading principles of the law are stated in a series of articles or propositions, with notes showing, by reference to decided cases, how those principles are applied. The articles are clear and accurate, and the notes, without going into unnecessary detail, supply all the information which can reasonably be desired. There is also a good index, and an appendix containing the text of all the statutes connected with the subject. The most important part of the work is, of course, that which deals with the Act of 1888, and the result shows that the author has considered its provisions and the questions which arise on their construction with some care. He is of opinion that under the third section reports of proceedings in a court of justice are absolutely privileged, however malicious their publication may be, provided only that they satisfy the provisos contained in that section. There can be little doubt that this was not what Parliament intended, and, although the reasons given for coming to such a conclusion are entitled to considerable weight, we should not advise any one to act on the assumption that it is correct until the matter has been judicially decided. On the question whether, under the fourth section, reports of proceedings at public meetings are privileged only if the matter is of public concern and the publication thereof is for the public benefit, or whether it is sufficient for one of these conditions to be complied with, Mr. Fraser agrees with what we believe to be the opinion of the majority in adopting the latter alternative. The difficulty has in truth only arisen from its not having been sufficiently kept in mind that the proviso on which the question turns is framed in the

negative, and Mr. Fraser's note on pp. 35 and 36 seems to be practically conclusive.

A handbook of this sort is not a great achievement, but it is easier to produce a bad one than a good one, and enough has been said to show that Mr. Fraser has produced one which is not only good in itself, but shows that he is capable of even better things in the future if he should attempt them.

A Trip through the Eastern Caucasus, with a Chapter on the Languages of the Country. By the Hon. John Abercromby. With Maps and Illustrations. (Stanford.)

MR. ABERCROMBY in the summer of 1888 made an interesting month's tour from Tiflis through the heart of the Eastern Caucasus. From Nucha he crossed the chain by a frequented pass to Ahti, rode through the hill country to Gunib, Schamyl's stronghold, and thence to the edge of the northern steppe. In place of returning by the hackneyed Dariel highroad, he wisely crossed the mountains by a by-road further east, through the district of the Chetchen, passing close to the heights of Shebulos. In snowy heights, however, Mr. Abercromby is only slightly interested. Indeed, the sentence in which he sums up the impressions made on him by a range he believes to have been that of the famous Kasbek might stand for a naïve summary of many chapters that have been written on the relations of men to mountains. "It was a grand spectacle," he writes, "and we had seen nothing like it before. Now that I knew we had not to pass over it, it looked sublime; before it had looked simply terrific and horrible." Few travellers, surely, have leapt so lightly from the point of view of a mediæval "Romer" to that of a nineteenth century pilgrim of the picturesque! But, on the whole, either Mr. Abercromby saw very little fine scenery, or he has failed to describe it. We incline to think that the fault does not lie entirely with the writer. Photography, so far as it has gone, confirms the report of competent judges as to the comparative aridity and tameness of outline—except in certain out-of-the-way corners such as the Shebulos and Basardjusi groups—of the mountains of Daghestan. Mr. Abercromby's journey was made along roads or horsepaths. It was consequently free from serious difficulty or adventure. He received everywhere what aid he required from the Russian officials, and he seems, on the whole, to have enjoyed himself. We cannot say he has written an enjoyable book. His notes are curt and dry, and he has not been at sufficient pains to collect and emphasize his impressions, and he consequently fails to communicate to his readers any very distinct general ideas of the region traversed. But the work is given a *raison d'être* by the fact that Mr. Abercromby makes a special study of languages, and writes with knowledge on complex questions of grammar which affect the source and relationship of the mountain tongues. He may also claim, we believe, to be the first English traveller who has described in detail the great wall of Derbend, twenty-five miles in length, and defended by numerous forts—a work ascribed to Chosroes I. and the sixth century. He paid also a visit to Kubâchi, an

interesting village near Derbend, the inhabitants of which have long been famous as artificers in all kinds of metal work, earthenware, and stuffs.

The map of the Eastern Caucasus which accompanies the volume is much above the average, and does credit to its compiler, who shows a rare and sound appreciation of the characteristic features of the region portrayed.

Leaves of a Life: being the Reminiscences of Montagu Williams, Q.C. 2 vols. (Macmillan & Co.)

ANOTHER series of reminiscences! But in this case the author is a man who has something to recollect, and therefore something to tell. Mr. Montagu Williams, Q.C., has had a curiously chequered career. An Eton boy, a schoolmaster at Ipswich, a soldier, an actor, a dramatist, a brilliant advocate, a useful metropolitan magistrate, he has seen many sides of existence. His 'Leaves of a Life' are sufficiently varied and sufficiently crowded with matter to offer something of interest on almost every page. But though a variety of subjects is handled, the experiences which Mr. Williams has offered to the public are mainly drawn from his practice as a criminal lawyer.

"I think I may safely say that I have defended more prisoners than any other living man." This observation, which no one who is conversant with Mr. Williams's career will venture to challenge, gives the key-note of the book. All the *causes célèbres* of the past twenty years are discussed, and as a record of leading criminal prosecutions the volume has value as well as interest. Here, for instance, are the Hatton Garden murder, the Clerkenwell explosion, the trial of Madame Rachel, *Rick Allah v. the Daily Telegraph*, the Penge murder, the cases of Lefroy, De Tourville, Lamson, Hannah Dobbs, the strange matrimonial case of Lord Euston and Kate Smith, the alleged libel upon the sculptor Belt in *Vanity Fair*, and numerous other trials which would afford a stock-in-trade for many years to the composers of "shilling dreadfuls." The atmosphere of crime hangs heavily over the book, and is, perhaps, too little relieved by brighter gleams. Advocates are apt to forget that what interests them from a personal point of view has not the same interest for those who only read the recorded facts. Yet of all professional conversation, law affords the best, because the most general, material. Doctors talking of their cases, engineers of their constructions, soldiers of their drill, sailors of their rigging, scarcely tread on common ground with their auditors. It is different with lawyers so long as they do not discuss technical points of law. Above all, it is different with criminal lawyers, since they deal almost exclusively with human nature.

Mr. Montagu Williams has many stories to tell, and he tells them excellently. Dramatic power and the experience of advocacy both come into useful play. Mr. Justice Byles was evidently possessed of a considerable store of dry humour:—

"He was once hearing a case in which a woman was charged with causing the death of her child by not giving it proper food or treating it with the necessary care. Mr. F—, of the Western Circuit, conducted the defence, and

while addressing the jury said: 'Gentlemen, it appears to be impossible that the prisoner can have committed this crime. A mother guilty of this conduct to her own child! Why, it is repugnant to our better feelings'; and then, being carried away by his own eloquence, he proceeded: 'Gentlemen, the beasts of the field, the birds of the air suckle their own young, and—' But at this point the learned judge interrupted him, and said: 'Mr. F—, if you establish the latter part of your proposition, your client will be acquitted to a certainty.'"

There are many amusing anecdotes related of the best-known figures among contemporary barristers. Mr. Poland is described as causing his family great anxiety by the bad fit of his clothes. He was persuaded by Mr. Underdown, Q.C., to go to Poole's and be measured. But the new suit fitted the wearer worse than the old. The tailor was interviewed by Mr. Poland's friend:—

"It is not my fault, sir, I assure you. Every care was taken, as you desired, but how could we fit a gentleman who would insist on being measured sitting down? Underdown did not know what to make of this, and at once proceeded to the Temple to solve the mystery. On learning the object his visitor had in calling, Poland said, with the imperturbable manner peculiar to him: 'Well, it's my business and not yours. I like to be comfortable. I spend three parts of my life sitting down, and I prefer to be measured so.'"

Here is a story of Mr. Waddy and Mr. Lockwood, in which the latter, for once, got the worst of an encounter of wits. Mr. Waddy, who is not only a lawyer and member of Parliament, but a preacher, was about to officiate in a chapel in an assize town on the North-Eastern Circuit.

"Lockwood at once resolved to attend the service with two or three fellow barristers in order that his learned friend might have a surprise. Arriving at the chapel, they took up their positions immediately underneath the pulpit and well within the vision of the occupant. It was the custom for the officiating minister, before he commenced his discourse, to nominate one of the congregation to give out and lead a hymn. Waddy, without moving a muscle of his face, pointed towards the tall, stalwart form of Lockwood, and said: 'Brethren, Brother Lockwood will give out and lead our hymn.' I need scarcely say that, upon this, my dear friend Lockwood, and his associates, beat a hasty retreat."

Two incidents in his professional career Mr. Williams narrates with evident gusto; and we can well imagine the pleasures of his revenge. When a very young man, his confiding nature was taken advantage of by a money-lender named Cook. Years afterwards it fell to his lot to prosecute Cook for defrauding a widow. In the interval Cook had become a man of considerable wealth, and drove down to the Old Bailey to stand his trial in a magnificent carriage to which were harnessed a pair of splendid horses. Mr. Williams had his opportunity and made the most of it. "Cook was sentenced to twelve months' imprisonment." There is still a ring of delight in the concluding words of Mr. Williams:—

"The trial finished late in the afternoon, and, as I retraced my steps through the courtyard to proceed home, I again saw the magnificent carriage standing there. The coachman had been instructed to return and fetch his master. The vehicle, however, drove empty away."

The other occasion arose out of the loss of a favourite dog. Mr. Williams offered

many rewards for the recovery of Rob, and at last negotiations were opened with him for its restoration. The dog-stealers met him at Shoreditch Church, and after long delays, many precautions, and much haggling, gave up the dog for 20l. The transaction concluded, Mr. Williams offered the men something to drink. In the course of conversation

"I modestly remarked, that, knowing who I was, I thought it rather too bad of them to steal my dog. 'Ah! that's the best of it,' said one of them. 'Lord, sir, you should have seen how my pal Bill here did laugh. 'Ain't it rather hard,' says I, 'to take the counsellor's dawg?' 'Not a bit, Jim,' says he, 'he's had a good lot out of us, and why shouldn't we get a little out of him?'"

The fates were propitious. Two years later Mr. Williams had to prosecute his friend. The prisoner was convicted, and as he was hurried off to the cells he was heard to mutter, "Thought he'd have me some day. He's made me pay d— dear at last for those pieces."

No one can fail to be interested in these volumes; and no one will, we think, put them down without a kindly feeling towards the author. The terrible misfortune which fell upon him in 1886 is told with a manly simplicity which makes the story truly pathetic. And it may be fairly said that there is not throughout these volumes a harsh or unkind word uttered of any of his professional contemporaries. Nor would it be just to explain this by saying that Mr. Williams only speaks of himself, since there is hardly one of the prominent figures at the bar for the past twenty-five years who does not appear in these 'Leaves of a Life.'

NOVELS OF THE WEEK.

A Lady Horsebreaker. By Mrs. Conney. 3 vols. (Hurst & Blackett.)

Broughton. By A. S. Arnold. 3 vols. (Ward & Downey.)

The Gold of Ophir. By Elizabeth J. Lysaght. 3 vols. (Same publishers.)

Duchess Frances. By Sarah Tytler. 2 vols. (Sampson Low & Co.)

Cœurs Inquiets. Par J. Ricard. (Paris, Calmann Lévy.)

'A LADY HORSEBREAKER' is on a par with so many other novels that the same often repeated comments apply with equal force to it and to all and sundry of the class. It may be read quite easily, and forgotten still more easily; and that is about the most one can say for it. It is a little tantalizing, too, and would be more so did one care at all about any of the characters and the course of their true loves. The female horsebreaker seems to be a feature now in three-volume novels. It is just a fashion, of course, like another, and will pass like other fashions, leaving nothing behind. In the mean time it has its uses.

Broughton is the name of a remarkable village of Mr. Arnold's own creation, peopled by a variety of peculiar personages. The quantity of good done, or intended to be done, in this favoured locality by the upper stratum of society—only from the use of such a word as "upper" it would recoil in scorn and loathing—is portentous. Sympathy with the masses rather than the classes is pronounced. "Gentleman!" ex-

claims the village doctor—or somebody else—"Gentleman! there is no evil deed a gentleman is incapable of committing." The hero Arthur "had a decided bent, but that was not earthly ambition." It takes him down a mine, however (Broughton is in the mining districts), where, provided with biscuits and sherry (he dines late), he makes it his mission to propagate politeness amongst the miners. The Miners' Joy has a brother Reginald, carefully called Regie, not Reggie, who for a time holds aloof from the movement, but is presently "roped in." "The bearish manners of the poor struck him [Regie] as almost singular," and a cottage death-bed scene "left its impression on his statuesque countenance. They fetched him a glass of wine, but he declined it—he had become a total abstainer." Arthur, on the contrary, "took the floor" for drinking—moderate drinking only. Happily for themselves the parents of these young reformers "did not attempt to penetrate into the interior working of the minds of their children." Nor shall we. Suffice it to note that "their conduct jarred upon the susceptibilities of this gradually prosaic growing couple." The village squire seems to be quite the most mysterious and unaccountable of all the "wicked squires" we remember in fiction. He is a scoundrel of the "fascinating" type, with a touch of Rochester and more of the fool about him. Strangely disguised persons are harboured in his home, and he contracts marriages under false names with hopeless levity. At length, having been "too near the fire and become frightfully singed," he turns over a new leaf, and makes a *bona fide* marriage with his daughter's governess. The mysteries it is impossible to tackle—they are beyond any critic's understanding, and seemingly beyond that of everybody else. As the author of 'Broughton' is in his logical and luminous way has it—"Revelations would have been disastrous, so revelations there were none, though there was not a coward amongst them."

It is unfortunate for the large class of novels which depend upon personation and the like for their plot, and upon the plot for their interest, that the experienced reader invariably detects the insidious claimant or other villain at the very outset of his career of duplicity. In Miss Lysaght's novel, which is quite well enough written (she has plenty of fluency), the reader is distressed at discovering the nature of the mystery involving the fortunes of the Menæchmi or Ardells as soon as he finds the unusual conveniences for resuscitation provided by the munificence of the Sieur de Longueville. It becomes clear in the first chapter, or at any rate in the second, that John Ardell's intended heir is only suppressed, that he is "lying low" only in a metaphorical sense, and will "dop up," if we may use the latest phrase, at the proper dramatic period. Otherwise the schemes of the wrong James Ardell are successfully pursued, and with an effrontery which naturally prevailed with his credulous uncle, and almost enlists the sympathy of the reader. Peggy is a pleasant heroine, and the unhappy Clara Vibert a very womanly woman.

It is hard to fancy court dames of Charles II.'s time speaking of "glamour," or using the vulgarity "I'm agreeable" for "I agree," or the colloquial elliptic "to." In

other respects Miss Tytler has attempted the diction of the century with fair success, though it cannot be said her characters move easily under the burden. In fact our author's experiment is more or less a failure. She is too well informed to pervert the facts connected with her characters, but she surely underrates the education of her public if she thinks many people will find novelty in a hasty sketch Bowdlerized from Grammont or founded on the well-known memoirs of the time, and dealing with a subject so trite and so comparatively unimportant as the court life of Charles II. Frances Jennings is certainly a good typical personage on whom to centre such a story, if it was worth writing at all, and the contrast between the fortunes of the pair of duchesses forms a sufficient antithesis to give point to the narrative. Miss Tytler has touched with a light hand such matters as the Plague and the Great Fire, and has done, on the whole, what she could with what we must think rather ill-chosen materials.

M. Ricard, the author of 'Secret de Femme,' has produced in 'Cœurs Inquiets' a novel which will confirm the good opinion of him entertained by those in Paris who watch for new writers. The book is slight, but well written and readable, and has for its only artistic fault the imitation of the custom of the two Daudets in introducing real characters under that "thin disguise" which is no disguise at all. The story is not one suited to English taste.

RECENT BIOGRAPHIES.

MR. EDWARD WALFORD dedicates *William Pitt: a Biography* (Chatto & Windus) to Mr. Gladstone, "qui ipse per se ostendit opiniones adolescenti adhibitas multos post annos salvo honore posse mutari." The book, we grieve to say, is scarcely critical, consisting to a considerable extent of extracts from Wraxall and William Wilberforce, Lord Stanhope and Mr. Lecky, which are connected by a somewhat rambling narrative. The chapters dealing with the Union and the formation of the Addington administration are unfortunately confused. Thus there are given two different lists of Addington's cabinet (pp. 212 and 221) and two accounts of his budget (pp. 217 and 233). And what does Mr. Walford mean by saying, "It is asserted by Pitt's friends, and probably the assertion is true, that he always intended the boon of the Union to be accompanied.....by the boon of Catholic Emancipation"? A page or two afterwards he describes the actual announcement of the scheme to the king and Pitt's consequent resignation. After this it is not surprising to be told, on Addington's authority, that Pitt was hardly ever seen with a book in his hand after his accession to power (p. 303), and on p. 306 to find a statement that he was fairly fond of reading. As to some of the debatable points in his career—for instance, the recall of Lord Fitzwilliam and Pitt's sudden change of front during the debates on the prosecution of Warren Hastings—little information is to be found; indeed, the latter incident is passed over in absolute silence, though Mr. Walford might have gathered from Macaulay that it was important. Even upon the crucial question whether there were one or two Mr. Pitts the writer does not seem to have made up his mind. In the introductory chapter the reader is told that there were two, "less from a change of political opinions in the abstract than from a conviction that there are times when it is wise to keep in abeyance questions which are not likely to be widely dealt with in certain circumstances." On

p. 160 it is declared that after the French Revolution he took up "a retrograde position not easily reconcilable with that forward attitude which he had hitherto occupied." There are few absolute blunders; but Lord Grenville, not Mr. William Grenville, became Premier on the death of Pitt, and Mr. Walford speaks of him as if he thought that he joined the rest of the clan in their secession of 1789, a slip which is all the more strange because later on he mentions Grenville's elevation to the peerage and acceptance of the leadership of the House of Lords.

MR. T. F. THISELTON-DYER is a prolific writer. Some six months ago his two volumes on 'Great Men at Play' were reviewed in the *Athenæum*. Now he publishes two more volumes on *The Loves and Marriages of some Eminent Persons* (Ward & Downey). The subject lends itself readily to moralizing; but Mr. Dyer refrains from any advice to eminent persons about to marry, and perhaps he is wise. On the whole, it may be gathered from his volume that the great have been fortunate in affairs of the heart. Another point which Mr. Dyer might have attempted to settle is which of the professions has been most happily married; have great divines been better off than great soldiers? and so on. But here again it would have been difficult to establish a thoroughly sound generalization. Mr. Dyer is content to classify his subjects under "Married Happiness," "Unhappily Married," "Eccentric Marriages," and similar headings. His present book is considerably more methodical than his last, though one would hardly expect to find Georgiana, Duchess of Devonshire, under "Early Loves," or Rogers under "Early Flirtations," since there is a chapter on "Unmarried," to which he would have been consigned far more appropriately. The account of Sheridan's elopement with Miss Linley is inadequate, as no mention is made of the fact that he fought two duels with Capt. Matthews, and very nearly fought a third. In dealing with Nelson and Lady Hamilton Mr. Dyer, oddly enough, omits all mention of Lady Nelson; and in his description of the unhappy marriage of William Lamb, Lord Melbourne, the dates are wrong, Lamb's separation from Lady Caroline having occurred after, not before, Byron's death. Shelley and his Harriet were, perhaps, inevitable, but Mr. Dyer tells the story in a straightforward way, without bothering his own head or his readers about the rights and wrongs of the case. "Lord John Hervey" and "Lord Charles Metcalf" are still talked about by Mr. Dyer where Lord Hervey and Lord Metcalf are meant; but the style is an improvement on that of 'Great Men at Play.' It is rather astonishing, however, to learn of Mrs. Siddons that "she was seized with an attack of illness, and died on the 11th of March, 1808; in allusion to which mournful event she wrote.....to Mrs. Piozzi."

CANON OVERTON'S volume, *John Hannah: a Clerical Study* (Rivingtons), is free from the obvious defects of most of the biographies that have reached us of late. It is not a mere collection of letters and sermons, thrown together with a slight thread of narrative to connect them, but it is an honest attempt to tell the story of Dr. Hannah's life. It is free from gush, and is written in plain, straightforward English. It is also short, and no effort has been made to lengthen it needlessly. Canon Overton's main defect is, we think, a tendency to introduce testimonials from various quarters to Dr. Hannah's merits. This was hardly necessary.

DR. GARNETT'S *Life of John Milton* (Scott) is an able book, like most of Dr. Garnett's writings, and contains much sound sense and good criticism. At the same time, on the main question raised by our author, whether it was a benefit to Milton to spend some of the best years of his life in acrid controversy, we must disagree with him. On that point the view of the late Rector of Lincoln was unquestionably correct.

OUR LIBRARY TABLE.

MADAME CARETTE has published another work about the fall of the Second Empire, of which a translation, under the name of *The Eve of an Empire's Fall*, reaches us from Messrs. Dean & Son. Madame Carette had not enough to say to make out her new work, and the book is not of value. The translation, however, is well executed, and such is the interest taken by the public in all books of personal gossip that very probably this volume may command a sale. It is illustrated by some cuts of varying degrees of merit. The likenesses of Prince Bismarck and of the Emperor Frederick are excellent, but those of General Trochu, Marshal MacMahon, and M. Thiers are singularly bad, that of the Marshal being so unlike that no one could possibly recognize it as being meant for him if the name were not appended. The account given of the outbreak of the war is singularly incorrect. The reader is invited to believe that war was declared by the French Cabinet at the end of an eight hours' sitting, against the opinion of the Emperor and the Empress. As a matter of fact, the Prime Minister was not even present at St. Cloud at the time when the decision was taken. The writer is most unfair to M. Thiers, and attacks him for having "waved the brand of discord" on the 5th of July, when all he did was to call upon the Government to make a statement which no Parliament in the world could have abstained from demanding, while she at the same time denounces him for not having warned the Government in time of the inadequacy of its preparations for war, on "the 15th July." According to the author, by his speeches of the 5th of July and of the 12th of August M. Thiers gave encouragement to the enemy. We wonder what she would have said of him if on the day of the declaration of war he had said that which she now suggests he should have uttered from the tribune. M. Thiers is not the only Republican statesman attacked. M. Jules Favre is charged with having forgotten the French Army of the East in the armistice negotiations, and we suppose that Madame Carette is unaware of the fact that the whole negotiations turned upon the position of that army, and that the one point upon which the Germans insisted above all others was that Bourbaki's force, which was at the moment on the brink of destruction, should be kept outside the armistice and consequently destroyed.

WE have received from Messrs. Sampson Low & Co. *The Colonial Year-Book for the Year 1890*, edited by Mr. Trendell, and introduced to the world by an admirable preface from the pen of Prof. Seeley, the only faults of which are that it is too completely historical and too short. The advertisement of the 'Year-Book' is not quite fair to its predecessor the 'Colonial Office List,' and when it is stated that the 'Year-Book' supplies a want in giving systematic information about the colonies not previously to be found in any single publication, and with a completeness not before attempted, it is necessary to point out that the 'Colonial Office List' is, on the whole, the more complete, although there are a few things in the 'Colonial Year-Book' for which the reader of the 'Colonial Office List' would have had to turn to other works, as, for example, to the 'Year-Book of the Church of England' for the bishops' commissaries, while the lists of the Roman Catholic hierarchy given by the new book have hitherto not been easy to find. The 'Year-Book' adopts the same form of alphabetical order which is adopted in the 'Colonial Office List,' and which is the best. The maps which have been prepared by Mr. Stanford for the 'Year-Book' are perfect, although in some of them the scale is necessarily so small as to be a little trying to the eyes. The railways are not given in the maps, and, indeed, it would have been difficult to have marked them without confusion to the eye. The maps in the rival publication are far less good in a general sense, but they

they have the advantage of indicating the railways. The new work is a little uncertain as to its lists of ministries, which is a defect. It would probably have been better to print the ministry of every colony, but as a fact some ministries have been completely given, others partly given, and others, again, not given at all. When one thinks of Newfoundland, for example—the self-governing colony, possessing responsible institutions, to which most attention is called at the present moment—one recalls the Prime Minister, Sir William Whiteway, and the late Prime Minister, Sir Robert Thorburn, yet, while the Governor, the English bishop and his commissary, three Roman Catholic bishops, the Chief Justice, the Colonial Secretary, and the President of the Legislative Council are named, neither the present nor the late Prime Minister is, so far as we see, mentioned; and the Colonial Secretary whose name is given belonged to the late Government, and has probably been superseded since the general election of last year and change of government. The Canadian provincial ministries seem to be omitted, and we have not found in the work even a list of the Dominion Cabinet, although the Canadian prelates of the Church of Rome occupy an entire page, and the Canadian bishops of the Anglican Church and their commissaries two whole pages. It is, however, possible that few persons using the book for reference in England need to know the names of the colonial ministers, especially when these serve under a Prime Minister whose importance is so overwhelming as that of Sir John Macdonald. Certain faults are to be found in this work which are inevitable in the first issue of a book of reference, and which can easily be corrected in the future. For example, a feature is made of the chartered companies; but while the directors of one are inserted, in a second case only the chairman is mentioned, and in a third case none of the directors named at all. At p. 645 we have the full dates of the first and second meetings of the Federal Council of Australasia, and an account of the matters discussed at the first two meetings; but nothing is said about the meeting of 1888-9. Details are given as to the excellence of the harbour at Aden, and the better natural harbour at Perim is not described; but this is, of course, a trifle. We somewhat object to the phrases "Lagos, which is the Liverpool of Africa," "the wealthiest and most populous city on the African seaboard,"—of course a joke, but a somewhat cruel one when we remember that that continent includes such ports as Alexandria, Port Said, Algiers, Cape Town, Durban, and Zanzibar, not to mention the flourishing ports of the Western Province of the Cape, some of which do a very large amount of trade. The trade of Lagos, in and out, is only about one million sterling. We are told, probably by a local Lagos writer, that this Liverpool of Africa is "entered by a somewhat dangerous bar." At p. 396 there is an account of an octopus which would be best omitted, for his body is 15 ft. in length, while his arms vary from 6 ft. to 11 ft., and constitute him a monster in whose grasp an elephant would have no chance. The 15 ft. must be a mistake, as the account goes on to state that the circumference was 6 ft.; but 15 inches seems too small for such a wonder. We notice that Lord Salisbury has gone too fast even for so intelligent a map-maker as Mr. Stanford, and that the light red of British protectorate has not yet spread in Mr. Trendell's useful book over the Shiré highlands in the map of British Africa. The 'Year-Book' will, no doubt, grow better and better year by year.

WE welcome the second issue of Cassell's excellent *Metropolitan Year-Book*, greatly increased in size in 1890 by the inclusion of new matter relating to the County Council. Among the few errors which we are able to discover in this useful volume we note the use of the term "Greater London" at p. 2 in the unusual sense of the metropolis or county of London, whereas

on p. 3 the words are used, as in the returns of mortality, for the "Greater London" of the Registrar General. The phrase was invented by the latter, and should be applied as he applies it. We fancy that the author is wrong in telling us that the London postal district does not include the whole metropolis; at all events, districts are, we think, included within the London postal district which are not in the metropolis, as, for example, Chiswick. At p. 4 the Library Rate should be included, although by an Act of 1889 it is in future to be levied with the Poor Rate. The account of metropolitan assessment at p. 85 assumes that the system is the same in the various parishes. This is not the case. In some districts, under local Acts, the guardians discharge duties which in other parishes pertain to vestries. The book will be increasingly made use of by all who have to do with the local concerns of London.

WE have to acknowledge the receipt of that standard work of reference *Debrett's House of Commons and the Judicial Bench* (Dean & Son).—Messrs. Mitchell & Co. have sent us their well-known *Press Guide*, which is introduced this year by a good article on the Law of Libel from the pen of Mr. Finlason; and Mr. T. B. Browne has sent us a big volume called *The Advertiser's Guide*.

THE catalogues of second-hand booksellers continue to accumulate on our table. We have before us those of Mr. Baker (Theology), Mr. Blackledge, Messrs. Brown & Co. (Theology), Mr. Glaisher, Mr. Higham, Messrs. Myers & Co., Messrs. Sotheran (good), and Mr. Spencer (interesting); also those of Mr. Meehan of Bath, Mr. Lowe of Birmingham, Messrs. George's Sons of Bristol (African Literature), Mr. Murray of Derby, Mr. Baxendine and Mr. Johnston of Edinburgh (good), Mr. Miles of Leeds, Mr. Potter of Liverpool, Messrs. Jarrold & Sons of Norwich, and Mr. Scott of Sheffield. M. Charavay has forwarded a catalogue of a valuable series of autographs to be sold on Wednesday week (March 5th).

WE have on our table *Essays in the Constitutional History of the United States in the Formative Period, 1775-1789*, edited by J. F. Jameson (Boston, U.S., Houghton & Co.).—*Our Journey to the Hebrides*, by Joseph Pennell and Elizabeth R. Pennell (Fisher Unwin).—*A Handy Book on the Investment of Trust-Funds under the New Law*, by R. D. Umlin (E. Wilson & Co.).—*One and All, an Autobiography of Richard Tange* (Partridge & Co.).—*P. T. Barnum, his Life and Career* (Diprose & Bateman).—*Cicero Pro Balbo*, with Introduction and Notes by the Editors of 'Cicero de Amicitia' (Clive & Co.).—*Concise German Grammar, Intermediate Course*, by F. Lange (Bell).—*Manual for Beginners and for the London University Matriculation Examination*, by the Tutors of the University Correspondence Classes (38, Christchurch Road, N.W.).—*Wrestling*, by W. Armstrong (Bell).—*The Ocean of Air*, by Agnes Giberne (Seeley).—*Royal Grants, 1889: Debates and Proceedings in Parliament on the Provision to be made for the Children of H.R.H. the Prince of Wales* (Hansard Publishing Union).—*How James Chalmers saved the Penny Postage Scheme*, by P. Chalmers (E. Wilson & Co.).—*A Guide to District Nurses*, by Mrs. D. Craven (Macmillan).—*Choice Bits from British Wits* (Diprose & Bateman).—*The Welfare of the Millions; or, Outlines of Economics*, by F. Minton (Kegan Paul).—*The Drink Question*, by Dr. Kate Mitchell (Sonnenschein).—*Voices of the Wind*, by Rosa Annesley (Hirschfeld Brothers).—*Diprose's Annual for 1890* (Diprose & Bateman).—*A Woman's War Record, 1861-1865*, by S. M. Collis (Putnam).—*Lord Allanroo; or, Marriage not a Failure*, by B. E. T. A. (Digby & Long).—*"Can such Things Be?"* by K. Fleming (Routledge).—*The Clerical Crackman*, by A. F. King (Simpkin).—*Robert's Race*, by E. Marshall (Nisbet).—*Eric's Hymn, and other Stories*, by E. Greeves (W.M.S.S.U.).—

The Apothecary's Daughter, by H. Pontoppidan, translated from the Danish by G. Nielsen (Trübner).—*A Little Primrose Knight*, by a Primrose Dame (Allen & Co.).—*Little Footsteps*, by C. Shaw (Shaw & Co.).—*The Robbers of Squeak*, by A. M. Lockyer (Marcus Ward).—*The Lost Tickets* (Routledge).—*Hand and Heart*, Vol. XIII., edited by the Rev. C. Bullock ('Home Words' Office).—*Con O'Donnell, and other Poems and Legends for Recitation*, by E. O. Blackburne (Dean & Son).—*Two Queens, a Drama*, by C. J. B. Birrell (Glasgow, MacLehose & Sons).—*Ballads of the North, and other Poems*, by Harriet E. H. King (Kegan Paul).—*Little Dewdrop and Jack Frost, a Christmas Play*, by Amy Whinyles (Dean & Son).—*Fran Gator och Skär nya Berättelser*, by F. Hedberg, in Five Parts (Stockholm, Lamms).—*D'Alembert*, by J. Bertrand (Hachette).—*The Biblical Illustrator*, by Rev. J. S. Exell: *St. Luke*, Vols. II. and III. (Nisbet).—*New Points to Old Texts*, by J. M. Whitton (Clarke & Co.).—*Retrospection or Development*, by F. Nevill (Kegan Paul).—*Text-Book of the Thirty-nine Articles of the Church of England*, by the Rev. J. Lightfoot (Sonnenschein).—*Through David's Realm*, by E. S. De Grote Tompkins (Low).—*Seed, Flower, Fruit*, by M. Symington (Skeffington & Son).—*Church and Creed*, by A. W. Momerie (Blackwood).—*and Dixit Dominus*, by W. Probyn-Nevins (Sheppard & St. John). Among New Editions we have *The House of Rimmon*, by J. G. Bettany (Ward & Lock).—*A Nasty Cropper*, by G. F. Underhill (Trischler & Co.).—*Psalms of Life*, by S. Doudney (Houlston & Sons).—*Bacon*, by R. W. Church (Macmillan).—*Mary Lamb*, by Mrs. Gilchrist (Allen & Co.).—*and Wertheimer's Law relating to Clubs*, by A. W. Chaster (Stevens & Haynes).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Ellie's (Rev. J. J.) *The Messages of Christ*, cr. 8vo. 2/6 cl.
Laidlaw's (J.) *Miracles of our Lord*, Expository and Homiletic, cr. 8vo. 7/6 cl.
Pulpit Commentary: *Revelation*, by Rev. T. Randell and others, roy. 8vo. 15/1.
Rivett's (Rev. A. W. L.) *Ten Years' Church Work in Natal*, 6/ Robinson's (C. S.) *Simon Peter, his Life and Times*, 3/6 cl.
Whitfield's (Rev. F.) *He whom God Remembers*, Address on Book of Zechariah, cr. 8vo. 5/ cl.

Poetry and the Drama.

Ibsen's *Prose Dramas*, edited by W. Archer: Vol. 1, *The League of Youth*, &c., cr. 8vo. 3/6 cl.
Langford's (J. A.) *Heroes and Martyrs*, and other Poems, 3/6 Story's (J. A.) *Carmina Silulve*, Poems Original and Translated, 12mo. 2/6 parchment.
Woods's (M. A.) *A Second Poetry Book*, Part 1, 12mo. 2/6 cl.

History and Biography.

Cesareo's (Countess) *Italian Characters in the Epoch of Unification*, 8vo. 16/ cl.
Gower's (Lord R.) *Rupen of the Rhine*, a Biographical Sketch of the Life of Prince Rupert, cr. 8vo. 6/ cl.
Hannah (John), a Clerical Study, by J. H. Overton, 5/ cl.
McIntock's (R.) *Heine as Novelist and Dramatist*, 7/6 cl.
Morill's (W. R.) *Russia*, cr. 8vo. 5/ cl. (Story of Nations.)
Oman's (C. W. C.) *History of Greece*, cr. 8vo. 4/6 cl.
Pestalozzi, his Life and Work, by R. de Guimps, translated from the French by J. Russell, cr. 8vo. 6/ cl.

Geography and Travel.

Goldie's (H.) *Calabar and its Missions*, cr. 8vo. 5/ cl.
Rimmer's (A.) *Summer Rambles around Manchester*, 7/6 cl.
Taylor's (H. C.) *Wanderings in Search of Health*, cr. 8vo. 6/ Woodford's (O. M.) *A Naturalist among the Head Hunters*, Three Visits to the Solomon Islands, cr. 8vo. 8/6 cl.

Philology.

Demosthenes' *Orations against Philip*, with Introduction and Notes by E. Abbott and F. E. Matheson, Part 2, 4/8 Livy, Book 4, edited by H. M. Stephenson, 12mo. 2/6 cl. (Pitt Press.)
Longman's *School Composition*, by D. Salmon, cr. 8vo. 2/6 cl.

Science.

Earl's (A. G.) *Elements of Laboratory Work*, roy. 16mo. 4/8 Featherman's (A.) *Social History of the Races of Mankind*, 3rd Division, 8vo. 28/ Foster's (J.) *Treatise on the Evaporation of Saccharine, Chemical, and other Liquids*, 8vo. 21/ cl.
Gresswell's (D. A.) *Contribution to the Natural History of Scariatina*, 8vo. 10/8 cl.
Merriman (M.) and Jawby's (H. S.) *Text-Book of Roofs and Bridges*, Part 2, 8vo. 10/8 cl.
Richardson's (M. T.) *Practical Blacksmithing*, Vol. 2, 5/ cl.

General Literature.

Benzon's (E.) *How I Lost 250,000l. in Two Years*, cheap edition, cr. 8vo. 2/ bds.
Cameron's (Mrs. H. L.) *The Cost of a Lie*, cr. 8vo. 2/ bds.
Craik's (Mrs.) *Olive*, cr. 8vo. 3/6 cl.
Crawford's (M. F.) *Tale of a Lonely Parish*, cr. 8vo. 3/6 cl.
Ellis's (H.) *The New Spirit*, 8vo. 7/6 cl.
Farjeon's (B. L.) *A Young Girl's Life*, cr. 8vo. 2/6 cl.

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A HERO OF 'THE DUNCIAD.'

SEEING that you have done Thomas Cooke—commonly called Hesiod Cooke—the honour of an elaborate notice under the above heading, you will, perhaps, allow me to point out a serious omission in your article. Your writer with reason makes merry over Cooke's projected translation of Plautus, which was never completed, but forgets to mention that Cooke published in three volumes in 1734 the best translation of Terence in the language. This work is at all points admirable, and to suppress the fact of its publication is to do Cooke's memory a serious wrong. I should like to add that your writer represents Cooke as far more obsolete than he really is. I wrote the memoir of him for the 'Dictionary of National Biography,' and found almost all the facts recorded by your writer in very obvious authorities. If your writer had consulted my memoir, he might have added some other facts of interest, and would have avoided the common error of misdating Cooke's birth, which a reference to the Braintree parish register enabled me to correct. Cooke was born December 16th, 1703. SIDNEY LEE.

Felsted, Feb. 17, 1890.

YOUR note on Thomas Cooke is interesting; but may it be asked on what authority you give 1702 as the year of his birth? It is said that the date given in the Braintree parish register is December 16th, 1703. Again, should you not have mentioned Mark Pattison's contention that the Cook of the 'Epistle to Dr. Arbuthnot' was not Thomas Cooke, but Roger Cooke? The context points rather to an allusion to Cooke's 'Detection of the Court and State of England' than to one to Cooke's 'Scandalous Chronicle.' May there be added to your note Dr. Johnson's anecdote of Cooke? The doctor said that Cooke "presented Foote to a club in the following singular manner: 'This is the nephew of the gentleman who was lately hung in chains for murdering his brother.'" J. SARGEAUNT.

* * * The purport of the notice of "Hesiod" Cooke in these columns was to show something of the life of a Grub Street author in Pope's time, not to throw new light on Cooke's career.

or to ignore Mr. Lee's article. Mr. Lee describes our notice of Cooke as "elaborate," and then with some inconsistency reproaches us for not having added to it "other facts of interest." December 16th, 1703, probably was the date of Cooke's birth, but Cooke himself appears to have believed that he was born in 1702. He writes (*Gentleman's Magazine* for 1791, part ii. p. 1090), "My acquaintance with him [Hammond] began in 1722, when I was in the twentieth year of my age." We were well acquainted with Boswell's anecdote about Cooke and Foote, but were pressed for space. Mark Pattison's ingenious suggestion, which, by the way, Mr. Courthope appears to have overlooked, we had forgotten for the moment.

ST. BERNARD.

MR. EALES writes to us regarding his translation of St. Bernard:—

"I should be glad, with your permission, to make a few brief observations respecting matters touched upon by the reviewer. (1.) Mabillon's 'Introduction' treats very fully of the various editions up to his time. Some further information is given at the end of it in the new edition, and the principal later editions are named in order on p. vii of vol. ii. The English bibliography is printed on pp. xiii, xiv of vol. i. I hope it will be conceded that my sins of omission have not been very serious in this respect. (2.) I know Dr. Georg Hüffer's 'Vorstudien' very well, and the letters he has discovered will be found to be included in the forthcoming volume. It would have been undesirable to disturb Mabillon's numbering for the sake of intercalating these nineteen or twenty letters under their dates, if even these could be determined with any approach to certainty. (3.) It is no easy matter to glean after the encyclopædic industry of Horst and Mabillon. But I have added between thirty and forty notes, some of them of considerable length, and I am not aware that I have left any important difficulty unexplained. Perhaps I may add that I have annotated Miss Norgate's 'Angevin Kings' throughout for the purpose of this edition; but the time is not yet to go into these matters. (4.) The differences in the numbering of the letters are *invariably* given at the foot of the page; but the suggestion to exhibit these in a tabular form is good, as is that of a synoptical table of contents, and I beg to thank the reviewer for them."

COPYRIGHT IN CANADA.

UNDER the Imperial Act of 1842, Canada, as a colony of Great Britain, is forbidden to republish works copyrighted here without a transfer of control from the holders of such copyrights. Seventeen years ago the Dominion Parliament passed an Act by which Canada practically took this matter into her own hands. The Act was disallowed in England, and the colonial House submitted without protest. But seventeen years, especially seventeen latter years of the nineteenth century, make a good deal of difference as to the wisdom of disallowing colonial Acts, and the Minister of Justice for Canada apparently understands this. For the "Bill to amend the" (present Canadian) "Copyright Act," introduced by him, brought to its third reading, and passed (with some discussion, but no opposition) towards the close of the past session of the Canadian Parliament, differs very slightly from the impotent Act of 1872.

Such legislation as exists in Canada upon the subject, apart from the Bill of 1889, is chiefly concerned with the regulation of Canadian copyrights, and is of no special interest to any but the publishers and the public of Canada. Its main provision is that works copyrighted in Canada must be printed as well as published there; but the British publisher, hitherto secure against unauthorized Canadian editions, has not cared much for authorized ones, preferring to keep the market for his own. This provision, therefore, affects nobody very much but the American author and publisher, who, unless they secure Canadian copyrights, are unprotected against Canadian piracy. The "printing and publishing" clause is not very inimical even to American interests, as almost all American books of any importance or popularity are now, by the

laxity of the English law, copyrighted and published simultaneously in the United States and in England, their British copyrights protecting them from cheap pirated Canadian editions, and giving the holders command of the Canadian market.

The provisions of the new Bill, which now awaits the sanction of the Privy Council to become law in Canada on the day which shall be appointed by an Order in Council there, do, however, and very seriously, affect the interests of the British author and the British publisher, the American author and the American publisher. Briefly they are:—

That the conditions for obtaining copyright in Canada shall be, as before, the printing and publishing of the copyrighted work in Canada.

That unless a copyright be taken out in Canada by the British author or owner of any work published here within one month of its publication in Great Britain, the Canadian Government may grant a licence to any person or persons to publish it in Canada, upon condition that the said person or persons give bond for the amount of the excise duty imposed by the Government upon the book, the duty being a royalty of ten per cent. on the retail price of the book, collected on the whole edition authorized to be printed, for the amount of which the Canadian Government makes itself responsible to the British author.

That during the month allowed for arrangements by the British copyright-holder, and afterwards until the lawful term for preserving copyright shall have expired—if any licence has been applied for in Canada—the importation of American reprints of British copyrights shall be prohibited.

That these provisions are not retroactive in their character, but apply only to works copyrighted after the date upon which they come into operation.

Canada's position with regard to the book market is a peculiar one, and a statement of it may help to modify the views of those who consider this Bill a high-handed and unwarrantable interference with the sacred rights of authorship. With little literary activity of her own, both her public and her publishers are largely dependent upon English and American books. In the present state of the law a Canadian publisher may not reprint English books in the cheap form which is demanded by the Canadian reading public, or in any form, without an arrangement with the British copyright-holder which the British copyright-holder will not make. There is nothing to prevent the American publisher from so doing, however, and therefore, in spite of a double tax at the frontier, the American reprints of English books take entire possession of the Canadian market. The Canadian publisher cannot assuage his wrath and fill his pocket by pirating American books, because so large a proportion of those that would make it worth while are protected from him by their British copyrights. On the other hand, the English author or his representative may sell, and does sell, his Canadian rights to American publishers, who are thus enabled to publish at home and introduce their enormous editions in Canada at will. The Canadian book market is controlled, therefore, by everybody and anybody but the Canadian publisher, a state of things which he cannot reasonably be supposed to like. This Bill is a long-delayed, oft-discussed blow in his interests; and undoubtedly, if it becomes law, it will afford an enormous stimulus to the trade. Its benefit to the Canadian public will not be so marked. In case of copyright being taken out by the British holder, the prohibition of American reprints will deprive the Canadians from any cheaper edition than the British author cares to arrange. In case no copyright is taken out and licences are granted it probably means that the public will be condemned to the cheapest copy that it is possible to issue profitably in Canada, with no alternative but the high-priced English editions, which may, of course, still be im-

ported. The Canadian reader will probably pay as much for the licensed Canadian copy as he formerly did for the pirated American one, in spite of the fifteen per cent. book tax and the twelve-and-a-half per cent. author's tax which the latter paid at the frontier; for the Canadian publisher carries a considerable weight in the author's royalty exacted by his Government and the twenty-five per cent. duty he pays on all the paper he imports. The reader, however, while he may lose all chance of cheap editions of English books which he now enjoys in the imported piracies of the Americans, may gain, in the event of licences being taken out, cheap issues of American books now available only at English prices.

From the author's point of view it is difficult to see anything but pecuniary gain, though his dignity may find some affront in the rather arbitrary way in which it is offered him. He is absolutely certain, not of a percentage on the Canadian publisher's returns, if he allows the month to lapse and the licence to be given, but of a very fair royalty on the entire edition risked in the market. If more than one licence is given to print his book, his profits grow and his responsibility does not increase. Canada becomes practically, by the exclusion of the American reprints, a new market for him. True, the conscientious Canadian Government has for many years collected an author's tax at the frontier on these pirated editions, at a cost considerably higher than the collection ever amounted to, and forwarded it, properly proportioned, to the defrauded copyright-holders in Great Britain; but it is generally admitted that the scrutiny exercised is listless and inadequate, and that a good many more pirated copies find their way into Canadian book-shops than are accounted for in the authors' returns in the Canadian blue-books. The English author, moreover, has now something definite and tangible to offer his publisher in the shape of a reading public in Canada, safe from the tampering influences of conscienceless American neighbours. In his publisher thinks it worth his while to arrange for a Canadian copyright and edition, the author may reasonably expect consideration for giving him the chance. If, on the contrary, the publisher is indifferent, the author can well afford to let the matter rest for a time, and wait for the licence and the royalty. The most objectionable feature to the author is naturally his loss of control of his work after the month has expired, since he is powerless to prevent his own appearance in a form possibly least suited to his idea of his consequence and the decorum of things. In this respect, however, the situation will remain as it is at present—for the British author is not now consulted as to the style of the American piracies which flood Canada—with the slight amelioration of the guaranteed royalty.

Sympathy on the score of the Bill is doubtless properly divided between the British publisher and the American pirate, both of whom must lose a proportion of what the Canadian publishing houses gain. The American loss will doubtless be the greater one, for Canadians, while they are a reading people, have all a hurried young nation's liking for editions that cost little and may be left in the railway carriage or dropped into the hospital-box, once read and done with. If the English publishing trade had recognized this years ago, and permitted some sort of an arrangement to mutual advantage with Canadian houses, it is not probable that the pressure necessary to get this Bill through the Canadian Parliament would have been resorted to, at least for some time to come. Nor, to the outward eye of the buyer, have the high-priced volumes with which it has been the policy of the English book trade to try to coerce the Canadian market ever seemed popular. I have not seen a novel in three volumes on Canadian shelves for ten years—they may have been there, but not in conspicuous numbers. We are very fond, though, of the

little, cheap, fat, green and white American stories published by Mr. David Douglas.

From a moral standpoint the Bill is excusable, but not defensible—a questionable thing done with every regard to decency and propriety. By its licensing clause the Government sanctions a qualified piracy; and in its month of grace a limit is put upon the actions of a people who still dictate laws to Canada, which they may fairly be disposed to resent. On the other hand, the difficulties and anomalies of the colonial situation are undeniable; and it is evident that the Dominion Government has taken this step circumspectly and with every reasonable provision against injury to the person it most intimately concerns—the British author.

As to the legal right of the colonial Government to deal with the matter by a measure conflicting with an Imperial Act, that is claimed among the ample powers bestowed upon the Dominion lawmakers by the British North America Act. Exercising those powers, the Parliament at Ottawa has repealed, according to Sir John Thompson in his speech upon the Bill, "sometimes by implication and sometimes directly, scores of Imperial enactments in addition to volumes of the Common Law of the United Kingdom; and, if the objection were sustained in regard to the exercise of our powers on the question of copyright, it would strike off at least one half of the Revised Statutes..... I would feel some hesitation in asking Parliament to take a course contrary to Lord Carnarvon's opinion" (expressed in 1872) "if we did not necessarily act from day to day on the principle that we can legislate on subjects of this character, which are given into our control by the British North America Act irrespective of anterior legislation of the Imperial Parliament, and if my views were not supported by three cases which have been decided since that date. The Privy Council has declared, in the most emphatic terms, that the Dominion legislature has power to repeal an Imperial statute."

The Canadian Government is evidently sanguine that the Bill will be allowed to come into operation, and Canadians generally will watch its fate with the special interest that attaches to all their relations with the mother country at the present time.

SARA JEANNETTE DUNCAN.

SIR JOHN HAWKWOOD.

THE publication of the English edition of the 'Life of Hawkwood' has met with just approval, but, as might be expected, there are incidents in his career still requiring further elucidation. Among them must be placed foremost the uncertainty in which the authors of the book have left us as to whether the great Condottiere was at any time in captivity and put to ransom. As I have found incontrovertible proof in the affirmative contained in the archives of Perugia I will lay it before your readers.

In the battle which took place near Arezzo on July 22nd, 1365, between the partisans of the Pope, helped by the German company of Bongarden in the pay of Perugia, and Hawkwood, helped by his Pisan allies, the English suffered almost annihilation. One account says "all were taken prisoners with Giovanni Acuto." We are told by the Siena chronicles that Andrea Belmont and fifty other officers were carried to Perugia, but that *Augud* escaped. The chronicles of Perugia name Belmont and three other notable prisoners, who were soon liberated on condition that they would respect its territory for five years. This promise was not kept, for on March 29th, 1367, Belmont and Hawkwood fought the Perugians at Ponte San Giovanni, slew 1,500 men, and took their commanders prisoners. The room where the magistrates of Perugia resolved to free Belmont was after this bloody defeat called the "Room of Evil Counsel." It is now called "Sala del Catasto."

After their description of the battle generally

known by the name of San Mariano (1365), and the revenge in 1367, Messrs. Temple-Leader and Marcotti say they consider Hawkwood's capture in 1365 as "exceedingly doubtful," but rightly enough remark, in a foot-note, that the mistake of attributing it to that battle was owing to his subsequent defeat and actual captivity on June 15th, 1368, when, having changed sides, he marched to succour Perugia from his former employers.

However, while believing in his capture and ransom on this last occasion, they are content to base their opinion solely on a prolonged silence of historians at this juncture concerning his other feats of arms, and argue that if at liberty he would not have been so inactive. I quote from the Italian edition their description of this second defeat of Hawkwood—again near Arezzo.

"The English, encamped in the plain near the city, a mile from Porta Buja, were attacked by the Arezzo horse and foot, supported by the army of the Pope under Simone di Spoleto, and by two German companies under *Flaxen di Riebach* and Giovanni di Rieten; the fight was long and furious, and many of the leaders were killed, but at last the English were defeated, and nearly all made prisoners, including their captain, Giovanni *Haud* (Hawkwood), many officers, and the unfortunate *Dinolo di Bindo Monaldi*, ambassador of the Perugians."

Two of the names mentioned in this account of the battle are prominent in the extract I now translate from the Latin 'Annali Decemviri' of the city of Perugia, and render Hawkwood's capture in the same absolutely certain, viz., that of the German captain *Flaxen* and that of the Perugian envoy *Dinolo* ('Reformationum Liber,' No. 85, Carta 11):—

"January 18th, 1371. In a council held by the *Priori* and *Camerlinghi* of the Art Guilds of Perugia by order of the noble Signor Michele Bonoguidi of Volterra, Captain of the People of the City, in the Palazzo, all the *Priori* and thirty-one *Camerlinghi* being present. Imprints the German *magnificus miles* Signor *Flack di Riebach* [*sic*], Captain of War of the Commune of Perugia, asserts to be owing to him by the commune 500 gold florins, which he declares were promised to him on behalf of the said commune by Luca d'Angelino and Angelino di Ceccolo on the occasion of the release and liberation granted of Signor Giovanni Hawkwood [*sic*], formerly in their pay, and captain of the English engaged in the service of the Commune of Perugia, and of *Dinolo di Bindolo* [*sic*], a Perugian citizen, who had been taken prisoner in the district of Arezzo, in which release he affirms that he and his brother had much occupied themselves; and with much urgency he demands that the 500 florins should be paid by the commune, otherwise he does not intend to give any receipt to our commune for the payment of any future stipend; and the said Luca and Angelino attest what he says to be true."

The deliberation ends with an order to the public treasurer to pay the 500 florins without any deduction for tax of any kind, prudently adding it is done chiefly lest *Flack* may recede from the pay and service of Perugia, for whose advantage he labours greatly.

It is evident from this document that *Flaxen* had changed sides once, and was ready to do so again; indeed, I read in Pellini's 'History of Perugia' that in 1368, after his victory, he deserted the Papal army, and enlisted under the vanquished Hawkwood, his captive. When Hawkwood and *Dinolo* were his prisoners he was opposed to the Perugians, and, as we now know, relied on the promise of two of their agents to pay the ransom in question. He waited from June, 1368, to January, 1371, two years and a half, for payment, and then adopted effectual means to secure his long-standing debt in the new capacity of a friend and doubtful ally. As your reviewer writes, "the captive of one battle was the captor of the next."

I find in *Curzio Patrizi's* (1620) MS. compilation of Siena chronicles the anecdote of Belmont's gallant conduct to Madonna Tancia, the beautiful wife of Guido della Foresta, but his breach of parole to Perugia is out of harmony with his reputation and the rules of chivalry.

I possess a list of the references (extending from 1369 to 1383) made to Hawkwood in the *Annali* of Perugia, given to me by the ex-

librarian, Prof. Adamo Rossi; perhaps it may be of use to the biographers in any further edition of the life they may issue.

Some allusion is made in the new book to Hawkwood's supposed ignorance of the Italian language; at any rate, it is interesting to note the various handwriting of his different secretaries, and his mention of two of them, *Dionysio della Strata* (1382) and *Jacobo di Pietrasanta* (1385). The Siena letters are written by secretaries in his name, one as captain of Company *Rosa*, and another as of Company *Anglicorum*, but usually as Captain General.

I transcribe a receipt for pay given by another secretary, Nicholas de Metis, in 1367, showing that nearly a year previous to his ransom he was in the service of the Perugians. I give it as a specimen in the original form:—

"Ser Nicolaus de Metis Cancellarius domini Johannis Aguti capitanei generalis societatis Anglicorum fuit confessus, et contentus habuisse et recepisse nomine dicti domini Johannis, et dicte societatis a dictis conservatoribus monete comunis Perusii solventibus uti supra pro compositione et pactis factis et initis inter comune Perusii et dictum dominum Joannem capitaneum et alios caporeales dicte societatis et dictam societatem quatuor millia flor: auri de quibus fecit eis refutationem."—Archivio della Computisteria Comunale di Perugia, Liber exitus Conservatorum monete, 1 Semestris, 1367, No. 44, Carta 19 tergo.

Having seen (through Signor Lisini's kindness) all the Siena Hawkwood letters, I remark none sealed with a hawk or the three shells of his coat of arms. One bears, in dark green wax, a chimera, or, to speak more exactly, an owl with outstretched wings and the head of a woman; under one wing is a shield blazoned with a cross; above is engraved the word "Fortuna." Several others show very imperfect fragments of the same seal.

I have an inventory, taken from a MS., of a Siena knight's equipment of weapons and armour, &c., in the time of Hawkwood; but it is too long to quote, and chiefly remarkable for its linguistic peculiarities.

WILLIAM MERCER.

SALES.

MESSRS. BENNETT & Son, of Dublin, sold on Wednesday last the library of the late Judge Berwick. The chief prize in the library was the second edition of the *Heptameron* (Paris, 1559), a fine copy in the original binding, with armorial bearings, blazoned in gold and colours, surrounded with the Collar of the Golden Fleece. It went for 100*l.* Chapman's *Homer* (the *Iliad* and *Odyssey* and *Battle of the Frogs*) brought 10*l.* 10*s.* Wycherley's *Plays*, a presentation copy, "For my worthy, learned and most Ingenious Friend Dr. J. Swift, from his humble servant, W. Wycherley," and bearing the autograph "J. Swift, 1709," fetched 11*l.*

The Tennyson autographs which we mentioned lately, the songs in the Princess, sold for 20*l.* at Sotheby's the other day. The autograph MS. of Lalla Rookh and the proof-sheets of the first edition with Moore's corrections, 73*l.* 10*s.*; and the autograph of the first canto of the *Lay of the Last Minstrel*, 82*l.* 19*s.* A portion of Wiclif's translation of the Bible, an illuminated MS. on vellum, brought 120*l.* The New Testament, in Eliot's Indian version, Cambridge, U.S., 1661, 76*l.* Blake's *Marriage of Heaven and Hell*, Book of Thel, and Visions of the Daughters of Albion, 121*l.* 422 original drawings of armorial bearings, &c., in 5 vols., 73*l.* 10*s.* Hakluytus Posthumus, or Purchas his Pilgrimes, 1625-26, 55*l.* Shaw's Staffordshire, large paper, 21*l.* 10*s.*; and whole-length portrait of an Oriental, in water colours, by Thackeray, signed and dated, 20*l.*

Literary Crossip.

THE death of Lord Lamington has brought to a sad and premature conclusion the series of articles which has been appearing in

Blackwood's Magazine entitled 'In the Days of the Dandies.' The proofs of the third instalment, which will appear in the March number of *Maga*, and will treat of the political personages of the period, were in the author's hands during his fatal illness. They were finally corrected for press by his lifelong friend and relative the Duke of Rutland. A good deal of curiosity has been excited regarding the authorship of those very charming papers, and numerous guesses, more or less happy, were made on the appearance of the first instalment. The form in which the articles were cast was, we believe, suggested by the circumstances of their origin, which arose from conversations between the editor of *Blackwood* and the author which occurred during various visits to Lord Lamington's beautiful home on the banks of the Clyde, facing the famous hill known as Tinto Top. It had been intended, had the author survived, to continue the series, but all chance of further reminiscences of a highly interesting period from the same pen must now be abandoned, as Lord Lamington had not prepared material for further instalments. Lord Lamington had been for many years an occasional contributor to *Blackwood's Magazine*, which contains a considerable number of interesting articles from his pen, though none which excited anything like the widespread interest of these his latest contributions.

MISS OLIVE SCHREINER has sent from Cape Town the complete MS. of a small volume of allegories, including several that have not yet seen the light. The volume will be published by Messrs. Blackwood & Sons, if we mistake not. It is said that it will be called 'Dreams.'

THE third part of the calendar of the Marquis of Salisbury's family papers, prepared under the direction of the Historical Manuscripts Commission, will be published in a few weeks. The documents to be described in it extend from 1583 to the end of 1589, and will include some more letters relating to the Anjou marriage; the despatches of Sir Edward Stafford when ambassador in Paris; and numerous papers on Scotch affairs, including letters illustrative of James VI.'s difficulties with his turbulent subjects, and the entertaining correspondence of Archibald Douglas when Scottish ambassador in London. These, with a variety of other material for biographical and social history, should make up a readable volume.

THE report on the manuscripts of Mr. S. H. Le Fleming, of Rydal Hall, is also nearly complete. The chief interest of this collection centres in the papers of Sir Daniel Fleming, who was M.P. for Cockermouth in the Parliament of James II., and for many years an active justice in the counties of Cumberland and Westmoreland. The election of the members for those counties, the arrest of suspected persons, the disarming of Papists and recusants, and the suppression of conventicles were proceedings in which a magistrate of those days had ample scope for his energy; and it is to such subjects that many of the papers relate. Sir Daniel had, however, considerable literary tastes, and his correspondents at London, Oxford, and elsewhere kept him fully in-

formed of what was going on in the political and other worlds.

THE March number of the *English Illustrated Magazine* will contain an article by Mr. Grant Allen, who, under the title of 'A Submerged Village,' describes Llanwddyn Glen, in Montgomeryshire, which has lately been dammed up and turned into an enormous artificial lake, in order to form a reservoir for the water supply of Liverpool. A number of illustrations of the neighbourhood thus destroyed have been engraved after drawings by Mr. Biscombe Gardner. The magazine will also contain an article on 'Rugby Union Football,' by Mr. H. Vassall, the treasurer of the Rugby Football Union; and contributions by Mrs. Panton, Mr. W. E. Norris, and Mr. Adrian Stokes.

MR. MURRAY is about to publish a series of manuals for popular use, but specially designed to meet the requirements of students attending the University Extension Lectures. These manuals will be written by University professors and Extension lecturers belonging to Oxford, Cambridge, London, Edinburgh, Glasgow, Aberdeen, and St. Andrews, as well as by other recognized authorities in literature and science. The series will be edited by Prof. Knight, of St. Andrews.

The venerable Dr. Martineau is going to publish through Messrs. Longman next month a work 'The Seat of Authority in Religion.' It represents the author's attempt to make clear to himself the ultimate ground of pure religion in the human mind, and the permanent essence of the religion of Christ in history. Its scope is best indicated by the titles of the books into which it is divided, viz.: Authority implied in Religion; Authority Artificially Misplaced; Divine Authority intermixed with Human Things; Severance of Undivine Elements from Christendom; the Divine in the Human. The work is addressed not to philosophers or scholars, but to educated persons interested in the results of modern thought.

THE Senate of London University has had conferences with King's College and University College, and now understands that its own proposals have no chance of acceptance, and also what is the minimum that will content the colleges, that is to say, a separate side for their students, apart from the miscellaneous crowd who flock to the existing examinations. The colleges are united, and unless the Senate yields there is a fair chance of their obtaining a university of their own. Prof. G. C. Foster's proposal that the students of both colleges should be required to pass the present Matriculation Examination of the University does not, we believe, meet with support, and will certainly not be accepted by the colleges.

THE third volume of the "Old Welsh Texts" is now at the binders', and will be issued in March. This work is called 'The Bruts,' and contains the texts of Brut y Tywysogion, Brut y Saesson, Geoffrey of Monmouth, Dores Phrygius, &c., all but the first never printed before. The work has been withheld for ten months in order to examine different MSS. which are now classified and described in a preface by Mr. Gwenogvryn Evans. Prof. Rhys contributes

an introduction dealing with Geoffrey's 'Brut.'

AMONG forthcoming volumes of the "Canterbury Poets" is a selection from the works of Owen Meredith (the Earl of Lytton). The editor is Miss Betham-Edwards, who has Lord Lytton's sanction for the reprint.

MR. FISHER UNWIN is going to reprint Trelawny's 'Younger Son' under the editorship of Mr. E. Garnett. The volume will be accompanied by a facsimile of a letter of Trelawny's, a copy of D'Orsay's drawing of him, by portraits of Odysseus and Mavrocordato, &c.

A NEW volume of verse by Mr. Eric Mackay, author of 'Love Letters of a Violinist,' is about to appear in the "Lotos Series" under the title of 'A Lover's Litanies.' It will contain a portrait of the author.

MESSRS. WARD & DOWNEY will shortly publish a book of travel, chiefly in Germany and Switzerland, called 'Up and Down,' by Mr. Gilbert S. Macquoid, editor of 'Jacobite Songs and Ballads.' It will be illustrated by Mr. Thomas R. Macquoid.

A STORY by Mr. Bret Harte, entitled 'A Sappho of Green Springs,' will form the leading feature of *Lippincott's Magazine* for May.

MESSRS. SAMPSON LOW & Co. are about to go to press with the 'English Catalogue of Books for 1889,' which will contain a list of all books published in that year in the United Kingdom. It will also record the principal books which were published during the same period in America.

THE Delegates of the Clarendon Press have arranged for the publication of a series of half-crown volumes to be entitled "Rulers of India," to be edited by Sir W. W. Hunter, K.C.S.I. Each volume will take a conspicuous epoch in the making of India, and under the name of its principal personage will set forth the problems of government which confronted him, the work which he achieved, and the influences which he left behind. Thus the volume on Asoka will endeavour to present, for the first time, a comprehensive view of the political organization of ancient India. The rise and culmination of the Mughal empire will be briefly sketched under Akbar; its decay under Aurangzeb. The volume on Dupleix will sum up the struggle of the European nations for the possession of India. The volume on Dalhousie exhibits the final developments of the East India Company's rule, and so on. Among the writers will be Prof. Seeley, Prof. Rhys Davids, Capt. Trotter, Col. Malleon, Sir Lepel Griffin, Sir Owen Burne, Sir H. Cunningham, Mr. Boulger, and the editor.

A CHEAP and revised edition of the Rev. P. H. Wicksteed's 'Dante: Six Sermons,' will shortly be issued by Mr. Elkin Mathews, of Vigo Street. The original edition, published in 1879, has long been out of print.

A WELL-KNOWN bookseller in Dundee, Mr. Alexander Maxwell, whose 'History of Old Dundee' we praised on its appearance, is passing through the press a monograph on 'Old Dundee, Ecclesiastical, Burghal, and Social, prior to the Reformation.' It deals with the history and condi-

tion of the burgh during an earlier period than that embraced in the 'History.' Mr. Maxwell has obtained much of the material for it by searching among the oldest existing records of the Burgh Court, and this he has supplemented and illustrated by other unpublished documents. The work, he hopes, will throw light upon the ecclesiastical state of the burgh and the dominating influence of Churchmen before the Reformation. It shows the efforts that were made to hinder and to forward the Reformation; and the changes, burghal and social, which resulted, and how Church revenues and property were appropriated. It also contains much that the author expects will help to elucidate the system of burghal government, the social condition of the people, and the circumstances of common life at the epoch of the Reformation.

THE 'History of the Gentleman's Magazine' is the title of a series of articles by Mr. W. Roberts, of which the first will appear in the March number of the *Bookworm*. The series will deal with predecessors, rivals, editors, and various other phases relating to the venerable periodical.

THE Benedictine monk Beda Dudik, an historian of repute in his native Moravia, died recently at Brünn. He was born in 1815, and besides being the author of several valuable works in German, he deserved well of Czech literature by his recovery in 1878 of upwards of fifty Bohemian manuscripts, which had been carried to Sweden during the Thirty Years' War. Dr. H. Hildebrand, town archivist of Riga, who was considered our greatest authority upon the history of the Baltic provinces, died the other day at the age of forty-six. He was the editor of the great *Urkundenwerk* referring to the history of Esthonia, Livonia, and Courland, begun by the historian Bunge. Yet another death to be recorded is that of M. Gaston Feugère, a literary critic of some note in Paris.

MESSRS. MACMILLAN & Co. will publish during the present year an edition of the second book of Thucydides by Mr. E. C. Marchant, who has made a new collation of the British Museum MS. No. 11,727, lettered M, for the improvement of the text.

WE hear that Mr. Edwin Waugh, the Lancashire poet, has in preparation a work recording memories of the early period of his life.

THE twelfth volume of the "Minerva Library of Famous Books," edited by Mr. Bettany, will be Forster's 'Life of Goldsmith,' of which Messrs. Ward, Lock & Co. possess the copyright.

WE regret to hear of the death of Prof. Lorimer, the accomplished occupant of the Chair of Public Law in the University of Edinburgh.

A CORRESPONDENT has pointed out to us that in reviewing Mr. Law's book a fortnight ago we gave the date of the Douai College as 1574 instead of 1568.

THE chief Parliamentary Papers of the week are Friendly Societies, Reports for 1888, Part B (8d.); Italy, Suppression of African Slave Trade, Treaty (1d.); Africa, Delagoa Bay Railway, Action of Portugal, Correspondence (8d.); Africa, Action of Portugal in Mashonaland and in the Dis-

tricts of Shire and Lake Nyassa, Correspondence (2s.); Africa, West African Agreement with France (2d.); Samoa, Further Correspondence (10d.); Special Commission, 1888, Report of Judges (1s. 4d.); and Trade and Navigation Accounts for January (5d.).

SCIENCE

ZOOLOGICAL LITERATURE.

The Vertebrate Animals of Leicestershire and Rutland. By Montagu Browne. (Midland Educational Company.)—The author naturally begins this handsome volume with *Homo sapiens*, but, as he admits his inability to discover any implements of paleolithic man in the above counties, we may pass on to the most important animal in Leicestershire, namely, the fox, respecting which some very good stories are told. Still better is the account quoted from the *Leicester Journal* of April 22nd, 1887, of a badger which was captured and taken to Stanton, where he was purchased by Dr. Turner, "and that gentleman, thinking it a good opportunity to improve the occasion on behalf of the Church Restoration Fund, made a charge of 1d. each to see the animal, and thus realized over 1l. 5s. The badger has been hunted several times during the past week by a number of beagles belonging to Dr. Turner and others, and has afforded some capital sport." Many a church restoration committee has laid itself open to the charge of exceeding its means—a proceeding which in old and almost forgotten slang was known as "overdrawing the badger"; but never before did we hear of its making money out of that interesting animal. The pine-marten, which formerly inhabited the woodlands of Leicestershire, has not been met with there for nearly half a century, and the polecat, though formerly common, has become exceedingly rare owing to game preserving; but, on the other hand, increased attention to "such small deer" as voles and bats has resulted in the discovery of several species previously unknown in the district. Among the latter may be mentioned *Vespertilio nattereri* and *V. daubentoni*, a specimen of the latter having been shot in June, 1885, with a catapult by Master George Snood, and the fact deserves recognition as being the sole good work on record of that dangerous weapon in the hands of a boy. The articles on the remains of the mammoth, goat, roe deer, and whale contain the corrections of some amusing errors perpetrated by a certain F.G.S., whom we will not name, but whose ideas on paleontology appear to be rather vague. The presence of the jaws and other large bones of cetaceans in the Midlands is owing, of course, to their having been brought to Hull during the flourishing period of the whaling trade, and then sold to serve as gateposts, or often as mere curiosities. The greater part of this work (pp. 39-172) is devoted to the birds, and appears to be very well written, although a few species have been admitted on slight evidence. Among the fossil reptiles and fishes Mr. Browne has made some interesting discoveries; and as regards the latter, he obtained from the Barrow-on-Soar lias lime-pits the caudal portion of a *Chondrosteus* previously known from Lyme Regis and nowhere else. The book contains four plates and a map, and as only three hundred copies are issued (nearly half of which are subscribed for) we hope that a second edition may be in demand ere long.

The Habits of Salmon. By John P. Traherne. (Chapman & Hall.)—Major Traherne has written a little book about salmon, which shows that he has enjoyed and made use of various excellent opportunities for studying what he writes about. The author has not the common fault of believing himself to be what the Pope is only stated to be on a very solemn or special occasion; indeed, he goes so far as to say that he does not for a moment expect his

readers to agree with all his conclusions. He very properly desires to "provoke practical and reasonable discussions upon many controverted questions." We sincerely hope he may get them; but we cannot open our pages to him.

The Dominion of Man. By Rev. J. G. Wood. (Bentley & Son.)—This posthumous volume of a well-known writer on natural history gives an account of such animals as man has made servants of his own. The dog, the cat, the horse, the ass, the ox, and others are treated of in the author's characteristic manner, which seems to commend itself to a number of readers. The book is well got up and excellently printed, while the figures are better than they often are in works of this kind. We should not be astonished to find the volume a popular present for young boys who are fond of zoology.

SIR ROBERT KANE, LL.D., F.R.S.

A CONVICTION that Ireland possessed in its natural resources the raw materials for considerable industrial development led the Professor of Natural Philosophy at the Royal Dublin Society to deliver, as far back as 1844, a course of lectures, which he afterwards published in a modified form under the title of 'The Industrial Resources of Ireland.' This work at the time of its appearance attracted the attention of Sir Robert Peel; and even now, though nearly half a century old, it remains a valuable magazine of facts for those who are interested in the manufacturing progress of the country. Its author, Dr. Kane, was soon afterwards commissioned, in conjunction with Sir Lyon Playfair and the late Prof. Lindley, to inquire into the potato disease. Other labours followed, and as a fit recognition of his endeavours to apply scientific principles to the material prosperity of his country, he received in 1846 the honour of knighthood.

Sir Robert Kane was born in Dublin in 1809, and commenced his scientific writings as early as 1828, when he contributed to the *Quarterly Journal of Science* a paper on the existence of chlorine in native peroxide of manganese. Although educated for the medical profession, his attention was early directed to chemistry—his father having been a manufacturing chemist—and he was appointed while quite young Professor of Chemistry to the Apothecaries' Hall of Ireland. Kane's 'Elements of Chemistry,' which appeared in 1842, was a work of great reputation in its day. Among his numerous scientific investigations may be mentioned those on the salts of platinum, on the constitution of the compounds of ammonia, and on the colouring matter of lichens. The value of some of these researches was attested by the award of medals by the Royal Society of London and by the Royal Irish Academy. But to the public he was best known by his persistent endeavours to utilize the natural resources of Ireland, and it was mainly by his advocacy that the Museum of Irish Industry was established—an institution which he developed and directed with much ability for many years. Sir Robert Kane was the first President of Queen's College, Cork; and in 1875 he was appointed one of the Commissioners of National Education in Ireland. For some time past he had withdrawn from active life, spending his well-earned retirement in Dublin, where on Sunday, the 16th inst., he passed away, ripe in years and rich in honour.

ASTRONOMICAL NOTES.

PROF. H. C. VOGEL, of Potsdam, has recently published the results of some interesting observations of the changes in the spectrum of Algol at the times of the diminution and recovery of its light. These, whilst fully confirming the view originally suggested by Goodricke, that the periodic variability of this star is caused by the revolution of a dark companion cutting off part of its light in the manner of an eclipse, and the calculation of Prof. Pickering that the

diameter of the companion amounts to about eight-tenths of that of the principal star, have enabled Prof. Vogel to obtain approximate values of the mutual distance and actual sizes and masses of the two stars, as well as of their orbital velocities round their common centre of gravity. He finds, in fact, that their diameters are probably about 1,080,000 and 850,000 English miles respectively; that the distance of their centres from each other amounts to about 3,290,000 miles, and that the orbital velocity of Algol is about twenty-seven, whilst that of its companion is about fifty-six miles. The mass of the former he determines to be about double that of the latter, the one being approximately four-ninths and the other two-ninths of the sun's mass. It is not necessary, he remarks, to suppose that the companion is absolutely opaque, but only that its light is very much feebler than that of the principal star.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for December. The principal articles are an obituary notice of Prof. Respighi, and a paper on the variations of atmospheric refraction by Prof. Riccio.

SOCIETIES.

ROYAL.—Feb. 13.—The President in the chair.—The following papers were read: 'The Liquefaction of Gold and Platinum Alloys,' by Mr. E. Matthey, 'On the Unit of Length of a Standard Scale by Sir G. Shuckburgh,' by General J. T. Walker, and 'Note on the Spectrum of the Nebula of Orion,' and 'Preliminary Note on Photographs of the Spectrum of the Nebula in Orion,' by Mr. J. N. Lockyer.

ASTRONOMICAL.—Feb. 14.—*Annual Meeting.*—Mr. W. H. M. Christie, Astronomer Royal, in the chair.—Messrs. J. B. Forgan, R. A. Gregory, A. N. Harris, and P. W. Henkel were elected Fellows.—In the annual report it was stated that six minor planets have been discovered during the year, four by M. Charlois of the Nice Observatory, one by M. Palisa of Vienna, and one by Prof. Peters. Seven new comets have been observed, of which three certainly move in elliptic orbits. Of the three comets which were visible at the commencement of the year, one, discovered by Mr. Barnard of the Lick Observatory, has been shown to be moving in an hyperbolic orbit, and there is some reason to believe that its deviation from a parabola is due to the comet's approach to the planet Uranus in the year 1882. Amongst the obituary notices were lives of Prof. Respighi of Rome and Prof. W. Temple of Florence, Mr. De La Rue, Mr. Newall, Mr. Royston Pigott, and Father Perry. In the review of the progress of astronomy during the past year attention was called to Prof. Glasenapp's method of determining the orbits of binary stars; Prof. Auwers's 'Standard Catalogue for the Southern Zones of the Astronomische Gesellschaft'; Prof. Harkness's 'Researches on the Masses of Mercury, Venus, and the Earth'; Prof. Auwers's 'Investigation with Respect to the Diameter of the Sun'; Dr. R. Bryant's 'Investigation of the Orbit of Sappho'; M. Kadan's 'Essay on Astronomical Refractions,' and Prof. Spoerer's researches on sun spots, from which it appears that a little before a minimum spots are only seen in low latitudes, at about the time of minimum spots near the equator cease to appear, whilst a fresh series of spots break out in high latitudes, and from thenceforth to the next minimum the mean heliographic latitude of the spots tends to decline continuously, until at length spots are seen again only in the vicinity of the equator.—At the conclusion of the report Mr. Ranyard moved a resolution proposing that the by-laws should be altered so as to do away with the custom of giving medals by the Society. The motion was not carried.—Mr. G. F. Chambers proposed that the hour of the meeting should be changed to four o'clock in the afternoon.—After considerable discussion, this motion was also lost.—The following gentlemen were declared to be elected as officers and members of the Council for the coming year: *President*, Lieut.-General J. F. Tennant; *Vice-Presidents*, Capt. W. de W. Abney, Prof. A. Cayley, W. H. M. Christie, and Lieut.-Col. G. L. Tupman; *Treasurer*, A. A. Common; *Secretaries*, A. M. W. Downing and E. B. Knobell; *Foreign Secretary*, Dr. W. Huggins; *Council*, Prof. J. C. Adams, Sir R. S. Ball, Hon. Sir J. Cockle, R. Dunkin, J. W. L. Glaisher, G. Knott, Capt. W. Noble, W. E. Plummer, I. Roberts, E. J. Spitta, E. J. Stone, and H. H. Turner.

LINNEAN.—Feb. 6.—Mr. Carruthers, President, in the chair.—Mr. H. L. Stotham was admitted and

Mr. T. W. Kirk was elected a Fellow.—Referring to an exhibition at a previous meeting, Prof. Stewart communicated some interesting observations on the habits of certain seaweed-covered crabs. He also made some remarks on the "pitchers" of *Nepenthes macleodiana*, upon which criticism was offered by Mr. T. Christy, Prof. Howes, and Mr. G. Murray.—Prof. G. E. Boulger exhibited a series of original water-colour drawings of animals and plants of the Falkland Islands.—Mr. W. H. Beeby exhibited some forms new to Britain of plants from Shetland.—Mr. C. B. Clarke read a paper 'On the Stamens and Setae of Scirpææ' illustrated by diagrams, which elicited a detailed criticism from Mr. J. G. Baker, to which Mr. Clarke replied.—A paper was read by Mr. B. D. Jackson, which had been communicated by the late Mr. J. Ball, 'On the Flora of Patagonia,' prefaced by some feeling remarks by the President on the loss which the Society had sustained through the recent death of this able botanist.

CHEMICAL.—Feb. 6.—Dr. W. J. Russell, President, in the chair.—The following were elected Fellows: Messrs. E. W. Allison, J. M. T. Anderson, F. G. Ansell, G. F. Brindley, S. H. Collins, J. B. Coppock, T. S. Dymond, A. C. Farquharson, C. C. Gibbs, J. Grant, W. W. H. Gee, P. J. Hartog, J. H. Heywood, A. Hutchinson, R. Law, J. G. Macgillivray, A. H. McConnell, H. Marshall, F. H. Mason, W. S. Newman, E. P. Perman, E. Russell, W. C. Sayers, S. Shaw, H. W. Smith, H. H. Smith, J. Stokes, J. Wade, J. Walker, and S. R. Wells.—The following papers were read: 'Observations on Nitrous Anhydride and Nitrogen Peroxide,' by Prof. Ramsay, 'Note on the Law of the Freezing-Points of Solutions,' by Mr. S. U. Pickering, 'The Action of Chromium Oxide on Nitrobenzene,' by Messrs. G. G. Henderson and J. M. Campbell, 'Studies on the Constitution of the Tri-derivatives of Naphthalene: No. 1, The Constitution of Betanaphthol and Betanaphthyl-aminodisulphonic Acids, R and G, Naphthalenemetaldisulphonic Acid; No. 2, a-Amido-1:3'-Naphthalenedisulphonic Acid; No. 3, Alphanaphthylaminodisulphonic Acid, Dahl, No. III, The Constitution of Naphthol-yellow S,' by Messrs. H. E. Armstrong and W. P. Wynne.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 18.—Sir J. Coope, President, in the chair.—Three papers were read on water-works in China and Japan: 'The Shanghai Water-Works,' by Mr. J. W. Hart, 'The Tytan Water-Works, Hong Kong,' by Mr. J. Orange, and 'The Construction of the Yokohama Water-Works,' by Mr. J. H. T. Turner.

SOCIETY OF ARTS.—Feb. 17.—Mr. T. Bolas commenced a course of Cantor Lectures 'On Stereotyping.' The lecture was illustrated by practical demonstrations of the paper and other processes of stereotyping, and also by machinery and apparatus.

Feb. 18.—Sir F. D. Bell in the chair.—A paper 'On Ocean Penny Postage and Cheap Telegraphic Communication between England and all Parts of the Empire and America' was read before the Foreign and Colonial Section by Mr. J. H. Heaton.

Feb. 19.—Sir O. Roberts in the chair.—A paper 'On the Organization of Secondary and Technical Education in London' was read by Dr. S. Thompson, and was followed by a discussion.

MATHEMATICAL.—Feb. 13.—Mr. J. J. Walker, President, in the chair.—Mr. S. Roberts read a paper 'Concerning Semi-invariants,'—Mr. Tucker communicated papers by Prof. K. Pearson 'On Ether-Squirts,'—by Prof. G. B. Mathews, 'On Class-Invariants,'—and a note by Prof. Cayley on the imaginary roots of an equation.

NEW SHAKESPEARE.—Feb. 14.—Dr. F. J. Furnivall in the chair.—Mr. A. H. Bullen read a paper 'On Nicholas Breton,' giving such facts as were known of the life, and a brief account of the many works, of this prolific and versatile writer. It was in his lyric efforts that Breton was, perhaps, most successful, and the light, tripping measure which he used was the same as that which Wither, writing some years later, made so popular. As a satirist, his lack of the *sera indignatio* which characterized Marston and Donne allows him to give us, perhaps, a truer picture of his day. His devotional works were not of the best quality, and his naïve essay in romance, 'Mavillia,' a history of a most unfortunate young lady, provokes mirth unintended by the writer; but the extracts read by Mr. Bullen from the 'Packet of Mad Letters,' the 'Crossing of Proverbs,' &c., were good specimens of a crisp, natural humour.

ARISTOTELIAN.—Feb. 17.—Mr. S. H. Hodgson, President, in the chair.—Mr. G. R. Farncombe was elected a Member.—Mr. J. S. Mann read a paper on the distinction between society and the State. Some difficulties were noticed attending the application to history of the antithesis first formulated by

Hegel, but partially anticipated by Fichte. Society, it was argued, was not composed of clearly distinguishable classes, and tended to the effacement rather than the perpetuation of class distinctions. Nor were State and society ever coincident in area. The antithesis was derived from the political situation in Germany early in the present century. Its value consisted in applying working conceptions to the sociologist, similar to those of abstract political economy. The Hegelian conception of the State was regarded as obviating certain difficulties respecting the rule of the majority which arose from treating a State as a mere aggregate of atoms. Though the line between State and society could only be settled by experience, there were occasions when, either for convenience or for the protection of its members, it was desirable for the State to undertake economic functions usually assigned to the sphere of society.—A discussion followed.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'Rise of Early English Architecture,' Mr. A. Mitchell.
- Royal Academy, 8.—'Sculpture,' Mr. A. S. Murray.
- Society of Arts, 8.—'Stereotyping,' Lecture II., Mr. T. Bolas (Cantor Lecture).
- Surveyors' Institution, 8.
- Geographical, 8.—'Further Explorations in the Solomon Islands,' Mr. C. M. Woodford.
- Tues. Royal Institution, 3.—'The Post-Darwinian Period,' Prof. G. J. Romanes.
- Society of Architects, 7.
- Civil Engineers, 8.—'Discussion on the Papers by Messrs. Hart, Orange, and Turner on the Shanghai, the Hong-Kong, and the Yokohama Water-Works.'
- Folk-lore, 8.—'Legends of the Island Frisians,' Mr. W. G. Black; 'Lady Godiva,' Mr. E. S. Hartland.
- Anthropological Institute, 8.—'Exhibition of Stanley's Spine-muscle by Dr. J. G. Garson; 'Some Borneo Traps,' Mr. S. B. J. Skerchly; 'The Dieri and other Kindred Tribes of Central Australia,' Mr. A. W. Howitt.
- Wed. Cambridge Institution, 8.—'A Study in Early British Christianity,' Rev. E. T. Davies.
- Geological, 8.—'Relation of the Westleton Beds or "Pebble Sands" of Suffolk to those of Norfolk, and on their Extension inland, with some Observations on the Period of the Final Elevation and Denudation of the Weald and of the Thames Valley,' Part III., Prof. J. Prestwich; 'Deep Channel of Drift in the Valley of the Cam, Essex,' Mr. W. Whitaker.
- Society of Arts, 8.—'The English in Florida,' Mr. A. Montefiore.
- Literature, 8.—'Books, their Transmission and Preservation,' Mr. W. T. Rogers.
- Thurs. Royal Institution, 3.—'The Three Stages of Shakespeare's Art,' Rev. Canon Ainger.
- Royal, 4.
- London Institution, 6.—'The Rise of British Dominion in India,' Sir A. C. Lyall.
- Electrical Engineers, 8.—'Theory of Armature Reaction in Dynamos and Motors,' Mr. J. Swinburne; 'Some Points in Dynamo and Motor Design,' Mr. W. B. Eason.
- London Amateur Scientific, 8.—'Practical Coal-Mining,' Mr. H. S. Streetfield.
- Antiquaries, 8.
- United Service Institution, 3.—'Casualties amongst Horses in the Field,' Mr. W. B. Walters.
- Royal Academy, 8.—'Sculpture,' Mr. J. H. Middleton.
- Society of Arts, 8.—'The Northern Shan States and the Burma-China Railway,' Mr. W. Sherriff.
- Royal Institution, 9.—'Evolution in Music,' Mr. C. H. H. Parry.
- Sat. Royal Institution, 3.—'Electricity and Magnetism,' Lord Rayleigh.

Science Gossip.

PERHAPS the first Chinese translation from the English of a technical work on railway and harbour construction consists of eight chapters of Mr. Mattheson's 'Aid-Book to Engineering Enterprise.' The title of the translation would read in English, "Essay on Construction. Englishman Mattheson gave the idea. Englishman Fryer and Chang Tien translated it." Printed on fine thin rice paper, from large type, this book is enclosed in loose boards of polished rosewood, held together with silk ribbons, each chapter being separately stitched into a silk cover. The original engravings have been faithfully, though quaintly, reproduced on a larger scale.

MESSERS. LECROSNIER & BABÉ, the well-known scientific and medical publishers, have made arrangements with Mr. Walter Scott for the translation into French of the "Contemporary Science Series." Dr. Henri de Varigny will edit the French series. Arrangements are also being made, we believe, for the translation of the series into Italian.

THE 'Life of the Rev. J. G. Wood,' upon which his son, the Rev. Theodore Wood, has been for some considerable time past engaged, is now nearly ready for publication, and will be issued by Messrs. Cassell & Co. in a few days. It will give an account of the popular writer on natural history in his threefold capacity of clergyman, author, and lecturer, together with a full description of his private life, compiled from personal knowledge and from information furnished by personal friends.

A SCIENTIFIC work of travel of some magnitude will shortly be issued at Berlin under the title of 'Reisen in Kleinasien und Nordsyrien.'

Messrs. K. Humann and O. Puchstein, who undertook the travels by direction of the Prussian Academy of Sciences, will furnish the descriptions, which are to contain a number of illustrations, maps, plans, &c. The volume will be dedicated by the Academy to its most distinguished honorary member—Count Moltke.

FINE ARTS

DAUBIGNY EXHIBITION.—Messrs. BOUSSOD, VALADON & CO., the GOUPIE GALLERY, 116 and 117, New Bond-street, beg to invite Collectors and Connoisseurs to VIEW their EXHIBITION of the WORKS of C. F. DAUBIGNY, one of the principal Masters of the Barbizon School of Painters. Also 'The Val de la Touques,' the *chef-d'œuvre* of C. Troyon. OPEN from 9 till 6. Admission, One Shilling, including Catalogue.

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Fifth Notice.—The Romneys, Gainsboroughs, &c.)

THE Romneys here begin with *Mrs. Curwen* (No. 9), a hard piece in Romney's ultra-classic mood, with which the Englishness of the face is out of harmony. The dignified sentiment of the background is to be admired. The *Marchioness of Hertford* (13) was Maria Fagniani, Selwyn's protégée, and when a child caused that hard and clever man of the world pangs of affection he never knew before. In tone and colour the picture greatly excels the majority of Romneys, and the face still charms the visitor with its sunny look and amorous eyes. Romney's *Miranda in a Boat propelled by Caliban* (43) is a capital illustration of the artist's peculiar vein of fancy, which was always original and usually happy. It looks like a bas-relief, and as a design it would not disgrace Flaxman. The *Two Children of George, Second Earl of Warwick* (121), a sketch of a portion of the charming group which was here last year, could not be more spirited, sunny, or natural. These Romneys are the more worth seeing because they have not been exhibited before. The ingenuous sweetness of the children's faces is immeasurably more precious than the specious charms of 'Cassandra,' 'Miranda,' 'Bacchante,' and other variants of Lady Hamilton. Had Romney painted nothing more than the lovely Warwick group, 'The Countess of Mansfield,' and 'Mrs. Thomas Carwardine and Child,' he would be entitled to a place in the foremost rank. How many of our readers know that, although Romney survived till 1802, i.e., until there had been thirty-three Academy exhibitions, no picture of his was hung on the walls of the Academy till the Winter Exhibition of 1871, when Sir C. Russell's 'Lady Russell and Child' was at Burlington Gardens? After his death the world did not learn much about Romney's art until 1817, when the British Institution borrowed three of his pictures. In 1832 another was shown at the Winter Exhibition of the Society of British Artists. These could hardly be called exhibitions accessible to everybody. In 1824 the British Institution borrowed from Petworth his 'Nursing of Shakespeare,' but till 1843 it took no further notice of him. The first time Romney came before the general public was when the Vernon Gift was made to the National Gallery in 1847. So little was his work known even within a recent period that when a Romney was wanted for the International Exhibition in 1862 'Admiral Hardy' was borrowed from Greenwich Hospital. It is very strange that oblivion of this sort came upon Romney, the more so because, although after 1772 his great reputation chiefly depended upon prints from his pictures, he really painted a very large number of the great, learned, and beautiful of nearly two generations.

At Romney's own sale in 1808 a whole-length 'Cassandra' (born Emma Hart) was sold for eight guineas, and when the pictures of the Hon. F. Greville (who had good grounds for knowing the difference between the lady and the goddess) were sold in 1810 only a hundred guineas could be got for a well-known 'Lady Hamilton as Diana,' 'Lady Craven,' which warmed Horace Walpole into poetry till he sang of

The witchery of Eyes, the grace that tips
The inexpressible douceur of lips,
Romney alone in this fair image caught
Each Charm's expression and each Feature's thought,

was sold at Strawberry Hill in 1842 for 32l. It was not until 1875 that 'Lady Hamilton at the Spinning Wheel,' which was at the Academy in 1876, realized more than 800l. The 'Warwick Children' (121) was sold in 1880 for 273l. Since then astonishingly high prices are said to have been given for Romneys, and Earl Cathcart lately refused 12,000l. for 'The Countess of Mansfield.' We are at a loss to account for the monstrous price which somebody gave for the *Portrait of Mrs. Stables and Two of her Daughters* (154), as it is far from being one of Romney's masterpieces, and owes some of its interest to J. R. Smith's mezzotint. It was painted in 1778 for Mr. John Stables, a member of the Supreme Court at Calcutta, and engraved in 1780.

Gainsborough comes next on our notes, and we are glad to meet again the *Portrait of Mrs. Graham* (3). Earl Cathcart remarked last week in our columns how absurd it is to style it 'The Housemaid.' We described the picture in No. XXIX. of 'The Private Collections of England' (*Athen.* No. 2557), on Castle Howard pictures, thus: "The most interesting Gainsborough here is the large life-size, whole-length picture, or rather the beginning of a 'Portrait of the Hon. Mrs. Graham,' born [Mary] Cathcart, the wife of General Graham, afterwards Lord Lynedoch, whose finished portrait is now in the National Gallery of Scotland (333)." The Castle Howard picture was painted in 1778, and till now has not been exhibited. Mrs. Graham, after having been eighteen years married, died in 1792. It is said that Lord Carlisle (see No. 119) was so much enchanted with this portrait that he would not allow Gainsborough to do anything more to it. This does not agree with the account given by Earl Cathcart.

Most luminous, soft, and broad is Mr. Cavedish Bentinck's *Landscape* (4), by Gainsborough, which we prefer to any of the other landscapes by him now here, although some of them are far better known. It reminds us of Ruysdael or Crome. The Rev. B. Gibbons's *Girl with Pigs* (123) must not be confounded with the more famous picture of the same subject which is now at Castle Howard. No. 123 is most harmonious, soft, broad, and luminous; in coloration and tonality it is better than any Morland, but it is not so firm nor nearly so well drawn. The recumbent white pig is the best figure. 'A Girl with Pigs' was at the Academy in 1782; Lord Carlisle's picture is called 'Girl and Pigs'; the picture before us is, according to Fulcher, one of four repetitions of the work, and, as Fulcher said, "exceedingly fine." It justifies the praise of the countryman who, looking at No. 127 in the Academy, 1784, said, "They be deadly like pigs, but nobody ever saw pigs feeding together but what one on 'em had a foot in the trough." The picture was commended by "Peter Pindar" in his *Lyric Ode to the Royal Academicians*, 1782:—

And now, O Muse, with song so big,
Turn round to Gainsboro's Girl and Pig;
Or Pig and Girl I rather should have said;
The pig in white, I must allow,
Is really a well-painted sow;
I wish to say the same thing of the maid.

Lady Rodney (156), a capital Gainsborough, has not been exhibited before. The treatment of the blue dress is far superior to that of his much-admired 'Blue Boy,' and the execution of the bluish muslin sleeves is worthy of Gainsborough at his best. In fact, faded as the picture now is, it must originally have been most charming. The Catalogue does not say which of the famous admiral's two wives is here depicted, but the technique of the whole and the lady's costume leave little room for doubting that she was not Rodney's first wife, born Compton, but his second, Henrietta, born Clive, of Lisbon, who lived to be ninety years old. In the *Market Cart* (163) we recognize some of the motives,

and even part of the design of the figures, in Lord Bateman's famous Gainsborough, 'Going to Market,' lent to Sir Coutts Lindsay in 1886. The girl climbing up to get into the cart and the men who assist her are alike in both pictures. That before us has darkened more than the other, and on the whole it is a mannered, unreal, and conventional piece of work. *Mrs. Drummond* (164), unless as 'A Lady,' has not been exhibited before.

Children (127) proves that the Rev. William Peters, R.A., was a much better painter than the world is disposed to think. There is a capital *Portrait of a Man* (8), lent by Mr. Hanson Walker, and comprehensively ascribed to the "English School." It is painted with fine firmness and impasto, and a good sense of style, but we see no reason for calling it English; it most nearly resembles a Sadler, but it is superior to anything we know of his. Copley's *Miss Randolph* (57), a whole length, in an awkward attitude, and as a picture curiously incompetent, was obviously painted in Boston, U.S., where he was c. 1771, and before he had measured himself with European artists, as he did with plenty of success after 1774. In spite of its harsh and uncultivated style, its lack of harmony, softness, and keeping, it is a striking example of what a strong man may achieve by training himself. It is amusing to notice the number of the year in which it was painted has been carefully erased from the inscription on this picture, in order, probably, not to betray the age of the lady. It is not mentioned in Mr. Perkins's catalogue of Copleys.

The plum-coloured coat and formal wig, and the set features enclosed by a skin which seems to have been dried and hardened by Time, while the eyes and lips are full of life, serve to distinguish Zoffany's *Portrait of Thomas Hanson* (50), which his descendant has lent to the Academy. The picture has darkened a great deal, and thus lost much of the brightness and clearness that originally characterized it. It is an early example, and its technique is so extremely primitive that few can believe Zoffany and Gainsborough, Reynolds and Lawrence, were all painting at the same time.

Before taking leave of the portraits of the eighteenth century we may give a few lines to two or three Reynolds we omitted to mention in our last notice. The highly characteristic *Portrait of the Countess of Carlisle* (122) was painted shortly after her marriage to the fifth Earl (see 119). She began to sit in April, 1770, and the picture seems to have been finished two years later. It has deteriorated less than many other Reynoldses, and illustrates the methods he described in a memorandum of 1769, according to which he modelled the solid forms in simple black and white, so that his work was a monochrome, advanced these forms with the same pigments and lake, and then finished the whole in lake, yellow, and black, with copal varnish. The result may be seen here. The lake has vanished and so has some of the yellow, and the black has faded. Accordingly the carnations and glazings have almost disappeared, leaving a somewhat dingy residuum over the permanent materials. No. 235, 'Portrait of a Lady,' in the Academy, 1775, is mentioned as representing the Duchess of Gordon; but Walpole, who ought to have known, said it was 'Lady Carlisle,' i.e., the work before us. If it was not exhibited in 1775, this picture has been unexhibited till now. It was finely engraved by James Watson "in Little Queen Anne Street," now Foley Street, in 1773. At the same time, September 6th, 1775, that he paid for his own portrait, a portentous piece in the attitude of the Apollo Belvedere, Lord Carlisle paid Sir Joshua 73l. 10s. for 'Lady Carlisle,' that is, no doubt, this very picture. The *Bradford Family* (124) is mainly interesting as comprising a portrait of that handsome lady, Jane, daughter and heir of Mr. Matthias Gale, of Cotgill Hall, Cumberland, and wife of Mr.

Wilson Gale Braddyll, of Conishead Priory and Highhead Castle, the representative of the ancient family of Braddyll, whom Sir Joshua painted in 1788 and February, 1789, on another canvas. Cotton speaks of the group as painted in 1788, and says that in 1856 it was in the possession of Mr. Labell, of Stonehouse, Plymouth. It was lent to the Manchester Art Treasures in 1857 by Mr. T. P. Smyth, at whose sale in 1859 it was bought in, as Mr. Redford's 'Art Sales' tells us, for 1,050*l*. Reynolds's cash-book records payments as follows: "July, 1789. Mr. Braddyll, 52. 10.—Mrs. Braddyll, 52. 10.—Feb., 1787. Mr. Braddyll, for his Son, 105. 0. 0." These are all under "Second Payments" in Cotton's version of Sir Joshua's notes. The boy was Thomas Richmond Gale Braddyll, born 1776. Reynolds painted him in 1784, and exhibited the picture, which in the same year J. Grozer engraved as 'Master Thomas Braddyll leaning on a Vase'; the plate was published in 1785, and the picture, now the property of Lord Rothschild, was here in 1886. *Sir W. Chambers* (126) hung in the old Antique Academy, still remaining on the top floor of Somerset House, and may be called Sir Joshua's diploma picture, painted in 1780, but apparently not exhibited till it was at the British Institution in 1813. It has since been frequently before the public. It was nobly engraved by Val. Green in 1780. Fortunately the picture remains in a practically perfect condition, or has been so wisely restored by the R.A.s that it shows no worse change than a little darkening. The massive handling is of the best kind. The autocratic character of Chambers, who dominated everybody he came in contact with, is manifest in this masterpiece.

NOTES FROM CYPRUS.

Salamis, Cyprus, Feb. 1, 1890.

THE prospects of the season's work at Salamis are, I am glad to be able to report, after an unpromising start, now extremely good. Work was begun on the 16th of January at the famous granite columns noticed by almost all writers since Pococke. Intersecting trenches were run across the site from north to south and east to west. After about a yard of fairly easy soil the excavation became very slow, and resembled nothing so much as an attempt to hack through bricks and mortar: 5 ft. or 6 ft. lower the earth was again looser and less mixed with rubble, until the virgin soil was reached at a depth of 10½ ft. to 13½ ft. in the centre of the site. Numerous ancient remains were encountered almost from the surface downwards. They were chiefly flimsily built walls, although partly constructed of large squared blocks, with frequent water-channels and pipes running here and there. Miserable graves were met with in abundance from about 2 ft. to 5 ft. down. The bodies had apparently been popped in wherever there was room between two stones. To the east, bordering on the north trench, a nest of large blocks was found, which seemed to represent the foundation of a small octagonal building surrounded by a water-course. Among the blocks were fragments of plain white marble columns and pieces of cornices, &c., of very poor late style. In the western trench, at about 6 ft. to 8 ft., lay a number of fragments of fluted limestone columns with stucco coating, a capital and base, and other pieces, dating, perhaps, from the Ptolemaic period. Under them is what looks like a solid wall, but further investigation is here necessary. At the extreme south a well-built wall, with topmost course of very large blocks, has been followed down to the virgin soil, and there is possibly a corresponding wall at the north end. We have probably here to recognize the wall which supported the great granite columns. The antiquities found are of little interest, and include nothing that need be dated further back than Hellenistic times. Nearest the bottom were a certain number of

potsherds of a familiar Cypriote style. On the whole, this site may be condemned as scarcely likely to repay the immense labour of excavating it. Whatever earlier buildings there may have been seem to have been thoroughly turned upside down by later operations. Meanwhile another site had been started in the sandhills at the extreme north-east of the ancient city, close by the Forest Guard's house. A couple of Corinthian capitals had been turned out here some years ago in the search for water, and the spot seemed to offer opportunity of testing the quality of the contents of the sandhills. We have now laid bare the greater part of a wall, probably of a temple, running north-east and south-west. Upon it are a number of marble bases of various diameters set at different levels, and by them lie plain marble shafts and Corinthian capitals, just as they fell. The shafts vary in dimensions no less than the bases, and we have no doubt to recognize a late building constructed of materials from several earlier temples. But at each end of the wall and underneath one or two of the marble bases are others of superior workmanship in limestone, which Dr. Dörpfeld, who saw them this morning, has pronounced to be probably of the fifth or fourth century. Working in sand is difficult, and little can be done until our wheelbarrows arrive, but we now know roughly the lie and dimensions of the building. In a trench to the south-east a new set of columns has appeared of large diameter with late fluting. They seem to have fallen from another building occupying the site where the house now stands. A small marble torso of Eros, with remains of wings on the back, and a small figure of a river-god, also of marble, are the principal objects so far found on this site. The promise of the place lies largely in the fact that all seems to remain *in situ*, but little injured or disturbed.

Two days ago we started on a third site, a long depression extending some two hundred yards southwards from the late building known as the *Λοιπρόν*. This is a site which no explorer of Salamis can afford to overlook. It is very large, occupies a central position, and was apparently flanked by huge colonnades with great limestone columns, the drums and capitals of which lie in series along the sides. At the south end rises a hillock, which may have borne a small temple. Fragments of blue "inscription stone" are very plentiful, and we no sooner began to turn them over than we found five pieces with letters. One of these is an interesting and perhaps important Latin inscription:—

...Juli nepoti Aug. (filio
...tribunicij)ie potestatis...
...Sala]minorum (senatus
...ponen]dam curavit idem]que...
...C. Lucretio Rufo...

So far our results on this site are as follows. The interval between the colonnades is paved with stone blocks, and within each is a mosaic pavement. Behind the western colonnade has been found a small square foundation of late date, with water-channel round, formed largely of marble blocks and bases of statues. One of the blocks bears an inscription of Ptolemaic date. On the slope of the hillock are several marble blocks, which might be taken for steps, but are possibly remains of walls. Near the foot of the rise, close to the surface, lay an enormous marble capital, extraordinary in its decoration no less than its size. It measures roughly 3 ft. in diameter at the base and 4½ ft. at the top. From one side projects a colossal bull's head and neck, with wings springing from the shoulders and forming, as it were, volutes. On the other is a Caryatid, on a very much smaller scale, passing at the waist into a floral ornament. The remaining sides are, unfortunately, broken away, but no doubt repeated these. The bull's head and wings are of strong, effective style, while the other side is not unpleasing, but rather decorative than forcible. There can be little doubt that this site is some important centre of civic life, and only ample

funds are necessary to reap from it notable results.

The weather is good, and the influenza has not hitherto advanced nearer than Famagusta.
J. ARTHUR R. MUNRO.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 11th inst. the following. Etchings: After B. W. Leader, At Evening Time it shall be Light, by Brunet Debaines, 25*l*. A Quiet Hour, by A. H. Haig, 25*l*. Engravings: After Sir T. Lawrence, The Countess Gower and Child, by S. Cousins, 29*l*. After G. Morland, The Deserter, by G. Keating (a set of four), 26*l*.; The First of September, morning, and The First of September, evening, by W. Ward, 42*l*.; St. James's Park, and Bagnigge Wells, by F. D. Soiron, 29*l*.

The same auctioneers sold on the 15th inst. the following drawings: C. Fielding, A Coast Scene, storm, 63*l*. W. Hunt, Flowers and Birds—Nest, 136*l*. C. Stanfield, The Old Bridge, Lyons, 157*l*. T. S. Cooper, A Highland Scene, with figures and animals, 50*l*. S. Prout, The Piazzetta of St. Mark, Venice, 215*l*.; View of Venice, 273*l*.; The Temple of Minerva, 120*l*.; Beauvais, 94*l*.; The Porch of Chartres, 78*l*.; The Entrance to a Cathedral, 78*l*. T. M. Richardson, Scene on Loch Katrine, 262*l*. Sir J. D. Linton, Maundy Thursday, 63*l*. E. T. Compton, Forest of Tavignano, Corsica, 64*l*. F. Tayler, Hawking, 65*l*. F. L. Bridell, The Temple of Vesta, in the Sabine Hills, nymphs bathing, 105*l*.; Under the Pine Trees at Castel Fusano, Romagna, 105*l*. A. Nasmyth, The Lawn Market, or High Street, Edinburgh, 283*l*.; View of the Port of Leith, from the Firth of Forth, 210*l*. J. Collier, The Aiguille Verte, from Argentière, 162*l*.

The same auctioneers sold on the 17th inst. the following drawings: F. Tayler, Hunting Scene, Haddon, 42*l*. A. Stocks, Raising the Ghost, and Laying the Ghost, 50*l*.

Messrs. Puttick & Simpson sold on the 18th inst. the following mezzotint portraits, the property of the late Mr. J. G. Dempster: After J. Hoppner, Lady Midmay, by W. Say, 26*l*. 10*s*. After Sir J. Reynolds, Mrs. Tollemache, by J. Jones, 30*l*.; Lady Bamfylde, by T. Watson, 34*l*. 13*s*.; Lady Louisa Talbot, by V. Green, 41*l*. After G. Romney, Lady Hamilton, by J. Walker, 68*l*.; Henrietta, Countess of Warwick and Brooke, by J. R. Smith, 76*l*. 13*s*.; Mrs. Warren, daughter of W. Powell the actor, by C. Hodges, 50*l*. It may be worth mentioning that Messrs. Puttick & Simpson published a prettily illustrated catalogue of the collection. English auctioneers are not usually so enterprising.

At the sale of the collection of the Prince Pierre de Bourbon, Duc de Dural, the following pictures passed to new owners on the 3rd inst. in the Hôtel Drouot: Careno de Miranda, Portrait de Charles II., Roi d'Espagne, 15,200 francs. J. Van Eyck, L'Adoration des Rois Mages, 17,000 fr. Holbein (?), Portrait de Jeanne la Folle, 7,300 fr. Q. Matsys, Le Sauveur du Monde, 17,100 fr. From the collection of M. Strauss, of the Opéra, two groups in white marble by Houdon, entitled 'Les Baisers,' were sold with socles on the 7th inst. for 16,100 fr., and two candelabras by Clodion, each representing Bacchus dancing, realized with their socles no more than 1,410 fr.

At the Hôtel Drouot were sold, on the 10th inst., Reynolds's Portrait of Queen Charlotte for 8,500 fr., and The Village Wedding, by D. Teniers II., for 14,900 fr.

A SUPPOSED PORTRAIT OF LADY JANE GREY IN MILAN.

MR. RICHARD DAVEY writes:—

"In a recent issue of the *Athenæum* mention is made of an article of mine on Lady Jane Grey, which appeared in the *Art Journal* during the past year. Your reviewer takes exception to my venturing to differ from Mr. Scharf in his opinion concerning the authenticity of the so-called portrait of

Jane Grey possessed by Earl Spencer at Althorpe. In this he mistook my meaning. I do not differ from Mr. Scharf as to the possibility of the picture being a likeness of Jane Grey or not, but I simply stated, in opposition to that great authority, that I saw no reason why the picture should be supposed to represent Mary Magdalene, for it contains none of the emblems which usually accompany presentments of that penitent.

"Be this as it may, the article has called forth from Milan a most interesting letter, which has been kindly entrusted to me by Mr. Huish, from Dr. Giulio Carotti, the Director of the Royal Brera Gallery. Struck by the excellent reproduction of the Althorpe picture which illustrated the article, he showed it to Count Luchino Del Mayno, who possesses a picture by an early German painter, supposedly a portrait of Jane Grey, so singularly like the Althorpe picture that Signor Carotti obtained permission to have a photograph of it sent us for inspection.

"The Milanese picture undoubtedly represents the same lady who figures in the one at Althorpe, only she has changed her position. She is no longer turned full face to the spectator, and apparently meditating upon what she has read in a book resting on a ledge before her, but is seated at a table, busily engaged writing in a MS., the rebellious pages of which she holds down with a penknife. She wears the same dress, identical in every particular, excepting for a gold chain which hangs round her neck. She is, moreover, shown amidst like surroundings. To her right is the window with its lozenge-shaped panes of glass. The elaborate door at the back of the Althorpe picture is, however, replaced by a bookshelf, upon which are two books and a candlestick. On the table is a still larger chalice than the one with which we are familiar, and which bears an extraordinary resemblance to the celebrated chalice designed by Holbein, and known as of Jane Seymour.

"The picture at Milan is about 2½ feet in height by 2 feet in width. It is delicately painted, and has been attributed to Barend Van Orley; but if it is, as its owner believes, a portrait of Jane Grey, this is impossible, for Orley died in 1541. Signor Carotti believes it to be the work of one of the numerous pupils of Holbein, and quotes in confirmation of this belief the opinion of Baldinucci, who says in his life of Holbein that this great master 'formed a school in England of pupils who imitated his style in a surprisingly perfect manner.'

"With reference to the chalice which figures so conspicuously in both the Althorpe and Milanese supposed portraits of Jane Grey, Dr. Carotti thinks it may possibly be intended for a very elaborate inkstand. It frequently appears in portraits of this period when the individual is represented as either reading or writing. In the Tudor Exhibition—No. 111—is a picture lent by the Marquis of Hertford, and said to be a likeness of Katherine Parr, who is represented reading a book resting on a table, upon which is a short chalice of similar workmanship to those already mentioned."

We judged of Mr. Davey's meaning by his own words. The picture at Althorpe has not a touch like Holbein's, nor is it in the taste of his school. The so-called chalice is more like a German covered hanap of the sixteenth century, and is supposed from similar instances to be the vase of Mary Magdalene's precious ointment.

Fine-Art Gossip.

TO-DAY (Saturday) will be marked with a white stone in the calendars of frequenters of Christie's, because they may see, and buy if they are rich enough, not only Wilkie's last palette, given by his sister to W. Collins, C. R. Leslie's beautiful copy of Titian's 'Entombment' in the Louvre, Sir J. E. Millais's portrait of Wilkie Collins, and other works belonging to the last by his father, brother, Mrs. Carpenter, and John Linnell, but four of the Romneys which belonged to Mr. John Carwardine, of Earl's Colne, including 'Contemplation' (born Emma Hart), which was No. 13 at the Grosvenor Winter Exhibition, 1888; 'Mrs. Butler' (born Carwardine, 110 at the same place), 'W. Hayley' (138), and 'A Woman and Child.' The supremely beautiful 'Mrs. Thomas Carwardine and Child,' 148 at the Grosvenor Gallery, which was mezzotinted by J. R. Smith, having already changed hands, is not now to be sold. It is, we understand, again in an engraver's hands. With the above will be sold pictures by

Raeburn (of the Edgar and Glendouwyn families) Reynolds ('Mrs. Way,' 'Dr. Green,' and others), Romney ('Mrs. Wells'), Gainsborough, Wilkie, and Cotman.

THE French papers say that M. Meissonier has promised to contribute a picture or pictures to the forthcoming French Exhibition at Earl's Court.

THE managers of local exhibitions intended to diffuse taste for art among the people, impressed by an idea that the National Gallery was a sort of reservoir of fine works from which they could borrow, without regard to national as well as purely metropolitan needs, never rested till they obtained loans of pictures from that institution. Not all of the bodies thus accommodated have known what to do with the works they borrowed when they got them, but none, so far as we know, has so far neglected its opportunities as the Corporation of Liverpool, to whom three Turners were lent. One of these, the fine 'Rizpah,' the authorities on the Mersey have hung on high in the dark, over a very interesting Low Country picture of the seventeenth century, which deserved a much better place; the smaller 'Riva degli Schiavoni, Venice,' a mere faded wreck, unfit for exhibition, is placed where its defects are only too visible; while the famous 'Rome from the Vatican,' which is fast becoming a ghost of itself, hangs close to a window, and so that half its surface is in strong light, the other half in nearly as strong shadow. All these works are on the ground floor of the gallery, which is lighted from the side, while a very large portion of the admirable top-lighted galleries of the upper floor is devoted to pictorial trash, gaudy, ill painted, and vulgar, marked by false sentiment, and flabby, and therefore injurious to the public taste, on which the Corporation of Liverpool has been unlucky enough to spend its money. It might not be always possible for a public body to obtain masterpieces such as Rossetti's 'Dante's Dream' and Mr. H. Moore's 'The Needles, Isle of Wight,' which, with other good things, are well hung in these upper galleries, but prompt elimination of the rubbish is desirable to make room for the Turners, which, however faded, are not foolish.

MESSRS. MACMILLAN & Co. will publish next week an elaborate essay on the 'Development and Character of Gothic Architecture,' by Prof. Charles H. Moore, of Cambridge, U.S.A. The aim of the book is to prove the French origin of Gothic, and in order to establish this view the author has, after a minute examination of the architecture of the twelfth and thirteenth centuries, made a close analysis and comparison of the different pointed styles of Europe, a work which appears not to have been undertaken before. Prof. Moore's book will be fully illustrated, chiefly from drawings made by himself.

AMONG new books interesting to artists is the 'Chemistry of Paints and Painting,' by Mr. A. H. Church, F.R.S., Professor of Chemistry to the Royal Academy. It is dedicated to Sir Frederic Leighton, and Messrs. Seeley & Co. are the publishers. It treats of the methods and materials used by the painter as viewed from a chemical standpoint.

THE County Council has agreed to oppose Sir Whittaker Ellis's scheme for the destruction of Emmanuel Hospital, and so have the Commons Preservation Society, the Open Spaces Society, and the Kyrle Society. The Society for Preserving Ancient Buildings has taken the lead in rousing opposition to this atrocious proposal, and it is hoped that public opinion will save the hospital, as it saved the Charterhouse from its own governors.

MR. DUNTHORNE is exhibiting Mr. G. Natorp's medallion portrait, which was at the Academy in 1888, of Robert Browning, and will shortly publish by subscription bronze casts of it. This same publisher has on view a number of drawings by Mr. F. Hall illustrating, in what he

calls "Sportive Shadows," the Devon and Somerset staghounds. Messrs. Dowdeswell have formed an exhibition of a series of pictures and drawings of "Royal Berkshire," by Messrs. Y. King, J. M. Bromley, and J. M. Macintosh. At Messrs. Boussois, Valadon & Co.'s gallery may be seen a collection of pictures by C. F. Daubigny.

THE Société des Artistes Français announces that the Salon in the Champs Elysées will be opened on the 1st of May next, and closed on the 30th of June following, and, as usual, comprise works of foreign as well as French artists. Pictures offered for exhibition must be delivered at the Palais de l'Industrie between the 10th and 15th of March inclusive, from 11 till 6 o'clock, and drawings of all kinds, enamels, porcelain, and works in stained glass between the 10th and 12th of March inclusive, from 11 till 6 o'clock. No artist may send more than two pictures in oil; diptychs or triptychs will be reckoned as two pictures, so that a painter may send not more than one of either kind. Gilt, black, and wooden (*naturel foncé*) frames are to be admitted; oil pictures must not be glazed; frames of a round form must be placed upon gilt, rectangular backs of wood.

THE Exposition de la Société Nationale des Beaux-Arts, i. e., the new Salon, will be opened in the Palais des Beaux-Arts, Champ de Mars, on the 15th of May, and closed on the 30th of June next. No limit will be set to the number of works sent by each artist, and foreigners as well as Frenchmen may contribute. Their works must be sent to the Champ de Mars between the 1st and 8th of March, and they will be subject to selection or rejection by a committee. So far as possible pictures will be placed in two lines only on the walls of the galleries. The leading members of the society are MM. Meissonier, Puvion de Chavannes, C. Duran, Braquemond, Dalou, Roll, Cazin, Gervex, Duez, Dagnan-Bouveret, Besnard, Rodin, J. Béraud, Rixens, Waltner, Billotte, Montenard, Lhermitte, Damoye, Barau, Courtois, Carrière, Boilvin, Renouard, Ribot, Guignard, Lerolle, Desbois, Friant, and Mathey.

A SMALL collection of Egyptian, Greek, and Roman antiquities, the property of Mr. W. Rome, F.S.A., has been kindly deposited by him for public view in the Library at Guildhall. The Egyptian objects comprise a number of choice scarabs and bronze figures of Isis, Osiris, and other divinities. The Greek collection contains coins representing respectively the period of archaic art, 700–480 B.C., the transitional period, 480–400 B.C., the period of revival, 400–336 B.C., and the period of decline, 336–200 B.C., ending in the very debased art of 200–50 B.C.; a number of terracotta figurines from Tanagra and other places; and some earrings, fibulae, and other ornaments from Capua, which are choice examples of goldsmiths' work of the period of 370–320 B.C. The Roman section comprises a series of gold, silver, and bronze coins, ranging from the time of Julius Caesar to the decline of the Empire, and some statuettes, including that of Jupiter Conservator exhibited to the Society of Antiquaries on the 30th of January, Bacchus, and others. The owner of the collection is anxious by this public exhibition to give the students who frequent the Guildhall Library the opportunity of studying some of the typical forms of ancient art.

NEAR Patras a sarcophagus has just been discovered richly sculptured. The bas-relief represents a wild-boar hunt, in which are the huntsmen divided in two groups, seven of them being without beard and one bearded. This last is in the act of stopping a boar, running at full speed, and has his left foot on the snout. The rest are pressing forward to slay the animal with hatchets and arrows. Another boar is seen making his escape in the opposite direction. On the sides of the sarcophagus are bas-reliefs

representing on one side two prostrate corpses and a dog, and on the other a bull with, on its back, an owl. The work is highly finished and of the Roman period, but very probably copied from an original of Hellenic workmanship. Inside the sarcophagus a skeleton was found.

THE excavations at Lycosoura, interrupted by the winter season, will be now resumed, under the direction of the Ephor, B. A. Leonardos. The objects hitherto found have now been transported to Athens.

FROM Munich the death is announced of M. Angelo Quaglio, decorator of the royal theatres. He was born in 1829. The landscape painter M. A. Legeti is dead at Buda-Pesth, aged sixty-seven years; likewise the Viennese architect G. Petschacher.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.
ST. JAMES'S HALL.—The Popular Concerts. M. and Madame de Pachmann's Recital.

AMONG the many German musicians of the century whose labours in the field of composition have failed to win widespread recognition is Jacob Rosenhain, who was born as far back as 1813, and who is still living in retirement at Baden-Baden. His connexion with this country can be summed up in a few words. In 1837 he played at the Philharmonic concerts; in 1854 one of his symphonies was performed, also at the Philharmonic concerts; and last Saturday his only Pianoforte Concerto, in D minor, was brought forward by Miss Fanny Davies at the Crystal Palace. If we may judge by this example of Rosenhain's talent, he is a disciple of the modern melodic or Mendelssohnian school. The principal merit of the concerto is its unaffected geniality. The themes are far from original, but they are bright and tuneful, and the treatment is natural and unlaboured, the accompaniments being full of interesting details. Though not in any sense a great work, the concerto is far more pleasing than many works of a later period in which complexity of detail is made to atone for poverty of invention, and Miss Davies, whose performance was, of course, admirable, deserved thanks for its introduction. Mendelssohn's 'Scotch' Symphony, Beethoven's 'Egmont' Overture, Sullivan's 'Overture di Ballo,' and some pianoforte solos completed the instrumental portion of the programme. The *début* of Mlle. Amelia Sinico can scarcely be considered a success. The young lady's high soprano voice is thin and hard, and not as yet under perfect control. Further study is evidently needed for its full development.

The leader at the Popular Concert last Saturday was Herr Kruse, who made a highly favourable impression by his bright tone and correct intonation. He has distinctly improved since he last played in London. The works in the programme were Mozart's Quartet in E flat, No. 4; Beethoven's 'Sonata Appassionata,' of which Mlle. Janotha was the executant; Schumann's Sonata in A minor for piano and violin, Op. 105; and Brahms's 'Gipsy Songs,' with Mr. and Mrs. Henschel, Miss Marguerite Hall, and Mr. Shakespeare as the vocalists.

The return of Herr Joachim continues to arouse much interest among amateurs, and the enthusiasm that prevailed in St. James's

Hall last Monday evening was striking from its evident sincerity. The musical importance of the occasion, however, was but slight, the programme being made up of familiar works. It would be superfluous to say a word concerning Beethoven's Quartet in C, Op. 59, No. 3, Haydn's in the same key, Op. 33, or Bach's Chaconne. The attentive listener could discern proofs of the advance of time in Herr Joachim's playing, an occasional false intonation being perceptible, but the breadth of style and artistic fervour which many years ago placed him at the head of violinists are still to be observed in their pristine perfection. In other words, no younger performer can approach the Hungarian violinist in the qualities we have indicated. The pianist was Miss Agnes Zimmermann, who played three of Scarlatti's pieces in a manner that may be regarded as perfect. Many players seem to imagine that the clavier music of the seventeenth century and the early part of the eighteenth needs the utmost rapidity of execution; but this is an entire mistake, as those who are acquainted with the capabilities and characteristics of the harpsichord and other instruments of the same genus are fully aware. Miss Liza Lehmann sang with charming expression an old French song 'Le Portrait,' and *Lieder* by Kjerulf and D'Albert.

An excellent, though somewhat overlengthy programme was provided by M. and Madame de Pachmann at their pianoforte recital on Thursday afternoon. Of the qualities which distinguish M. de Pachmann as a pianist it is scarcely necessary to speak. On the present occasion he contented himself for the most part with trifles, the only work of importance in his share of the performance being Mendelssohn's Fantasia in F sharp minor. His rendering of this could scarcely be commended, the first movement being played too slowly and with exaggerated expression, while the last was flurried and indistinct. He will be heard to greater advantage in the Chopin recital which is announced for Monday week. Madame de Pachmann has only assumed a high position recently, but she is now entitled to a place among the best of our younger pianists. She gave a beautifully refined and expressive performance of Schubert's Sonata in G, Op. 78, a work of which she is naturally fond, as it suits her exceedingly well. The same refinement of style was shown in Mendelssohn's Variations Sérieuses and in Chopin's Étude in E minor, Op. 25, No. 3. The pieces for four hands or for two pianofortes included Schumann's beautiful Andante and Variations in B flat, Op. 46, and a little Fugue in D by Beethoven, originally written for strings in 1817. It is a mere curiosity of little intrinsic value.

Musical Gossip.

WE have throughout refused to credit the definite statements concerning an Italian opera season at Her Majesty's Theatre this spring, and it now appears that there is little chance of the scheme being carried into effect.

A NEW Pianoforte Trio in G, by Dr. Hubert Parry, was performed for the first time at Mr. Dannreuther's concert on Thursday last week. It would be rash to pronounce definite judgment on the work without the aid of the score or

even an analysis, and we shall only offer a few general remarks. The first and last movements are characterized by great if not excessive vigour, the absence of contrasts in the subjects and of quiet episodes rendering the music difficult to follow at a first hearing. The second section, a 'Capriccio' in E minor, and the third, a passionate 'Lament' in C, made a more favourable impression, and, speaking generally, the trio is unquestionably worthy of the composer. More than that cannot be said at present. The other works in the programme were Beethoven's rarely heard Sonata in C, for piano and violoncello, Op. 102, No. 1; his Trio in D, Op. 70, No. 1; and Schumann's Sonata in G minor, Op. 22.

GOUNOD'S 'Redemption' was performed by the Royal Choral Society at the Albert Hall on Wednesday before an enormous audience. The most noteworthy feature of the performance was the highly expressive singing of the tenor narrator's part by Mr. Iver McKay, whose improvement recently has been remarkable. The other soloists were Madame Dotti, Miss Eldridge, Madame Belle Cole (who has also improved), Mr. Henry Pope, and Mr. Watkin Mills.

MISS MARGUERITE HALL and Mr. William Nicholl gave the first of their three vocal recitals at the Steinway Hall on Tuesday afternoon. Some new songs by Dr. F. E. Gladstone and Mr. A. D. Duvivier were introduced, but the programme generally was not noteworthy for special features of interest. M. Tivadar Nachéz played some violin solos.

A NEW one-act operetta, entitled 'Love's Magic,' written by Mr. J. K. J. Jocelyn, and composed by Mr. Zavertal, was performed under the auspices of the Royal Artillery at Woolwich on Tuesday afternoon. There are only three characters in the libretto, and the plot is simple, though not uninteresting. Mr. Zavertal's music is extremely pleasing, though, of course, not ambitious. The characters were ably represented by Mr. and Mrs. Ben Davies and Mr. Ernest Deloart, and the fine orchestra of the Royal Artillery rendered full justice to the accompaniments.

A BRIEF new cantata, entitled 'In the Forest,' by Mr. J. F. H. Read, was introduced at the Stock Exchange Orchestral Society's concert at St. James's Hall on Tuesday evening. The work, which is written for baritone solo and chorus, is studiously unpretentious, the best number being the opening unaccompanied chorus. The programme included Mr. MacCunn's overture 'Land of the Mountain and the Flood,' Beethoven's 'Leonora,' No. 3, and Haydn's Symphony in C, Letter V., all of which were excellently rendered by Mr. George Kitchen's well-drilled amateurs.

WE note that at the meeting of the Wind Instrument Chamber Music Society on April 11th Mr. G. A. Osborne will play the pianoforte part in a sextet for piano, wind, and strings of his own composition. The veteran pianist and composer is in his eighty-fourth year.

THE programme of Sir Charles Halle's Manchester concert on Thursday included Mozart's C minor Symphony, Herr Joachim's 'Hungarian' Concerto (played, of course, by the composer), and the overtures 'Turandot' by Weber, 'The Hebrides' by Mendelssohn, and 'Patrie' by Bizet.

M. REYER's new opera 'Salammbo,' produced last week at the Théâtre de la Monnaie, Brussels, is said to be equal if not superior to his 'Sigurd,' a work which contains much that is clever and effective, and shows the ability of the composer to handle modern forms successfully, but which lacks the touch of genius which alone can render a work truly great. The impersonation of the principal character in 'Salammbo' by Madame Caron is said to be superb.

THE rehearsals of M. Massenet's 'Ascanio' have at last commenced in earnest at the Paris

Opéra, and we may shortly expect the production of that long-delayed work.

We spoke some time ago of a proposal to build a festival theatre at Salzburg, the birth-place of Mozart. The design has now taken root, and a site has been purchased on the Mönchsberg, a wooded hill overlooking the town. It is hoped to complete the structure in the course of next year in order to celebrate the centenary of Mozart's death. It is not intended, however, to confine the performances to the works of the Salzburg master, though the theatre will probably be inaugurated by the production of 'Zauberflöte' on a grand scale, after which 'The Nibelung's Ring' may be mounted. The theatre is to hold between 1,500 and 1,800 persons, and the stage will be fitted with every modern contrivance for the enhancement of scenic effects. The total cost of the undertaking is estimated at 400,000 florins, or about 35,000*l*.

GLUCK'S 'Armida' has been revived with much success at Vienna, with Frau Materna and M. van Dyck in the principal parts.

CONCERTS, &c., NEXT WEEK.

- MON. Royal Academy of Music Concert, 3, St. James's Hall.
 — Mrs. Henschel's Charity Concert, 3, Kent House, Knightsbridge.
 — Popular Concert, 8.30, St. James's Hall.
 — Strolling Players' Orchestral Concert, 9, Princes' Hall.
 TUES. Mrs. Jean Stuart's Matinee, 3, No. 28, Gloucester Terrace.
 — The Bach Choir, 8.30, St. James's Hall.
 WED. Ballad Concert, 3, St. James's Hall.
 THURS. Clapham Philharmonic Concert, 8, Clapham Assembly Rooms.
 — Miss Bessie Cox's Concert, 8, Steinway Hall.
 — Mr. Dannreuther's Musical Evening, 8.30.
 — Concert in Aid of the Armenian Cause, 8.30, Princes' Hall.
 FRI. Annual Concert, St. George's Rifles, 8, Steinway Hall.
 — Wind Instrument Conc. 7, 8.30, Royal Academy of Music.
 SAT. Crystal Palace Concert, 3.
 — Popular Concert, 3, St. James's Hall.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. BENSON.—F. R. BENSON'S SHAKESPEARIAN COMPANY EVERY EVENING at 8 (Thursdays and Fridays excepted), in Shakespeare's Fairy Comedy, with the Mendelssohn incidental music.

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THE WEEK.

TOOLE'S.—'Isalda,' a Play in One Act. By F. Horner.
 COMEDY.—Afternoon Representation: 'The Home Feud,' a Drama in Three Acts. By W. Frith.
 GAIETY.—Afternoon Representation: 'My Brother's Sister (only in Fun),' a Play in Three Acts.
 GLOBE.—'A Midsummer Night's Dream.'

No idea seems more firmly rooted in certain minds than the conviction that the dislocation of prose constitutes verse. "I will go into the garden," for instance, is admittedly prose worthy of M. Jourdain. Substitute "Into the garden go will I," and you are supposed to have poetry. Most so-called blank-verse plays produced in modern days in London rest on this assumption. 'Isalda,' by Mr. Horner, given at Toole's Theatre on Friday in last week, is a terrible example of this delusion. When a line spoken as any human being would speak it would be faultless verse, Mr. Horner must torture it and invert it until the impression left is that of total want of harmony. Not too comprehensible is the story he tells. The scene is Spain in the last century. A Spanish maiden has by an indiscretion incurred the penalty of death. Impressed by her beauty, Don Antonio, the governor of the province, offers her pardon as the price of her favours, and is rejected. A more favoured lover, in the person of a French count, appears, forces a duel upon the governor, and slays him. Before dying Don Antonio, with great magnanimity, furnishes his enemy with the means to escape and carry off his sweetheart. Such sacrifice seems more than startling in the sombre, passionate man whom Mr. Horner has

depicted. Miss Vane Featherston acted with much earnestness and some intensity as the heroine, and Mr. Bassett Roe and Mr. Brodie were painstaking. The piece, however, can scarcely be held to strengthen the bill into which it is introduced.

Beginning in pleasant and poetical, if not particularly original style, Mr. Frith's 'The Home Feud' ends in commonplace and conventional melodrama. A young officer suffering from blindness has been saved from accident and nursed through illness by the daughter of an organist, who has learnt to love her patient. Returning from abroad cured of his blindness, the officer proposes in mistake to a designing cousin of the heroine, whom he marries. This portion of the story, recalling Bulwer's 'Pilgrims of the Rhine,' is pretty in itself and well treated. A way out of the *impasse* is, however, required, and Mr. Frith hits upon nothing better than supplying the wife with a husband who returns and slays her. The scenes in which this portion of the action passes are ineffective, and the piece as a whole fails to impress. Its dialogue is much above the average, and with some alterations it might still delight an audience. Miss Gertrude Kingston, who has of late falsified all her pleasing promise, overacted sadly as the bigamist. Miss May Whitty played the heroine with much prettiness and grace. Miss Eva Moore, Mr. Nutcombe Gould, Mr. William Herbert, and Mr. Scott Buist took part in a fairly competent interpretation.

'My Brother's Sister (only in Fun)' is the title of a piece of American extraction, in which Miss Palmer has elected to show herself at the Gaiety Theatre. It is scarcely more than the framework of a variety entertainment, in which Miss Palmer has a monopoly of opportunities. As a girl brought up by her father as a boy, she personates a girl who again personates a boy. Many changes of costume are thus provided, and in various disguises Miss Palmer sings, dances, and exhibits her powers of coquetry and "cheek." The performance is slight, passably vulgar, and not unamusing. Mr. Maclean and Mr. Wallace Erskine are included in the cast.

Miss Dorothy Dene, who replaces at the Globe Theatre Miss Kate Rorke in the character of Helena, looks the part well, plays with pathos, and is generally satisfactory. Mr. Athol Forde, who appears for the first time as Bottom, if not very ripely comic, is more moderate than his predecessor. A great improvement in the general performance is now to be seen, and some impersonations—such as the Hermia of Miss Ferrar and the Puck of Miss Grace Geraldine—are intelligent and effective. Mr. Benson as Lysander, Mrs. Benson as Titania, and Mr. Stuart as Oberon are now at home in their parts, and what was at first only to be regarded as a poetical spectacle is now a meritorious representation. If Mr. Benson carry out his project of reviving a series of poetical plays he will do well to get a stage manager who will avoid undue multiplication of accents; a mistake greater than that of accentuating needlessly an adjective or an epithet in Shakspeare cannot easily be found. Almost alone among the company Miss Dene avoids the error. In answer to the threat of Demetrius,

But I shall do thee mischief in the wood,

she delivered finely the lines beginning:—

Ay, in the temple, in the town, the field,
 You do me mischief.

Idols of the French Stage. By H. Sutherland Edwards. 2 vols. (Reynolds & Co.)—Under this title Mr. Edwards has published what, without being announced as a translation, is in fact a rendering of 'Les Comédiennes Adorées' of Emile Gaboriau. There is no reason why this bright and sparkling work of the author of 'La Vie Infernale' and 'La Dégringolade' should not have an English dress. It would, however, have been better to announce 'Idols of the French Stage' as in part a translation. Two or three passages will show how close is the rendering. Of Mlle. Molière M. Gaboriau says, after quoting a scene from 'Le Bourgeois Gentilhomme': "Tel est l'amoureux et charmant portrait qu'après huit ans de mariage, Molière trace de cette froide et implacable coquette, qui fut le désespoir de sa vie, et peut-être aussi, hélas! le terrible aiguillon de son génie." Mr. Edwards, after quoting the same scene, abridges as follows the comments of M. Gaboriau: "Such is the portrait traced by Molière of the fascinating Armande Bédard after he had been married to her eight years." M. Gaboriau's life of Mlle. de Camargo begins thus: "Au commencement du XVIII^e siècle, le ballet était encore un divertissement solennel. On était si voisin de ce temps glorieux où Louis XIV, le roi-soleil, daignait descendre de son Olympe pour étaler ses grâces et danser, lui-même, devant ses courtisanes éblouies." This Mr. Edwards translates: "At the beginning of the eighteenth century the ballet in France was a solemn ceremony imposed on the public by fashion rather than a diversion in which they took delight. It still, indeed, remained in vogue; for Louis XIV. himself, in his moments of majestic buffoonery, had deigned to step from the throne and display his talents as a dancer to the jaded and yawning court." Mr. Edwards goes at times to other sources, which are abundant, and he omits much that M. Gaboriau inserts. Practically, however, the matter and very much of the manner are derived from M. Gaboriau, and a preliminary notice to that effect is requisite as a simple act of justice. For the rest the volumes are entertaining and agreeable, though disfigured with many misprints.

A BI-MONTHLY issue of the *Costumes of the Modern Stage*, with illustrations, hand coloured, by various French artists, and letterpress translated from the French of M. Mobisson, Secretary of the Direction of the Opéra in Paris, has been undertaken by Mr. J. C. Nimmo. 'Les Respectables' of M. Ambrose Janvier, Vaudeville, November 21st, 1889; 'Paris Exposition,' by MM. Blondeau and Monréal, Variétés, November 20th, 1889; 'Shylock,' as played in three acts and seven tableaux at the Odéon, December 17th, 1889; 'Jeanne d'Arc,' by M. Jules Barbier, Porte Saint Martin, January 3rd, 1890; and 'Margot,' by M. Henri Meilhac, Comédie Française, January 18th, 1890—five parts in all—have seen the light. Each play has four or more striking illustrations, principally of the female characters. These are very cleverly executed, and the rapidly growing series, besides constituting a pleasing record of the stage, is likely to be of genuine utility. The costumes in 'Shylock' will surprise those familiar only with English productions of the play.

Dramatic Gossip.

NEGOTIATIONS with a view to a representation in Dutch of 'The Middleman,' by the Amsterdam comedians, at the Shaftesbury Theatre, are said to be pending. If the Dutch management is wise, it will turn a deaf ear to all temptations. Fine as was the lesson in art conveyed by the Rotterdam company on its visit to London, the experiment was financially disastrous. There is

small chance that the projected experiment will be more successful.

'QUICKSANDS,' a drama in four acts, adapted by Charlotte E. Morland from Mrs. Lovett Cameron's novel 'A Devout Lover,' was produced on Tuesday afternoon at the Comedy Theatre, and numbered among its interpreters Mr. Cantley, Mr. Gilbert Yorke, and Miss Robina. Its story is moderately stimulating, but ends unexpectedly in melodrama. 'Tabitha's Courtship,' by Misses Eva and Florence Bright, was also given.

AFTER a series of farewell entertainments unprecedented, it may well be supposed, in the history of the stage, Mr. Toole embarked on Saturday last for France on his way to Brindisi and Australia. The previous evening witnessed a large gathering to supper, under the presidency of Mr. Irving, in the beefsteak room at the Lyceum Theatre.

THE Lyceum closed on Ash Wednesday to permit of Mr. Irving giving at Wolverhampton his promised lecture on 'Hamlet' before the Literary and Scientific Society, of which he is this year president.

THIS evening witnesses at the Garrick Theatre the first performance of Mr. Grundy's 'A Pair of Spectacles,' in which Mr. Hare reappears at his own house. 'Dream-Faces' is also revived, with Miss Carlotta Addison in her original character, and with Mr. Forbes Robertson as the hero.

'OUR AMERICAN COUSIN,' with Mr. Graham Wentworth as Asa Trenchard, and Mr. George Turner as Lord Dundreary, has been given at the Novelty Theatre.

'A MAN'S SHADOW' is being given at the Grand Theatre by the company Mr. Tree has engaged to play it in the country.

THE long-deferred production at the St. James's, by Mrs. Langtry, of 'As You Like It,' is now fixed for Monday next.

TO CORRESPONDENTS.—D. C.—A. C.—W. M. F.—C. S.—C. A. W.—G. C. B.—H. H.—C. M.—J. T.—H. E.—G. M.—L. E. G.—received.

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SATURDAY, MARCH 1, 1890.

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LITERATURE

TWO ARCTIC BOOKS.

Journal of H.M.S. Enterprise on the Expedition in Search of Sir John Franklin's Ships by Behring Strait, 1850-5. By Capt. Richard Collinson, C.B., R.N., with a Memoir. Edited by his Brother, Major-General T. B. Collinson. (Sampson Low & Co.)

The Skipper in Arctic Seas. By Walter J. Clutterbuck. (Longmans & Co.)

GENERAL COLLINSON'S memorial of his brother is a rather belated book, for it is now seven years since Sir Richard Collinson died, and upwards of thirty-five since he completed the voyage with the diary of which the greater part of the volume is occupied. But though it comes rather late in the day, this first attempt to do full justice to the merits of a modest man is not the less welcome.

Born in a Northumbrian vicarage, he entered the navy at the age of twelve by the summary process of being told to leave school and join the gun-room of His Majesty's ship Cambridge. From that day—now sixty-seven years ago—Collinson's life was spent in voyaging all seas and taking part in many surveying and scientific expeditions, such as those of the Chanticleer and Sulphur. But in the Chinese war of 1840-6 he shared in more perilous work, while the labours of his leisure hours and of those pauses in active life which come too frequently to a naval officer are embodied in the reports of the Holyhead Harbour Committee, the Royal Geographical Society, the Hakluyt Society, the United Service Institution, and other semi-professional bodies. At length the congenial post of Deputy-Master of the Trinity House, to which he was elected in 1875, offered ample employment for his energies. But the most important event in Sir Richard Collinson's career was his nomination in 1849 to the command of the expedition sent by way of Behring Strait to examine the Arctic shores for any trace of the vanished expedition of Sir John Franklin. Collinson as senior officer took command of the *Enterprise*, while M'Clure was appointed to the *Investigator*. The latter vessel proved the faster sailer of the two, and had penetrated far into the Polar Basin before the *Enterprise* arrived at Point Barrow, and, finding the season too late to proceed further, Collinson wintered at Hong Kong for the sake of the climate

and supplies. Next spring he returned, and up to the autumn of 1854 doggedly forced his way through many channels, without, however, lighting on any tangible trace of the men he was in search of, though more than once very near the spot where some years later M'Clintock solved the problem of Franklin's fate by finding the remains of so many of the party.

Yet alone, and entirely on her own resources, the *Enterprise* remained

"for more than three full years in these trying seas, and penetrated further in the true direction of the search than any other vessel."

In the course of these voyages and sledge journeys

"she had shown the practicability of navigating along the whole of the north coast of America, and had further demonstrated that to be the only probable line, difficult as it is, by which a North-West Passage can ever hope to be accomplished; then she had got herself nearer than any other vessel to the most advanced position of any ships from the other side, and, moreover, in two different lines of passage: first by Prince of Wales's Straits to Parry's ship (the *Hecla*, 1821); and second by Victoria Straits to Franklin's ship (1843); and lastly, after this long travel, she had brought herself home with her crew in good health, a result of no slight consideration when we know that in the course of these same years no less than five of Her Majesty's ships were abandoned in these same Arctic seas, and their crews conveyed home in other vessels."

This sober merit, however, availed little; for M'Clure, in the *Investigator*, had managed to communicate with the vessels which had entered from Davis Strait, and though he left his ship in the ice he returned to England by way of Baffin's Bay and the Atlantic. The result was that he was hailed as the "discoverer of the North-West Passage," and received a portion of the 15,000*l.* which had been so long offered as a reward for the accomplishment of a voyage along the northern shores of America. He was, moreover, knighted, and, in short, honoured as the great man of the expedition, while Collinson was received coldly by those who ought to have judged him more justly. Hurt at this unfair treatment, Collinson retired into private life, and never again sought official employment, receiving late in life only a partial reparation for the neglect with which a country blinded by superficial brilliancy and an Admiralty ready to swim with the tide had treated his arduous services.

Geographers, however, long ago appraised his merits more accurately, and the generation which have grown to manhood since 1855 will find in General Collinson's volume materials by which they, too, may be able to revise the hasty verdict of their fathers. The truth is admirably stated in a preface letter which Sir George Richards has contributed to the book. The "discovery of the North-West Passage," with which the country rang in 1854, was in reality no discovery. The *Investigator* never passed the 180 miles which separated it from Kellett's ships; and remarkable though M'Clure's run unquestionably was, so competent an authority as Sir George Richards is inclined to believe that Collinson's was the greatest of all the Arctic voyages. The neglect, amounting almost to contumely, with which it was treated,

"is only to be accounted for by one of those gusts of popular impulse which at times blind men's understandings, and obliterate their better judgment, until in the end injustice becomes more expedient than honourable recantation. Your brother [Sir George adds] was far too generous and unselfish not to concur and to rejoice in the honours which were bestowed on his second, who, but for his chief's unsuspicious and trusting nature, would never have had an opportunity of making himself famous. In awarding the palm for the discovery of the North-West Passage there were susceptibilities to be studied which the men of the time were not strong enough to disregard, and a compromise was offered which history will not ratify; but will probably pronounce the verdict that the Passage has not been accomplished at all; that the most Northern route between the two oceans was found to exist, but not navigated, by the combined efforts of Parry in 1819 and M'Clure in 1852, and the more Southern one by Franklin in 1846 and Collinson in 1853; two of the parties not living to know the completion of their labours."

We have only to add that General Collinson has performed his self-imposed task with good taste, and as much knowledge as could be expected from an editor not personally acquainted with the Polar Basin; and that his volume is illustrated by several excellent maps, a portrait of Sir Richard Collinson, and a coloured sketch of the *Enterprise*. He should, however, in any future edition cease to indulge in such eccentricities as "Eskimos" and "Esquimos," and make himself familiar with more modern views regarding the origin of the people so named than those which he seems to have imbibed.

Mr. Clutterbuck's volume is a much lighter contribution to the literature of travel. He and a friend chartered a Peterhead whaler for a cruise to Spitzbergen, and, on the whole, seem to have enjoyed themselves very much. They shot a number of seals and reindeer, one bear, and a host of sea-fowl, but met with no adventures worth recording. The reader will, however, learn what they ate and how they felt upon particular mornings and evenings, whether the bacon was fat or lean, what "Jack" said and what the "skipper" replied, how extremely stupid the steward was, and how good a fellow the captain turned out to be. There is also something—but not a great deal—about the Arctic seas, though the naturalist who searches the pages of Mr. Clutterbuck's volume for information regarding the habits of seals and whales or the nature of Polar ice will find little except what is contained in the quotations from Nordenskjöld and Lamont, who seem to be the author's sole literary authorities on a subject his entire ignorance of which is somewhat ostentatiously proclaimed. Altogether 'The Skipper in Arctic Seas' is an extremely inoffensive chronicle of small beer. The book, however, in spite of an occasional affectation of indifference, and a straining after "funniness" which was the bane of Mr. Clutterbuck's former volumes on Norwegian and American travel, is pleasantly written and well illustrated. His "process" photographs are, indeed, among the best of the kind which have appeared, the scenery of the Spitzbergen seas and the ordinary incidents of voyaging being portrayed with a fidelity which wood engravings from pencil sketches would fail

to secure. The book is also laudably free from those blunders in natural history into which the unscientific yachtsman is so prone to fall. Only we must object to the statement that Peterhead is the port from which "nearly all" the British whalers take their departure. The very opposite is the case, as Dundee would be apt to inform Mr. Clutterbuck with something more than emphasis.

The Century Dictionary: an Encyclopædic Lexicon of the English Language. Prepared under the Superintendence of William Dwight Whitney, Ph.D., LL.D. 6 vols. —Vol. I. A—Cono. (New York, the Century Co.; London, Fisher Unwin.)

THE American characteristics of enterprise and thoroughness are conspicuously illustrated by the 'Century Dictionary,' which bids fair to be far and away the largest and best general and encyclopædic dictionary of the English language. The scope of the work is entirely distinct from that of the 'New English Dictionary' of the English Philological Society, the peculiar excellences of which the new venture does not attempt to emulate; while, on the other hand, its size and price (twelve guineas) will prevent any serious interference with other existing dictionaries. But though cheapness has not been aimed at, the intrinsic merits of the work make it one of the cheapest publications ever issued.

The vocabulary seems to be almost as large as that of the 'New English Dictionary,' since the American scheme admits a greater number of encyclopædic items than the English; but as far as the English language proper goes, it has been estimated that the great English work will eventually take the lead by several thousand articles, most of which will treat of obsolete or rare words. It is calculated that the 'Century,' when complete, in the latter part of next year, will comprise about 30,000 more articles than the complete work which now claims pre-eminence in this respect. Of course, several hundred of the new articles will treat of pure Americanisms, such as *agostadero*—"a cattle-pasture"; *ante bellum*—"before the (U.S. civil) war"; *caba(s)*—"basket," "work-basket"; *cabrouet*—"a kind of cart used in sugar-plantations"; *chermamy*—"a variety of the game of baseball"; *chogset*—"blue-perch"; *clambake*—"meal of baked clams," "a picnic on the seashore at which baked clam is the principal viand."

Unfamiliar spellings, such as *ax*, *center*, *checkbook*, *neighbor*, are not prejudicial to the value of the work in Great Britain, as the orthography of the mother country receives due attention and respect. For the forms *color*, *favor*, &c., which seem to be gaining ground in this country, there is more to be said than for the archaic spelling patronized by Johnson; but *neighbor* is in our opinion indefensible, and is, if possible, worse than the English *favourite*. It is to be hoped that in the article on *neighbor* Prof. W. D. Whitney will exert his great influence on behalf of *neighbour* or *neighbour*.

The first volume, which is now under review, has been evidently edited with all the care and skill to be expected from the supervision of one of the most dis-

tinguished philologists in the world. The qualifications of the staff may be indicated by merely stating that the departments of zoology, biology, and comparative anatomy are under the care of Dr. Elliott Coues; those of decorative art, mediæval archæology, and kindred subjects, in charge of Mr. Russell Sturgis; those of physics and mineralogy under the care of Prof. E. S. Dana. By selecting these three names we do not wish to imply that the other members of the staff do not deserve similar recognition, but we have not space to give a list of nearly forty names, and have therefore considered the nature of the subjects handled rather than the comparative merits of the editorial contributors. It may be taken for granted that the work of so competent a staff is independent, except where acknowledgment of indebtedness has been expressed, as, for instance, to the etymological work of Skeat, E. Müller, and (with regard to A and part of B) of the 'New English Dictionary.' As to vocabulary and illustrative quotations, the special acknowledgments of indebtedness to the 'New English Dictionary' bear testimony to the superlative excellence of that colossal work, which on one page of the 'Century' (p. 114) is credited with three fresh words and three quotations.

When the first part only had been issued, we took the trouble to reckon up as far as A—the words and phrases which only appear in the 'New English Dictionary' and the 'Century Dictionary,' or only in one of the two, and we found about 51 fresh articles of which the lemmas were common to the two dictionaries, with five of which the 'New English Dictionary' is duly credited, while over 60 fresh lemmas which appear in the 'New English Dictionary' have been omitted in the 'Century Dictionary.' The latter work has about 85 fresh articles all to itself, among which are the following English forms: Aaronite, Aaronitic, abactinally, abbey-counter, abdominally, abintestate, abiogenesisist, abiologically, abjuratory, ablative, abnervally, aborally, abox, abradant, abranthian, abranthious, abratonoid, absinthate, abvacuation. It will be observed that none of these words is likely to be heard near a tea-table, unless graduates from Girtton happen to be in force. Out of the 51 fresh words noted as common to the two dictionaries the 'Century' claims 46, and out of these 46 none seems unlikely to have been found by the 'Century' staff or their helpers, while at least 36 seem very likely to have been found by more than one set of workers. The 'New English Dictionary' novelties up to A—amount approximately to 120, while the corresponding 'Century' novelties (including the 46 which also appeared in the 'New English Dictionary') amount to about 65—a proportion so creditable to the English work that it would appear ungenerous not to give the American work all the credit which is claimed for it. Nor has there been any falling off in the number of fresh words in the 'Century' when the 'New English Dictionary' became no longer available. We have reckoned up the number of new words of English form given by the 'Century' between *cloa*- and *coach*, that is in fifteen pages beyond the limit of the available work of the 'New English Dictionary,' and find (not

counting combinations) 37, which is at the rate of 66 for twenty-seven pages. In the first twenty-seven pages we found 64 such words, of which 46 were common to the 'Century' and the 'New English Dictionary.' It seems, therefore, clear, so far as the rough tests at our disposal can be trusted, that the 'Century' vocabulary is independent of the 'New English Dictionary' vocabulary, excepting in the few cases where acknowledgment is made. In the corresponding portions of the 'New English Dictionary' we may expect to find from 70 to 75 entirely new entries, together with about 60 which have as yet only found record in the 'Century.' We observe that the 'Century' supplies more compounds and combinations of *air* than the 'New English Dictionary,' though sixteen of the instances given in the 'New English Dictionary' are not included in the 'Century.' A striking proof of independence is shown by the number of cases in which the 'New English Dictionary' presents slight faults which are not found in the 'Century.' For instance, in the latter, *abbreviator*, *abdicator*, *agitator*, *alienator*, *animator*, *antanaclasis*, *anticipator*, *antimetathesis*, *anxiolude*, are not said, as in the 'New English Dictionary,' to be from Latin; nor is *antependium* said to be Latin, nor *ἀντιβακχείος* (s.v. *antibacchius*) to be recorded Greek, though the accentuation is doubtful; nor is *apostolic* said to be from French. *Abrogator* is not assigned to Sir E. Sandys on the strength of the posthumous versions of the quotation which illustrates *abnegator* in Richardson (the word *abnegator* not occurring in the edition referred to for it in the 'New English Dictionary'); the spelling *abjuror* is not ignored; the cross-reference *abitate* is not omitted; Davies's quotation for the verb *abortive* is not ranged as transitive; under *abracadabra* we do not read "Q. Severus Sammonicus," but "Q. Serenus Sam."; *ablaunt*, *ante*, and *aphasia* are properly explained; we are not told that *antic* is used as "equivalent to *It. grottesco*," which is quite modern, but the correct *grottesca*, a noun, is cited from Florio.

On the other hand, the etymological members of the staff have been misled by the 'New English Dictionary' as to *apophthegm*, of which the earliest recorded form in English is not *apothegm*, but Udall's *apophthegme*, which they ought to have got from *Notes and Queries*; also as to *animal*, which appears as an adjective in Chaucer. We may here mention that *ablative case absolute* is as old as the Wycliffite Bible, a fact which has not as yet, so far as we know, been recorded. The old mistakes as to *abbassi*, which derives its name from Shah Abbas I.; *aliquot*, which is from Late Latin *aliquota* (*pars*); *almuten*, which is manifestly not from Arabic *al-mu'taz*, as some forms have a *b* before the *t*; *cheiranthus*, the first element of which is not from Greek, but from Arab. *khîrî*, "the yellow gillyflower"—all these are still handed on by the 'Century,' which is, however, generally sound as to derivations, and is to be congratulated on the cogent arguments adduced in favour of connecting *anvil* with *fold*. The articles on *bezonian* and *bisognio* are not good, as the meaning "raw soldier" is not noticed, though it occurs in three writers on military matters about 1600, and it is clear that the Italian *bisogno* applied to persons is an

adaptation of the Spanish *bisoño*. The derivation of *chalet* from Middle Latin *castelletum* has been shown to be untenable in the 'New English Dictionary,' but the suggested derivation from Late Latin *casella*, *casella*, is almost as bad. The word is clearly a diminutive from the Italian *casale*, to which Florio gives the meanings "a farm-house," "a dairy-house." The quantities of Latin syllables are not marked, though those of Oriental vowels are often indicated. We do not wish to say much against this treatment of Latin words as a rule, but when in three consecutive articles, *caligate*, *caligated*, *caligation*, we get *caligatus*, "booted," twice, and then *caligatio* from *caligare*, past participle *caligatus*, "be in darkness," we could excuse the "English reader" for concluding that *caligation* means literally "being covered over by a boot," or "blackness such as that of a boot," and on either supposition it might be further supposed that Messrs. Day & Martin had precursors in ancient Rome.

We are puzzled about *cherisance*, *chevisance*, as to which doctors differ seriously. The latter form is used by Spenser and an imitator as the name of a plant. The 'Century' evidently regards this as a mistake for *cherisance*, which is explained as: "1. Cherishment; comfort.—2. The wallflower, *Cheiranthus cheiri*, to which the name of *heart's-ease* was originally given." But under *chevisance* the 'New English Dictionary' denies the existence of the word *cherisance*. We cannot accept this denial, as the 'Romaunte of the Rose' has been quoted for *cherisance* in the sense of "cherishment," so that the denial of the word's existence ought to be supported by an exposure of the error in Cassell's 'Encyclopædic Dictionary' if there be anything wrong about the said quotation. Again, we are puzzled as to *calcography*. It seems strange that Webster should be followed in explaining this reprehensible word as "the art of drawing with black or colored chalks or pastels," when Cassell's 'Encyclopædic Dictionary' explains it as the art of engraving on brass, this explanation being borne out by a quotation from Spratt's 'History of the Royal Society,' while Bailey has an entry *calcographist*, "an Engraver in Brass." Now we dare not say that no one has used *calcography* as a hybrid, intending thereby "drawing with chalks"; but at any rate there ought to be a cross-reference for the other sense to the properly spelt *chalcography*. We should have liked a reference for the word *chatteration*, which is ascribed to Johnson, though it was not inserted in his dictionary during his lifetime.

The vocabulary includes foreign words and phrases, such as—*à bas*, *ab initio*, *absit*, *absit omen*, *ab ovo*, *ad extremum*, *ad gustum*, *à outrance*, *casus belli*, *clare constat*, *confiteor*; many technical terms of foreign source, such as—*aftaba*, *aiguère* (both daintily illustrated), *abbozzo*, *abzug*, *aigremore*, *ankh*, *appel*, *ashrafi*, *batteria*, *batterie*, *baulea*, *bernesque*, *biod*, *bipennis*, *broché*, *catabasis*, *chotei*, *chous*, *cluddyo*; and an abundance (almost, it is to be hoped, exhaustive) of scientific terms coined—often against all analogy—from Latin or Greek, or both. If such abominations as *afebrile*, *asexual*, are to be recorded, they ought to be labelled *infandum*.

The 'Century' managers have exercised a wise discretion in rejecting many ephemeral modern coinages, such as *abusee*, *agitatrix*, *ailanthery*, *albumness*, and also rare words of earlier date, such as *abashedness*, *abstidential*, *adiaphoral*, *edittuate*, *agglutinize*, *antegredient*, *cabana*, *chueless*, *cloisterless*, *cloddiness*; so that they may have found and passed over some of the following waifs, which seem hitherto to have escaped word-collectors: *ale-bencher*, *amatrix*, *amildary*, *anaptycic*, *anicular*, *antesignane*, *antispase*, *antistatistical*, *antistoechon*, *appalliate*, *apostemous*, *apostlelike*, *allegate* ("cited"), *alligation* ("something tied on"), *appose* ("repose"), *arbolets* (*Notes and Queries*, July 14th, 1888, p. 38), *arboriferous*, *arch-presbytership*, *arganic*, *asponsage*, *assassinial*, *asyncretically*, *attenuating* (verbal substantive), *augurifical*, *averruncan*, *basage*, *beaver-maker*, *bedizener*, *bladdering* (verbal substantive), *blockhouse* ("shambles"), *bloody-hearted*, *bloistering*, *bombast* ("to beat"), *budgerigar*, *carriade*, *club-nail*, *comprime*, *concubinator*, *confector*, *configurator*. This list is chiefly interesting as an illustration of the vast number of rare words which still lurk uncatalogued in the innumerable recesses of English literature, notwithstanding all the immense and most praiseworthy efforts of modern lexicography.

The important department of definition and classification of different uses and senses leaves little to be desired, the treatment of technical and scientific terms being surprisingly full and clear, while in many cases—e.g., *adze*, *anta*, *anticlinal*, *calico-printing*—the explanation is materially assisted by the remarkably clear cuts. Two technical uses of *aerator* and *amortizement* not recorded in other dictionaries are defined, and one of them is illustrated in each case. The articles on *amæba*, *anatropous*, *anchor*, *antenna*, *blattida*, *bridge*, *chlorophyl*, *column*, may be cited as specimens of fulness and useful pictorial illustration; that on *action* is one of the longest and best, and exemplifies the discussion of synonyms, for which see also *adore*, *afflict*, *cherish*. The article on *angle* is one of many which have especially impressed us. The botanical use of *antenna*, and the use of *annulus* in solid geometry—both duly given in the 'New English Dictionary'—are omitted. As an error on the side of excess must be reckoned the inclusion of the crazy title *adenochirapsology*, which might perhaps be defended on the ground that it contains fourteen different letters of the alphabet.

The few slight blemishes which have been pointed out are by no means palmary; indeed, the work, notwithstanding incalculable variety and difficulty, is singularly free from error of any kind. The typography is thoroughly satisfactory, and the general appearance of the volume is handsome and attractive. The selection of the subjects for the pictorial illustrations cannot be too highly praised. Many of the choicest works of art to be found in Europe have been reproduced in a style worthy of their excellence, and their introduction to the public through the medium of a popular dictionary ought to have an appreciable effect in elevating national taste both in England and America. The cuts appended to the zoological articles are first-rate, and the birds, monkeys, and snakes prove as

attractive to the child as to the *savant*; while the numerous entomological illustrations, portraying insects in various stages, ought to be of practical use to farmers and gardeners.

To judge from the volume before us, this great work will be characterized throughout, and in every respect, by a lavish expenditure of labour and capital, of rare ability and technical skill, all turned to the best advantage by careful and capable attention to the uniform realization of a thoroughly judicious plan.

A New Pilgrimage, and other Poems. By Wilfrid Scawen Blunt. (Kegan Paul, Trench & Co.)

WHY should a writer publishing a book of poems weight them with a preface about his system of constructing them? Sometimes there may be good reason for a preliminary account of the historic events, the customs or the legends on which a plot is based, or for an avowal of fiction added to fact, of inexact chronology, or of some other manipulation which might puzzle the reader acquainted with the true data or mislead the reader unacquainted with them. And if a writer has obscured his poetry with mysterious symbolism and revealings of new patterns of things in heaven, or merely by perplexities of method and expression, we can understand his resorting to a preface to teach the interpretation of his dark sayings. But why should a writer who finds the orthodox sonnet form too difficult for him, and who therefore adopts a modified form, feel a call to put forth an introductory treatise on his metrical system? Mr. Blunt's prosody needs no elucidation; he who reads as he runs can see that the sonnets are not on the Petrarchan model, and can see that their author has taken, instead of the octave of Petrarch and all the most renowned sonnet-writers, Italian, French, and English, another Italian form, less highly sanctioned, in which the octave falls into two sections of alternate rhymes, yet keeps the law that there shall for the eight lines be but two rhymes—that he is not always able to adhere to this his chosen form and rhyme the two sections alike, but has sometimes to admit a third rhyme—that his octave eschews the orthodox octave's characteristic completion of meaning, and runs on unchecked into those six lines which if we were speaking of the Petrarchan sonnet we should call the responsive sestet—and that instead of the sestet he employs a quatrain and a concluding couplet. There is no novelty in all this; none of Mr. Blunt's deviations from the perfect form of the sonnet is without precedents—some of them even have very good precedents—and there is nothing recondite in his manner of combining them in his scheme of construction. He has nothing to reveal; and, as for defence, a poem must be its own defence. If it is beautiful and its form fits it well, its author has no need to argue about the model he has, or has not, chosen for it; it will be allowed to be its own model. And, indeed, why should not any writer, whether he has precedent for it or no, use that technical form in which he finds he can express himself best? Certainly, whatever system of versification he accepts, he should compel himself to obey its laws with entire fidelity,

no matter what painstaking the obedience may sometimes require—for if he will not be at the trouble to do this he is little better as a poet than he would be as a pianist if he left out the difficult passages of his piece of music or played them slowly out of time to make them easy—but no literary principle requires him to work upon his predecessors' patterns.

If, then, Mr. Wilfrid Blunt had published his 'New Pilgrimage' series as he did his previous series in the same form, without exordium, we should have seen no need for other comment on his not attempting to fulfil the strict conditions of the sonnet than perhaps a passing reference to that fact. But he has taken it into his head to set forth in what his sort of sonnet excels the Petrarchan sort, and to teach all English poets present or future how the sonnet should be written; and he thus forces our attention to that inability to achieve full command over rhyme and rhythm which, unless he overcomes it, must perforce keep him among the awkward squad of the great regiment of modern sonnet-writers, and to his defective acquaintance with sonnet literature. It appears from the preface that Mr. Blunt thinks a sonnet according to the recognized laws is terribly difficult—well-nigh impossibly difficult—because of the rhymes. That is the reason, he instructs his readers, that Lord Tennyson, Mr. Browning, Mr. William Morris, Mr. Longfellow, and Mr. Lowell have not been sonnet-writers, and Lord Lytton and Mr. Alfred Austin have only given us a few good ones, and Mr. Matthew Arnold "has left us a bare half-dozen." Fancy the Laureate wistfully resigning the sonnet because blank verse, though less to his mind, was easier! Fancy Robert Browning pining for the Petrarchan symmetry and restraint, but afraid he could never do with only one rhyme for four lines! And, to say nothing of poets of an inferior order jumbled into the list, fancy the author of the Bigelow papers giving up anxious efforts as a sonneteer because words would not rhyme in as he wanted! But Mr. Blunt is in earnest. And he goes on to complain gravely that "our critics, like the Scribes and Pharisees of the New Testament, are placing on our shoulders a burden heavier than we English poets can bear"—the critics, it appears, insisting on the "mint and cummin of certain rhymes and endings," or, to take a previous phrase, on "the trammels of convention." It does not seem to enter his mind that *sonnet* is only the name for a particular form of verse, and that the mint and cummin and trammels are what constitute that form. Unconscious of what would seem to most people the obvious truism that a sonnet is a sonnet and not some other, perhaps preferable, verse, he proceeds to offer for the relief of English poets two forms of his own invention (or at least he thinks so) in which the sonnet shall henceforth be their customary mode of expression—and one of them is of sixteen lines. Now, however easier to write Mr. Blunt's sixteen-line stanza may be than Petrarch's fourteen-line one, and however valuable a model for the poets of this age, it is not a sonnet; because the primary definition of a sonnet is that it is a rhymed poem in fourteen lines. This is only a matter of nomenclature; but then nomenclature

is not without importance in our human attempts to understand each other by words, and although "let him name it who can, its beauty would be the same," it is necessary for convenience that we should refrain from confusing speech by giving one thing the name of another because we consider it as good or better. Lord Tennyson puts forth his beautiful thirteen-line stanza in 'The Progress of Spring'—a stanza with a grace and rounded completeness that emulate those qualities of the sonnet—but he does not bid us call it sonnet.

Of Mr. Blunt's more normal sonnet we have already said that its construction does not present the features of independent invention with which he credits it. It was not possible that any reasonable combination for the sonnet should have been left untried till now, and this may be the only reason why Mr. Blunt is not the first inventor of his variations, but it is within possibility that he may have met with examples of them in the range of his reading. What is most probable is that he has met with such, but has not given heed to them, and so has not consciously remembered them. This oversight would be only natural in one who has so little perceived how sonnets have been written that he groups, as the English poets who have used the strict Petrarchan model, Milton, Wordsworth, Mrs. Browning, and Rossetti. One careless reading of but a few sonnets of each of these writers ought to have made him aware that his statement is true of Rossetti alone—that Milton, the most Petrarchan of the other three, frequently disregards the law which makes separate sections of octave and sestet, and welds the two—that Mrs. Browning's method absolutely requires their welding and also the use of frequent *cæsuras* which introduce a kind of staccato vigour, as of Elizabethan blank verse, in place of the regular lyric cadences of the Petrarchan sonnet—and that Wordsworth welds octave with sestet, uses blank-verse *cæsuras*, and arranges the octave rhymes at his pleasure as alternate or with inversions equally foreign to the orthodox sonnet. And even stranger than the want of perception which has allowed such a mistake as to three of our greatest English sonnet-writers is that betrayed by Mr. Blunt's remarks on the Petrarchan sestet—which he actually believes to permit only one arrangement, that of three rhymes thus, A B C, A B C. He had but to take the first dozen sonnets in his Petrarch, and, if the edition were one with the miscellaneous sonnets postponed, he would have found but four with this form of sestet; if the edition were one with the Laura sonnets and the miscellaneous sonnets intermingled, then six; while among the others of the dozen are several different arrangements, including one with that joy of Mr. Blunt's heart, the couplet, which he seems to think unknown to Petrarch, and which indeed Petrarch uses so rarely that he has, we believe, only two other instances of it. So little is the A B C, A B C sestet exclusively prescribed for the Petrarchan sonnet, as Mr. Blunt declares in his treatise, that it is not even the most frequent of the various sequences used by Petrarch. After this it may be thought quite in the order of things that Mr. Blunt's prescriptions for sonnet-writing are contra-

dicted by most of his own sonnets, and that not merely in their versification (as to which he pleads the necessity for laxity because of the dearth of rhymes), but in the ways in which they are presented and developed. Decidedly the poets who become pupils of Mr. Blunt will have on many points to choose between their teacher's practice and his preachings.

If, unwarned by those preachings, we might judge of the practice as in the case of any other writer of sonnets, we should recognize great merits of thought and expression, together with those blemishes with which Mr. Blunt's readers are familiar—the faulty rhymes, betokening apparently not only a defective ear, but some peculiarities of pronunciation—the effort, often too obvious as well as insufficient, which drags in thoughts and images not for their own sake, but to meet the needs of versification—the occasional sins against good taste. As a whole we do not find the sonnet series 'A New Pilgrimage' of the interest of the 'In Vinculis' series; their connexion is too slight, and too guide-book like, and the Pilgrim, as such, is something of a Betsy Harris; but several of the poems have real value. Here is a good specimen:—

How strangely now I come, a man of sorrow,
Nor yet such sorrow as youth dreamed of, blind—
But life's last indignity which dares not borrow
One garment more of Hope to cheat life's wind,
The mountains which we loved have grown
unkind,

Nay, voiceless rather. Neither sound nor speech
Is heard among them, nor the thought enshrined
Of any deity man's tears may reach.

If I should speak, what echo would there come,
Of laughter lost, and dead unanswered prayers?
The shadow of each valley is a tomb

Filled with the dust of manifold despair.
"Here we once lived."—This motto on the door
Of silence stands, shut fast for evermore.

'The Idler's Calendar,' in sixteen-line stanzas, one for each month of the year, is of higher order: one might call these poems *vers de société* but that their style is somewhat ponderous—too ponderous for the themes. Some poems meant to introduce *asonante* verse to English readers are spirited; but fail much in the assonance. Although the niceties of Spanish assonance are not attainable in our language, assonance can satisfy English ears—witness its frequent use, in mistake for rhyme, in attempts at verse by illiterate persons, and its familiarity in popular and nursery rhymes: e.g.,

Little Tom Tucker
Sings for his supper;

but Mr. Blunt's assonance very rarely appeals to the ear at all; it is mainly a matter of spelling recognized by the eye, and the semblance of assonance would vanish if the poems were written down phonetically.

On the whole Mr. Wilfrid Blunt would be wise to desist from reforming English poetry and content himself with trying to write his best. We believe he has enough poetic ability to make the labour worth while.

The Fables of Æsop, as first printed by William Caxton in 1484, with those of Avian, Alfonso, and Poggio. Now again edited and induced by Joseph Jacobs. 2 vols. (Nutt.)

THE learned and ingenious essay on 'The History of Æsopic Fable,' which occupies

the first of these two volumes, deserves a cordial welcome from students of comparative folk-lore. It would have been better, however, if Mr. Jacobs had confined himself to this portion of the work, and had delegated the editing of Caxton's text and the preparation of the glossary to some more specially qualified hand. It is, no doubt, a much less difficult matter to transcribe a Caxton than to edit a MS. of the same period; but even this easier task can scarcely be satisfactorily performed without a greater degree of familiarity with fifteenth century English than Mr. Jacobs possesses. Although the glossary is extremely scanty, it contains an unusual number of serious mistakes. *Aguyse* does not mean "adorn," but is the Old French *aguise* (now *aiguise*), to sharpen; Spenser's *aguise* (from *guise*) is an entirely different word. The well-known word *bouked*, steeped in lye, is rendered "boiled." *Lyuehode*, explained as "inheritance," is an error for *lyuelode*, means of living. Caxton has the correct form in both the passages referred to, though in one of them Mr. Jacobs prints *lyuehode* twice over. *Pyelarge* is not "magpie," but an adaptation of *pelargus*, *πελαργός*, stork. Caxton, however, did not understand the *pelarge* of his French original, but in a table of contents, not reprinted by Mr. Jacobs, interpreted it as *pie large*, broad-footed. The verb *myster*, to need (derived from the adjective *myster*, necessary), is rendered "miss." *Spæhawk*, an obvious misprint for *eparhawk*, appears in the glossary with the strange rendering "deerhawk." The list of errata includes several words which the editor supposes to be misprints in Caxton's own text. Some of these really are such; but *beaulte*, *lasse* (less), *none* (moon), *sacryfyed*, and *sechyng* (seeking) are perfectly good fifteenth century forms, and the imagined corrections are alterations for the worse. There is no reason to suppose that Mr. Jacobs's text is seriously inaccurate, but it is evidently not to be regarded with implicit confidence.

Of the introductory essay we have little to say but in praise. Mr. Jacobs's style, indeed, would be the better for a certain amount of chastening; but at all events it is never dull. The fruits of modern French and German investigations into the history of the *Æsopic* fable are for the first time brought together; and the author has added not a few highly interesting and valuable discoveries of his own. It is lucidly shown that the greater portion of what in Western Europe has passed for "Æsop" is derived from prose versions of the fables of Phædrus, whose collection existed in the tenth and preceding centuries in a form considerably more complete than that in which it appears in modern editions; and it is argued with great plausibility that the immediate source from which Phædrus derived his material was an enlarged edition of the lost work of Demetrius Phalereus, *Διόνυσος Φαλαρέου Συναγώγαι*. One ingenious argument in favour of this conclusion is due to Mr. Jacobs himself. Phædrus, he points out, includes among his fables an anecdote relating to Demetrius, which has no appropriateness where it stands, but the insertion of which may be accounted for by the supposition that the Latin fabulist found it among the editorial additions to the work

which he translated. The non-Phædrine portion of the modern *Æsop* descends chiefly from Avianus and from the mediæval Greek prose *Æsop*; and the former, and the greater portion of the latter, are to be traced back through Babrius to the lost 'Decamythia' of Nicostratus, a collection which brought together the "Æsopic" fables of Demetrius and the so-called "Libyan" fables ascribed to a certain Cybisius or Cibysses.

With reference to the last-mentioned name Mr. Jacobs offers a plausible conjecture which, if it be sound, will throw important light on the nature of the connexion between Greek and the Talmudic fable. The Jewish writers mention two kinds of fables as having been studied by their ancient sages, the 'Mishlé Shû'âlim' and the 'Mishlé Kôbsim.' The former of these names means "fables of foxes"; the latter, taking it as it stands, can have no other sense than "fables of the washermen." Mr. Jacobs, however, proposes to change the enigmatical *כובסים* (*kôbsim*) into *כובסים* (*kûbsim*), thus obtaining, by a scarcely perceptible alteration in a single letter, what would be a perfectly normal transliteration of the Greek *Κυβισίος*. If this suggestion be admitted, it becomes probable that the 'Mishlé Shû'âlim' and the 'Mishlé Kûbsim' of Jewish tradition correspond respectively to the *Æsopic* and the Libyan fables of Greek writers in the early centuries of the Christian era.

Although *Æsop* is mentioned in connexion with fables by Herodotus, Aristophanes, and Aristotle, there is no evidence that he was the author of any collection of fables. From the passage in which he is referred to by Aristotle, Mr. Jacobs conjectures that the association of his name with this form of composition may have arisen from his having employed it on a famous occasion as a method of political argument. That he was not the originator of the beast-fable in Greece is, of course, certain, since it is already found in Hesiod. But it is necessary to consider the question whether in Greece it was a native product or a foreign importation; or rather—since the fable in itself may well have originated independently in many different places—whether there is evidence of the borrowing of any specific fables from any foreign source. The resemblance between certain fables in Indian literature and certain of the Greek fables is altogether too close to be ascribed to mere coincidence. There must have been borrowing on the one side or the other; and although the classical Sanskrit literature is known to have derived something from Greece, the parallels which the Buddhist Jātakas show with Western fable do not admit of being thus explained. Mr. Jacobs has instituted a detailed comparison between the Greek fables and those Indian fables which, on chronological grounds, may with confidence be regarded as native. His general conclusion is that of the properly *Æsopic* fables a small proportion show marks of derivation from India, the rest, for all that is known, being possibly of native Greek invention. On the other hand, he endeavours to show that the original stock of "Libyan" fables was reinforced, shortly after the Christian era, by a Buddhistic importation from Ceylon. This is highly conjectural,

but not intrinsically unlikely, and the arguments by which it is supported are worth consideration. It is difficult, however, to follow Mr. Jacobs in his assumption that the term "Libyan" in its earlier application to fables had the sense of "Indian," or in his audacious identification of Cybisius with Kāsyapa, the legendary *Æsop* of Buddhist India.

The chapter on "Æsop in England" contains one brilliant and, so far as we can see, highly reasonable conjecture. It has been proved that the *Æsopic* fables of Marie de France, which she professed to translate from the English of "King Alfred," were really obtained from a Middle English source. Mr. Jacobs proposes to substitute for the name of King Alfred that of the "Alfred the Englishman" who is mentioned by Roger Bacon as a translator of Arabic books. That this Alfred may have translated, amongst other things, the Arabic version of *Æsop* is likely enough; and, although he probably wrote in Latin, his book may afterwards have been rendered into his native tongue. Mr. Jacobs, taking a hint from Roger Bacon's statement that Michael Scot was assisted in his translations from the Arabic by a Jew, ingeniously conjectures that Alfred also had his "Jewish dragoman," and that this was no other than Berachyah ha Nakdan ("Benedictus le Puncteur"), the author of a Hebrew collection of fables bearing a close affinity to those of Marie. The arguments by which Mr. Jacobs seeks to prove that Berachyah and Alfred were contemporaries must be left to the judgment of experts in the chronology of Rabbinical literature; but it is difficult to believe that they will be refuted. There is a curious slip in one of the foot-notes to this chapter (the Old French *hus*=*huis*, door, being identified with the English *house*!), which, like some of the explanations already cited from the glossary, shows that in matters philological Mr. Jacobs is too prone to trust to guessing instead of making proper inquiry.

We have by no means touched upon all the noteworthy points in this singularly able essay, which ought to be read by all, whether learned or unlearned, who are interested in its subject. Those students who desire to pursue on their own account the investigation of the mutual relations of the various forms of the *Æsopic* fables and their analogues will find valuable aid in the laboriously compiled 'Synopsis of Parallels,' which, though consisting merely of references, occupies forty pages of small type.

NOVELS OF THE WEEK.

- Part of the Property.* By Beatrice Whitby. 3 vols. (Hurst & Blackett.)
Among Aliens. By Frances Eleanor Trollope. 2 vols. (Spencer Blackett.)
Grandison Mather. By Sidney Luska (Henry Harland). (Cassell & Co.)

We are afraid Miss Whitby will prove a disappointing writer. Her first novel, 'The Awakening of Mary Fenwick,' gave great hopes of future achievements which 'Part of the Property' does little or nothing to justify. The main idea of her former story—that of a woman who begins by disliking the man she ultimately falls in love with—is repeated. But with this we should not

quarrel much were it not that there is a complete absence of the lifelike character drawing which attracted us before. There is one bright moment in the book—when the heroine engages herself to two men in the course of the same evening—but with this exception the story fails in both incident and interest. We begin to fear, in spite of some pleasant touches here and there, that Miss Whitby lacks the saving grace of humour. But it may be that the tale was written, as certainly the proofs were corrected, in a hurry. Such slips as “precious” for *precious* and “obvious” for *oblivious* are much too frequent.

Given such time-honoured ingredients as those which go towards the making of Mrs. Trollope's new story, it would be difficult indeed to produce any very original result. The experiences of a pretty young English governess, belonging to the weakly amiable order of heroines, whose lot casts her into the hands of the usual noble Roman family with patrician prejudices and inadequate material resources, scarcely possess the excitement of novelty. The haughty and ambitious Princess Bastiani-Corleoni, her unusually unprincipled son, together with the priests full of orthodox priestly guile and subtlety, and the inevitable brigand, are almost as familiar to the untravelling English reader as are Roman churches, streets, peasants, ejaculations, and all the other properties, including the scenery of the Italian landscape. These items are, however, none the less attractive for being old friends, and, indeed, Mrs. Trollope has succeeded in investing them with a freshness which is quite surprising. Catherine Wilson, the elder sister, of robust character and considerable determination, adds greatly to the merit of the story in her telling of it. She is by far the most successful and least conventional character in the book, and her simple personality sheds a pleasant atmosphere of wholesomeness and reality over all its situations, even the most well-worn. Her model, the fiery Monica, is also a good sketch. Under Catherine's firm and rational guidance the melodramatic gradually becomes simple and pathetic, the crooked straight, while the helpless and consumptive Lucy is preserved from any worse calamity than an early death from natural causes, and an unobtrusive change of creed—a change that affords great satisfaction to herself, and little inconvenience, after all, to her friends. Catherine's own well-deserved happiness will give satisfaction to her well-wishers, as indeed her plain unvarnished tale may probably do to plenty of readers.

‘Grandison Mather’ is a clever and lively novel by an author who deserves to be better known in England. It is interesting to the world of novel-readers, so many of whom are also novel-writers, because it recounts the adventures of a novelist. The conclusion is highly ingenious. Having made a success with a short story, the author has contracted to finish a more elaborate work by a fixed day, but while the last chapter remains to be written he falls ill and becomes delirious. He wakes up to find that his book is published and is being reviewed enthusiastically, special praise being given to the last chapter. No more shall be said than that, of course, a novel is always the pleasanter for a charming heroine.

ANTIQUARIAN LITERATURE.

The Registers of Wadham College.—Part I. 1613-1719. By R. B. Gardiner. (Bell.)—There has of late years been a marked development of interest in school and college registers. Though varying considerably in the extent and value of the information they contain, there are few of which the appearance in print would not be welcomed by genealogists and biographical students. It is only, however, when support is forthcoming and an editor found who will approach the task as a labour of love that it can be undertaken with any success. It is to be hoped that others may be found, like Mr. Gardiner, to follow in the footsteps of Dr. Bloxam and Mr. Boase, and to take in hand the registers of colleges, tracing, so far as possible, the careers of their distinguished members. We entirely approve of the method Mr. Gardiner has adopted, namely, that of including all the names he could collect, “whether from university or college records, whether as matriculating, graduating, residing, or paying caution.” No other system would prove satisfactory in practice, even though it must of necessity include some who belonged to other colleges rather than to Wadham. Mr. Gardiner explains at some length the records, university and collegiate, on which his lists are based, but it may briefly be stated that, by combination, he has extracted from them all the information they contain. One is struck by the singularly capricious orthography adopted by the various scribes and by the necessity of collating records to secure the true form of a name. Glanville appears as “Glandfield,” Grave as “Gray,” Blackstone as “Blaxton,” Lechmere as “Leachmere” or “Leashmere,” Leigh as “Lye,” Knightbridge as “Knitbrich,” and so forth, while “Chensford” (p. 150), we suspect, represents the local pronunciation of Chelmsford. Although the benefits of the foundation were primarily intended for the counties of Essex and Somerset—those to which the foundress and her husband respectively belonged—the college has been chiefly connected with the West Country. Essex, however, contributed the well-known Sir John Bramston. This may have been largely owing to the fact that none of the wardens within the period comprised in this volume was an Essex man, while they mostly came from Somerset or Dorset. From the West came Monks and Drakes, Pitts and Bampfilds, Blakes (including the famous “General at sea”), Carews, Windhams, and other well-known names. Two men of singularly different character—Christopher Wren and John Wilmot, Earl of Rochester—entered the college as fellow commoners between the death of Charles I. and the accession of Charles II. By the way, Lord Rochester's caution-money is stated to have been paid “1 March, 1659.” Should not the “1659” in this and the preceding entry be 1660 (i. e., 1659/60)? Such entries might mislead as to the actual date of admission to the college. The mention of Lord Rochester reminds us that the Hon. William Greville, admitted 1711, was, we believe, his grandson, in which case Hearne's description of him as “a young, debauched, rakish man,” presents a curious instance of atavism. In an appendix on the Chamber Books the author reproduces a quaint numbered plan of the college in 1653-4, and gives the old names of the various chambers with some of the rents received for them. Among other miscellaneous information we may note the entries relating to early gifts of plate and its sacrifice in the Civil War, together with the notes on the portraits of its past worthies belonging to the college. Mr. Gardiner has made good use of the materials available for identifying his men and annotating their names, but he might have referred in his preface to Wood's invaluable collections, to which all writers on Oxford men are so deeply indebted.

MR. RYE's account of all that can be collected concerning the Norfolk nunnery of Carrow

makes a most delicious volume (Norwich, Goose), and has been put together with great industry and care. Printed at the expense of Mr. J. J. Colman, M.P., who is now the owner of the old site, and of all that remains on it of this interesting religious house, the book has been got up regardless of expense and with excellent taste. The reproductions of the drawings of stained-glass windows, which Norris made more than a century ago, are excellent; the originals are the property of Mr. Rye, who acquired them when he bought the Norris MSS. a few years ago. The ground plan of the ruins is carefully executed, and Mr. Rye's attempt at a history of the house may be accepted as based upon all the known sources of information now at our command. It is not unlikely that the publication of this beautiful book may sooner or later lead to the discovery of many of those rolls, rentals, and registers which certainly were in existence at the beginning of the last century, and which are probably hidden away in some public or private collections, though their whereabouts is at present unknown. In the meanwhile the favoured few have here for their delectation and instruction a valuable book, and one satisfactory as far as it goes—a book with which we have only one fault to find: the index of names at the end takes no account of Christian names, and therefore gives the reader who wishes to use it quite needless trouble. In a volume which perhaps more people will wish to use and consult than to read—for it is strong meat—an imperfect or inefficient index is a serious blemish.

OUR LIBRARY TABLE.

It is a curious fact that one of the highest authorities in England on the art of war should be a “civilian” in the eyes of soldiers; but so it is. Mr. Spenser Wilkinson, of Manchester, the creator of the Manchester Tactical Society, already well known by his ‘Citizen Soldiers’ and his translations from the German, publishes through Messrs. Macmillan, under the title of *The Brain of an Army*, a popular account of the German general staff—the best manual that exists of the functions of a general staff. The appearance of the book is most opportune, at a moment when rumour has it that a new commander-in-chief is about to be appointed in the United Kingdom with a general staff behind him. It is to be hoped that Mr. Spenser Wilkinson may continue to turn his attention to a field of literature in which Great Britain is altogether behind most other countries, and in which our author occupies a high place.

To write stories in dialect is a very difficult piece of work, and to introduce them as incidental studies is even harder. The writer must have an intimate knowledge not only of the particular locality with which he deals, but also of many others, because he must have the means of judging whether the dialectal peculiarities he observes are local or general. It is a common fault of glossaries of county dialect to include numbers of words which are not peculiar; but the mistake is harmless, because it helps to show the opposite of what the compiler means to show, namely, that words thought to be local are in use over a much wider area. Mr. S. S. Buckman has not aimed at precision in this respect, but has attempted in *John Darke's Sojourn in the Cotteswolds and Elsewhere* (Chapman & Hall) to preserve some record of the dialect of the districts he writes of and its quaintness of expression. He has not succeeded in throwing his experiences into a particularly attractive shape. His stories want point; the topics are too commonplace. He has the gift of picking up the dialect, but not that of selecting with precision the aspects of life and character which are peculiar. He has not succeeded in doing for the Cotswolds what Mr. Barnes and Mr. Hardy have done for Dorset.

MR. CLARK RUSSELL's activity is wonderful. He appears to work hard at the production of

three-volume novels in rapid succession, and to amuse himself by writing short stories and articles. Seafaring life, of course, is always the subject, and it must be said that his invention is as illimitable and as varying as the ocean itself. The volume called *The Romance of Jenny Harlowe* (Chatto & Windus) is certainly not inferior to others of Mr. Russell's collected stories. He continues to write with that zest which has carried his readers through so many of his books and has riveted the attention even of those who hardly know port from starboard. The title story is justly put first; but the papers on various characteristics of sailors and nautical life are of more value. 'Jack according to Landmen' is an interesting piece of criticism from one who is able to speak with the highest authority.

MR. GEORGE BYNG GATTIE'S *Memorials of the Goodwin Sands and their Surroundings, Legendary and Historical* (Allen & Co.), is a painful instance of vaulting ambition overleaping itself. The author does know something about the Goodwin Sands, and describes, in an intelligent and interesting manner, certain of the tragic events of which they have been the scene, as well as some of the proposals to reclaim them, or of the attempts to lessen their danger by means of beacons and lighthouses. Unfortunately Mr. Gattie seems persuaded that his main strength is long-past history, and of that he is extremely ignorant. In no examination papers which it has been his evil fate to sit in judgment on has any examiner met with more monstrous "howlers" than crowd these pages. One specimen will suffice. Against the Invincible Armada, we are told,

"the Cinque Ports fitted out six very large ships.The commander of one of those vessels was a native of Deal, and being himself thoroughly acquainted with the numerous shoals and banks of the neighbouring waters, contrived to decoy one of the great Spanish galleasses on to one of the dangerous ridges of the Goodwin Sands, where she soon fell an easy prey to the well-directed fire of the Deal captain, by whom she was ultimately taken and burnt, and all her officers and crew either killed, drowned, or made prisoners."

In the whole passage, it may be pointed out, there is not one statement which is not entirely false, unless, perhaps, in a modified form, that one of the vessels in the English fleet was commanded by a native of Deal. If Mr. Gattie's book runs to a second edition—and there is much in it that makes us sincerely hope it may—he will do well to excise or get some friend to rewrite all that he now considers history. The volume may then have a distinct value.

Beneath Two Flags, by Maud B. Booth (Funk & Wagnalls), is not an imitation of Ouida's novel, but an account of the work of the Salvation Army.

We have received from MM. Hachette & Co. the second volume of *La France et ses Colonies*, by M. Onésime Reclus, containing *Nos Colonies*, illustrated by a great number of excellent plates and maps. One of the maps possesses a somewhat melancholy interest for us, namely that of Senegal, showing how the French have completely lapped round our colonies of the Gambia and Sierra Leone, and reached the frontiers of Ashanti and Dahomey, as well as Timbuctoo, passing through a district which lay more open to Sierra Leone than to St. Louis. When we talk about English colonial enterprise and French neglect of colonies we ought to remember this startling exception to the rule. M. Reclus follows most other French writers in attacking England with regard to Madagascar, and in ignoring the circumstances which led to the deceit practised on the Hova Government in the alteration of the French treaty so as to give France a protectorate, followed first by the Patrimoine letter and then by its repudiation. It is a somewhat unfortunate fact, if the volume is intended to have an English sale, that Messrs. Hachette should have permitted M. Reclus to include in it unjust and untrue attacks on English policy and action at several different points.

MR. WALTER SCOTT deserves our thanks for adding a selection from *Spence's Anecdotes* to the "Camelot Series." The editor, Mr. Underhill, has done his work carefully; but he is too fond of supplying information which is familiar to everybody and omitting a note when it is really needed. Surely the reader of 'Spence's Anecdotes' might be assumed to know the main facts of Pope's life. In the same excellent series Mr. Scott has included the *Utopia* and *The History of Edward V.*, by Sir Thomas More. An introduction by Mr. Maurice Adams is prefixed. A new edition of Mr. Rolleston's version of *Epicurus* appears in the same series; while the "Pocket Library" of Messrs. Routledge has been increased by pretty reprints of Rogers's *Poems* and Rogers's *Italy*.—*The Marvellous Adventures of Master Tyll Oulglass*, Mr. Kenneth Mackenzie's expurgated version of 'Tyll Eulenspiegel,' has been reprinted in the "Lotos Series" of Messrs. Paul, Trübner & Co.

A NUMBER of novels are lying on our table in new editions: Mrs. Ward's *Robert Elsmere* (Smith & Elder); *The Cætreans* of Sir H. Cunningham; *Greifenstein*, *Marzio's Crucifix*, *Zoroaster*, and *A Tale of a Lonely Parish*, four of Mr. Marion Crawford's popular novels; and *Aunt Rachel*, by Mr. Christie Murray, issued in tasteful single volumes by Messrs. Macmillan. The first volume of the new issue by the same firm of Mrs. Craik's novels begins with *Olive*, the excellent type of which deserves praise.

OF works of reference on our table *The Windsor Peerage* of Mr. Walford (Chatto & Windus) deserves the first place as a new-comer. Its convenient size and clear arrangement ought to make it a favourite. Mr. Walford has had much experience in editing peerages, and profits accordingly.—*The Clergy Directory* (Phillips) is one of the cheapest of works of reference, and suits the modest purse of the country parson in these days of agricultural depression. It has many substantial merits besides.—*Lockwood's Builder's Price-Book*, a work of established reputation, has reappeared in a new and enlarged edition, handsomely printed under the superintendence of Mr. F. T. W. Millar.

WE have on our table *The Constitutional and Political History of the United States*, by Dr. H. von Holst, translated by J. J. Lalor (Chicago, Callaghan & Co.).—*Free Method in Elementary Schools* (A. J. Roche).—*Oneiros; or, Some Questions of the Day*, by C. Yelverton (Kegan Paul).—*Prize Specimens of Handwriting, Ladies' and Gentlemen's* (Field & Tuer).—*Huxley and Swedenborg*, Three Lectures by the Rev. R. L. Tafel (J. Speira).—*The Butterfly: its History, Development, and Attributes*, by J. Stutard (Fisher Unwin).—*Dominoes and Solitaire*, by "Berkeley" (Bell).—*Transactions of the Seismological Society of Japan*, Vol. XIII. Part I (Yokohama, 'Japan Mail' Office).—*The 'Times' Parnell Commission*, Speech delivered by Michael Davitt in Defence of the Land League (Kegan Paul, Trübner & Co.).—*Little Minnie*, by N. D'Anvers (Shaw).—*Ivor; or, Woman's Wiles*, by Edith and Constance Bent (Digby & Long).—*Nurse Revel's Mistake*, by F. Warden (Simpkin).—*The Jolly Harper Man, and other Tales* (Dublin, Gill).—*Kayami; or, the Children of the Sun*, by C. Holland (Henry & Co.).—*Little Radiance*, by J. Chappell (Shaw).—*The Knight of the Golden Key*, by Mrs. S. D. Wilson (Digby & Long).—*The Jaws of Death*, by Grant Allen (Simpkin).—*The Last Days of Olympus*, by C. S. H. Brereton (Kegan Paul).—*The Christmas Box, or New Year's Gift* (Field & Tuer).—*Under Cliff*, by the Author of 'The Chorister Brothers' (Masters).—*Innocencia*, by S. Dinarte, translated from the Portuguese (Chapman & Hall).—*The Fireside Annual*, edited by the Rev. C. Bullock ('Home Words' Office).—*Reveries, Rhymes, and Rondeaux*, by W. C. Newsam (Griffith & Farran).—*Poems*, by F. Fisher (Fisher Unwin).—*A Book of Gold*, by J. J. Piatt (Stock).—*Plays for Young Actors and Home Performance*, by

Amy Whinyates, Third Series (Dean).—*Come ye Apart: Daily Readings in the Life of Christ*, by the Rev. J. R. Miller (Nelson).—*Reason, Revelation, and Faith*, by F. Peek (Isbister).—*The Great Day of the Lord*, by the Rev. A. Brown (Hamilton, Adams & Co.).—*An Aid to the Visitation of those distressed in Mind, Body, or Estate*, by the Rev. H. W. Thrupp (Chapman & Hall).—*The Poetry of Job*, by G. H. Gilbert (Chicago, McClurg).—*Modern Thought and Modern Thinkers*, by J. F. Charles (Relfe Brothers).—*Benjamin Helier: his Life and Teaching*, edited by his Children (Hodder & Stoughton).—*De Sancta Cruce*, by E. Nestle (Williams & Norgate).—*Principes de Philosophie Morale*, by Jules Thomas (Nutt).—*La Civilisation et les Grands Fleuves Historiques*, by L. Metchnikoff (Hachette). Among New Editions we have *Norway in June*, by O. M. Stone (Marcus Ward).—*On Highgate Hill, a Topographical Sketch*, by J. P. Yeatman (Bradbury & Agnew).—*Beautiful Houses*, by Mrs. Haweis (Low).—*Elocution, Voice, and Gesture*, by R. Garry (Marcus Ward).—*and Doctor Greystone*, by Madame Van de Velde (Trischler). Also the following Pamphlets: *The Detection of Colour-Blindness*, by F. W. Edridge-Green, M.D. (Baillière).—*How to avoid a Cold*, by One who Does (Griffith & Farran).—*Observations on a Passage in the *Edipus Coloneus* of Sophocles*, by C. E. Palmer (Parker).—*and The Suppression of Piracy in the China Sea, 1849*, by Admiral the Right Hon. Sir John C. D. Hay, Bart. (Stanford).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Butcher's (C. H.) Sermons preached in the East, cr. 8vo. 5/
Dickson (Rev. H. G.) and others' Home and Foreign Mission
Preaching, cr. 8vo. 3/ cl.
Schenck's (F. S.) The Ten Commandments in the Twentieth
Century, cr. 8vo. 4/ cl.
Stephenson's (Rev. H. M.) Christ the Life of Men, Hulsean
Lectures, 1888, cr. 8vo. 2/6 cl.
Thompson's (A. C.) Foreign Missions, Ten Lectures, 7/6 cl.
Wilhelm (J.) and Scannell's (T. B.) Manual of Catholic
Theology, Vol. I, 8vo. 15/ cl.
Wright's (Rev. J. H.) Patience of Hope, and other Sermons,
cr. 8vo. 5/ cl.

Law.

Buxton (S.) and Barnes's (G. S.) Handbook to the Death
Duties, cr. 8vo. 3/6 cl.

Fine Art and Archaeology.

Ancient MS. formerly belonging to St. Mary's Abbey, Win-
chester, edited by De Gray Birch, 8vo. 12/3 cl.
Moore's (C. H.) Development and Character of Gothic Archi-
tecture, roy. 8vo. 18/ cl.

Poetry and the Drama.

Cooper's (J. D.) Prometheus Bound (from the Greek of
Æschylus), and Original Poems, cr. 8vo. 5/ cl.
Elegies and Memorials, by A. and L. 12mo. 2/6 cl.
Molière's Comedies, a new Translation by C. Matthews,
cr. 8vo. 2/ cl. (Minerva Library).
Sutherland's (A.) Thirty Short Poems, 12mo. 3/6 cl.

History and Biography.

Cook (Capt.), by W. Besant, cr. 8vo. 2/6 cl. (English Men
of Action).
Owen (Robert), Life, Times, and Labours of, by L. Jones,
cr. 8vo. 6/ cl.
Peach's (R. E. M.) Annals of the Parish of Swainswick (near
Bath), imp. 16mo. 10/6 cl.
Ross's (D.) Mnemonic Time-Charts of English History, 2/6
Rutland's (John, Duke of) Correspondence between W. Pitt
and Charles, Duke of Rutland, 1781-7, 8vo. 7/6 cl.
Wood-Martin's (W. G.) History of Sligo County and Town,
8vo. 10/ cl.

Geography and Travel.

Selous's (F. C.) A Hunter's Wanderings in Africa, cheaper
edition, 8vo. 18/ cl.
Stanley's (H. M.) Through the Dark Continent, cheap ed.,
cr. 8vo. 3/6 cl.

Philology.

Century Dictionary (The), Part 5, folio, 10/6 cl.
Molière's (J. B. P.) Les Précieuses Ridicules, with Introd.,
&c., by E. G. W. Braunholtz, 12mo. 2/ cl. (Pitt Press.)

Science.

Bjorling's (P. E.) Pumps, Historically, Theoretically, and
Practically Considered, cr. 8vo. 7/6 cl.
Ferne's (W. T.) Influenza and Common Colds, 12mo. 2/ cl.
Le Van's (W. B.) The Steam Engine and the Indicator,
their Origin and Development, 8vo. 18/ cl.
Little's (G. H.) The Marine Transport of Petroleum, 10/6 cl.
McDermott and Duffield's Losses in Gold Amalgamation, 5/
Semple's (C. E. A.) Essentials of Forensic Medicine, 6/ cl.
Slings (W.) and Brooker's (A. E.) Electrical Engineering for
Electric Light Artisans and Students, cr. 8vo. 10/6 cl.
Sutton's (J. B.) Evolution and Disease, cr. 8vo. 3/6 cl.

General Literature.

Acworth's (W. M.) The Railways of Scotland, cr. 8vo. 5/ cl.
Barr's (Mrs. A. E.) Scottish Sketches, cr. 8vo. 2/ cl.
Barrett's (F.) Under a Strange Mask, cr. 8vo. 2/ bds.
Blackmore's (R. D.) Cripps the Carrier, chp. ed. 12mo. 2/ bds.
Booth's (M. B.) Beneath Two Flags, cr. 8vo. 4/ cl.

Colwall's (J.) *The Combsberrow Mystery*, cr. 8vo. 2/ bds.
 Danby's (F.) *A Babe in Bohemia*, cheap ed., cr. 8vo. 2/6 cl.
 Dickens's (C.) *Pickwick Papers*, Crown Edition, 8vo. 5/ cl.
 Fogazzaro's (A.) *Daniel Cortis*, a Novel, translated by S. L. Simon, cr. 8vo. 6/ cl.
 Gordon's (W.) *Catchism on Brigade Drill*, 12mo. 2/ cl.
 Govett's (L. A.) *The King's Book of Sports*, cr. 8vo. 4/6 cl.
 Haggard's (H. R.) *Colonel Quaritch*, chp. ed., cr. 8vo. 3/6 cl.
 Hayward's (G. M.) *Dulcibel*, 3 vols. cr. 8vo. 31/6 cl.
 House Party (A.), by Ouida, 12mo. 3/ bds.
 Macfarlane's *Facilegraph*, 4to. 2/ bds.
 MacInnes's (Rev. D.) *Waifs and Strays of Celtic Tradition*, 8vo. 15/ cl. (Argyllshire Series, No. II.)
 McKinney's (S. B. G.) *The Abolition of Suffering*, 2/6 awd.
 Macmillan's (M.) *The Promotion of General Happiness*, 2/6
 Pearson's (A. N.) *A Search for Knowledge*, and other Papers, 8vo. 5/ cl.
 Pickersgill-Cunliffe's (M. H.) *Dead and Buried*, a Romance, cr. 8vo. 3/6 cl.
 Tolstoy's (L.) *Boyhood, Adolescence, and Youth*, translated by C. Popoff, cr. 8vo. 2/6 cl.

FOREIGN.

Fine Art and Archaeology.

Dieulafoy (M.): *L'Ancêtre de Suse*, Part I, 25fr.
 Nolhac (P. de): *La Reine Marie Antoinette*, 60fr.

Philosophy.

Pesch (T.): *Institutiones Logicales*, Pars 2, Vol. 2, 5m.

History and Biography.

Bouvy (E.): *Le Comte Pietro Verri et son Temps*, 7fr. 50.
 Fabre (A.): *Chapelain et nos Deux Premières Académies*, 7fr. 50.
 Gaulot (P.): *L'Empire de Maximilien*, 3fr. 50.
 Rothau (G.): *L'Europe et l'Avènement du Second Empire*, 7fr. 50.
 Saint-Amand (I. de): *La Captivité de la Duchesse de Berry*, 3fr. 50.

Geography and Travel.

Comtant (O.): *Au Pays des Kangourous*, 3fr. 50.
 Gourdault (J.): *L'Italie*, Part 1, 50c.

Philology.

Avesta, hrg. v. K. F. Geldner, Part 6, 12m.
 Kordgien (G. C.): *Logares Selectos dos Classicos Portuguezes e Brasileiros*, 2m. 50.
 Montaiglon (A. de) et Raynaud (G.): *Recueil des Fabliaux des XIII. et XIV. Siècles*, Vol. 6, 10fr.
 Scala (R. v.): *Die Studien d. Polybios*, 5m.

General Literature.

Champaux (F.): *Les Masques Modernes*, 3fr. 50.
 Cherbuliez (V.): *Une Gageure*, 3fr. 50.
 Grand-Carteret (J.): *J. J. Rousseau jugé par les Français d'Aujourd'hui*, 6fr.
 Mendès (C.): *La Princesse Nue*, 3fr. 50.
 O'Monroy (R.): *Sans M'sieur le Maire*, 3fr. 50.
 Schmidt (O.): *Rousseau u. Byron*, 3m.

COPYRIGHT IN CANADA.

February 25, 1890.

MAY I be allowed to correct some of the most glaring inaccuracies in Miss Duncan's letter in the *Athenæum* of the 22nd inst., to prevent British copyright owners being misled by them, and also avail myself of the opportunity to acquaint them with the real nature of the Act passed last year by the Canadian Legislature?

The Act of 1872 therein referred to was rejected because in the opinion of Lord Selborne and Lord Herschell it was *ultra vires*, and they held that the Dominion Legislature could only pass laws affecting its own provinces, and had not the power to repeal an Imperial Act. The legislation in England in 1875 sanctioning the Canadian Copyright Act of 1875, and also the International Copyright Act of 1886, sec. 8, strengthen this view, and there is no doubt whatever in my own mind that the Canadian Act of last year is also *ultra vires*.

The writer fairly states that this Act "very seriously affects the interests of the British author"—it should be British copyright owner. It certainly does so, for by sec. 1, subsec. 5, he would henceforth be obliged to register his work on publication in England at Ottawa, and reprint and republish in Canada within one month of that date, on pain of losing his copyright throughout the Dominion under the Imperial Act of 1842; nor may he, if he fails to do this, and a licensed edition is published in Canada, import at any time into Canada any copies of his own editions (see secs. 3, 5, and 6); nor has he power to keep the Canadian reprint from being imported into England to compete with his own editions in this country, for the licensed edition will be lawfully printed within the British dominions, and therefore may circulate in any part of them. True, he is to obtain, in exchange for these and other disadvantages, 10 per cent. on the retail price of the cheap Canadian edition, but the Canadian Government is not to be liable to account for any such royalty not actually collected.

By sec. 3, subsec. 2, the 10 per cent. is payable on the retail price of "each copy issued of the work." This is very different from Miss Duncan's statement that "10 per cent. is to be paid on the whole edition authorized to be printed." If this latter be the true interpretation of sec. 3, subsec. 2, of the Act, why is security necessary? I fear the author can only expect a royalty on the copies sold; but is it due on copies given away, and how is it to be assessed for a novel published in several numbers of a newspaper or periodical, or circulated gratis as a supplement to one?

Canada's "peculiar position" surely does not entitle her to take an author's work without his consent merely to improve the business of the Canadian printer, for it is to be noted that it does not much matter to the Canadian bookseller whether he sells American or Canadian editions. Surely this must be, as the writer remarks, "a high-handed and unwarrantable interference with the sacred rights of authorship," and, as the writer adds, "its benefit to the Canadian public will not be so marked." If "enormous American editions flood the Canadian market," it must be worth the Canadian publishers' while to make arrangements with the author. This, indeed, is already done by Mr. Bryce, of Toronto, and Messrs. Lovell, of Montreal, in several cases—at least forty or fifty within my own observation.

The writer grimly says: "True, the conscientious Canadian Government has for many years collected the author's tax at the frontier, and forwarded it, properly proportioned, to the defrauded copyright holders in Great Britain." I am sorry to have to say that this is incorrect. It is very imperfectly and spasmodically collected, and in many instances not so described as to enable the Imperial Government to send it to its proper destination.

I am extremely sorry to see the Canadian Government lend itself to such legislation. By the Imperial Copyright Act, 10 & 11 Vict. cap. 95, Canada was authorized to pass an act permitting it to import cheap foreign reprints for the use of its public on securing to British authors reasonable protection by imposing an *ad valorem* duty for their benefit. How has she carried out this Act? Practically she has disregarded it. In seventeen other colonies which acquired powers under this Act every copy is stamped on admission, and thus smuggling is prevented—not so in Canada; there it is too often ignored in spite of her earnest request to be allowed to pass it, and yet she comes forward and asks us now to trust her to carry out an impossible system of licensed editions. I earnestly hope no copyright owner will consent to part with control over his property, except by distinct written agreement with himself. As the writer says: "From a moral standpoint the Bill is excusable, but not defensible."

The real truth is Canada's proximity to the United States has given her an itching to follow their bad example. She obviously does not want cheaper literature for her people, because she imposes a 15 per cent. duty on all imported books, and, if she would honestly carry out her own undertaking and collect the author's 12½ per cent. royalty, she would quite efficiently stimulate and protect her own publishers. Even United States publishers make arrangements with authors for early sheets to enable them to be first in the field in issuing a new book, and why should the Canadian printer or publisher be too indolent to take the same trouble?

May I add that the tendency of every civilized country, possessing a literature or desiring to acquire one, is to give the author full control of his work, and to leave him to make his commercial arrangements in the way which he thinks best promotes his own interests? The law merely protects the rights of property, and the spirit of the recent Berne Convention is to make those rights as complete and uniform as possible. I do hope Canada will act towards authors in this

spirit. If the Act of last year were to become law, Canada would thereby exclude herself from the Berne Convention, which she has already joined, deprive her own authors of their present rights in Great Britain and the colonies, become a by-word for literary plunder amongst civilized communities, and arouse a feeling in this country which would go far towards breaking that kindly sympathetic regard for her which we all desire to see extended and deepened.

F. R. DALDY,
 Hon. Sec. of the Copyright Association.

'IN TENNYSON LAND.'

WE have received a long letter from Mr. Walters, the author of 'In Tennyson Land,' but we can only find room for a portion of it:—

"I should not ask to be allowed to make any public reply to the letter which the Hon. Hallam Tennyson has addressed to me in reference to 'In Tennyson Land,' had not your correspondent Z. offered some comments upon it which invite a rejoinder. It is very easy for Mr. Tennyson to assert that certain poems named have 'nothing of Lincolnshire about them.' I submit, with all respect, that Mr. Hallam Tennyson, who is only known to have paid one hasty visit to his father's home in his life, is no judge of this; while the poet himself can scarcely be accepted as a reliable critic of his own characteristics. I went as a stranger into the poet's land, and I have recorded nothing but actual impressions. Lincolnshire people, who may be expected to know something of the subject, confirm my conclusions.

"But lest this should appear inadequate, permit me to quote a few words from an article written seventeen years ago by the Rev. Drummond Rawnsley, who, I may say for the sake of those who are not 'matter-of-fact scholiasts,' was one of Lord Tennyson's most intimate personal friends and a poet of some repute. Even he was so 'irritatingly prosaic in his conception of poetry' that he wrote of 'Lincolnshire scenery and character as illustrated by Mr. Tennyson,' in which he said:—

"As a Lincolnshire man, and long familiar with the district in which Mr. Tennyson was born, I have often been struck with the many illustrations of our county's scenery and character to be found in his poems. What Wordsworth has done for the English Lakes and Scott for the Highlands our poet has done for the homelier scenes of his boyhood and early manhood in Mid-Lincolnshire. *They live for us in his pages, depicted with all the truth and accuracy of a photograph.*"

"And what are the poems quoted by Mr. Rawnsley in support of this audacious statement? They are, *inter alia*, 'The Brook,' 'The Miller's Daughter,' 'The Palace of Art,' 'Locksley Hall,' 'The Lotus-Eaters,' 'The Northern Farmer,' 'The Dying Swan,' 'Mariana,' 'The May Queen,' and parts of 'The Princess.'"

THE SCOTCH EDUCATION CODE.

THE Scotch Education Department have submitted their revised code for 1890 to the two Houses of Parliament. It contains some very important alterations. The new articles 127-137 embody the rules prescribed for the distribution of the sum set aside by Parliament last year for the purpose of reducing school fees. Extensive changes are made in the schedules respecting specific and class subjects. From Schedule N (specific subjects) several subjects have been excluded. In practice it has been found that a long list of subjects encouraged superficial teaching and tended to induce teachers to undertake a variety of subjects, for all of which it is impossible that any one teacher should possess special capabilities. In place of this, managers are now permitted to submit a syllabus of any subject which they deem appropriate to their school and adapted to the teachers' capacity. In class subjects history and geography have been separated, and a wide option has been given in regard to elementary science. Perhaps the change which will most please the teachers is that with respect to the test of the efficiency of the scholars. This is in future to be mainly by class and not by individual examination. In the important circular of instructions to their inspectors the Scotch Department say that, looking to "the necessity of meeting a certain variety of educational aims, the time has come when

efficiency need not in every case be tested by individual examination, and when the experiment of giving greater freedom of organization to the managers of schools may fairly be tried."

The individual test will generally be abandoned; but it will always be used by the inspector should he find it necessary as a safeguard against inefficiency. Consequently the grant on examination has been reduced to the limit necessary to cover the difference in the payment which may be made to a school according to the degree of its efficiency, and the fixed grant is proportionately increased.

These changes appear to be all good educationally, and their results will be watched with much interest.

THE SPRING PUBLISHING SEASON.

MESSES. CASSELL & Co.'s announcements for the spring include the following works: 'The Journal of Marie Bashkirtseff,' translated from the French by Miss Blind in 2 vols.,—'Orations and After-Dinner Speeches,' by the Hon. Chauncey M. Depew,—'Professional Criminals of America,' by Inspector Byrnes, of New York,—'English Sanitary Institutions Reviewed,' by Sir John Simon, K.C.B., F.R.S.,—a popular edition of 'St. Cuthbert's Tower,' by Miss Florence Warden,—'Under a Strange Mask,' by Mr. Frank Barrett, and 'The Coombsberron Mystery,' by Mr. J. Colwall ('Cassell's Railway Library'),—'Jane Eyre' and 'Wuthering Heights,' ('Cassell's Red Library'),—'Little Mother Bunch,' by Mrs. Molesworth,—'Birds' Nests, Eggs, and Egg-Collecting,' by R. Kearton,—the following serials: the first yearly volume of *Work*, an illustrated magazine; Vol. III. of Cassell's 'New Popular Educator'; and a new and revised edition of Cassell's 'Technical Educator,'—Vol. I. of 'Conquests of the Cross,' edited by Mr. Edwin Hodder,—the following new educational works: 'The Iliad of Homer,' in 2 vols., with a preface and summary; 'Horatii Opera,' with preface and critical notes; 'The First Latin Primer,' by Prof. Postgate; 'Latin Prose for Lower Forms,' by Mr. M. A. Bayfield, M.A.; 'The New Latin Primer,' by Prof. Postgate; and 'Object Lessons from Nature,' by Prof. Miall,—'Gaudemus: Songs for Schools and Colleges,' edited by Mr. John Farmer,—'Science applied to Work,' by Mr. J. A. Bower,—'Howard's Anglo-American Art of Reckoning,'—Vol. II. of Cassell's 'Book of the Household,'—and 'Gas-Stove Cookery.'

LORD TENNYSON'S HEALTH.

As the somewhat conflicting reports of Lord Tennyson's health have caused universal anxiety, our readers will thank us for stating exactly what he has been suffering from, and what are now the hopes of his recovery. Though the weather in the Isle of Wight has been unusually cold, and fraught with danger even to the most robust people, Lord Tennyson has refused to yield to it—refused to give up his daily two hours' walk along the cliff. On Monday, the 17th ult., however, he was visited by a sharp attack of bronchitis with high fever. This went on till the 23rd, when (though the fever became moderated) rheumatic gout complications set in, accompanied by extreme debility. Sir Andrew Clark was urgently summoned by telegram, but he could not attend. Apparently the crisis was now passed. But it was not till the 25th (after Lord Tennyson had had the best night since his attack, with quiet sleeping for two hours at a time) that there was any real alleviation of the grave anxiety in which his family and friends had been plunged. We are happy to say that, up to the time of going to press, the reports of his medical attendant, Dr. Hollis, become more and more favourable. There is still coughing, but it is now almost without the fatigue which a few days ago was so alarming. Nourishment is taken voluntarily and in more solid form, the temperature is normal, and the pulse regular

at seventy-two. In a word, the poet's complete recovery may be confidently hoped for.

Literary Gossip.

MR. GLADSTONE has now all but finished his articles on the Old Testament for *Good Words*. The first, on 'The Impregnable Rock of Holy Scripture,' will appear in the April number, and this will be followed by others on 'The Creation Story,' 'The Mosaic Legislation,' 'The Psalms,' 'The Method of the Old Testament,' &c.

THE Manuscript Department of the British Museum has recently acquired a large collection of the correspondence and papers of Jeremy Bentham and of other members of the family, including his brother Sir Samuel, who, after attaining the rank of a brigadier-general in the Russian service, became civil architect and engineer of the navy of his own country. The collection is contained in about twenty-eight volumes.

MESSES. MACMILLAN & Co. will publish immediately a one-volume story by the Marchioness of Carmarthen, entitled 'A Lover of the Beautiful.'

THE annual general meeting of the Incorporated Society of Authors was held at 4 P.M. on Thursday in Willis's Rooms.

THE third volume of Stevens's 'Facsimiles of Manuscripts in European Archives relating to America, 1773-83,' which will be issued presently, continues the subject of the secret intelligence which the British Government obtained through its political agents and spies concerning American affairs, and especially with reference to the negotiations at Paris in 1777 and 1778. Directions are given as to one method of carrying on correspondence, by putting a bottle in a hole at the root of a tree in the Tuileries Garden. The volume contains also accounts of the doings of the American Commissioners, of the employment by the British of the American Capt. Joseph Hynson, and of the capture of despatches to Congress of the American Commissioners. King George had, it seems, a "settled opinion" that the spies were encouraged by Deane and Franklin, and gave intelligence only to deceive.

THE four volumes of original State papers of Sir Ralph Sadleir, Ambassador to Scotland in the time of Elizabeth, which formed part of the Burton Constable Library sold last year, have been acquired by the British Museum. As is well known, these valuable historical documents were examined by Sir Walter Scott, and he prefaced the selection that was published from them in 1809 with a biographical memoir of Sadleir.

THE proceedings at the anniversary meeting of the Royal Historical Society on Thursday in last week are of some interest. Seventy fellows were elected, many of them belonging to the Royal Geographical Society, and their candidature is considered as a tribute of respect to Lord Aberdare, late president of the Geographical and now president of the Historical. This accession was also due to the receipt of the Royal Charter of Incorporation obtained by the president. The increase of funds places the Society in easier circumstances, and there is a disposition to proceed with the design, long in hand, of enabling the Society to afford

scope for discussions of the political sciences, for which we have no provision in the metropolis.

A PENSION of 100*l.* a year from the Civil List has been assigned to Mrs. Hatch, widow of the Rev. Dr. Edwin Hatch, of Oxford, in recognition of her late husband's contributions to Biblical theology and ecclesiastical history.

UNDER the title of "English Leaders of Religion" Messrs. Methuen propose to commence in the autumn the publication of a series of short biographies of the most noted leaders of religious life and thought in this century and the last. Mr. R. H. Hutton will write on Cardinal Newman; Mr. H. C. G. Moule on Charles Simeon; Canon Overton on John Wesley; Col. F. Maurice on F. D. Maurice; and Mrs. Oliphant on Thomas Chalmers.

THE death of Mr. John Lovell, editor of the *Liverpool Mercury*, removes one of the best-known figures in provincial journalism. Mr. Lovell was a typical provincial journalist of the highest class. A man of really great natural abilities, remarkable attainments, though largely self-educated, distinct force of character, and considerable personal attraction, he was much looked up to by journalists throughout the country. He was the first manager, and in a sense the founder, of the Press Association, an organization which effected many changes in the methods of provincial journalism. When he retired from the management the Press Association had reached an income of something like 50,000*l.* a year. In 1880 he undertook the editorship of the *Mercury* in Liverpool, got some well-known journalists about him (among them Mr. Hall Caine), and soon lifted the paper to a position of power in the political life of Lancashire and North Wales. Mr. Lovell's personal tastes, however, were literary; he was a collector of valuable books, chiefly Shakspearean, and had one of the largest and most varied of private libraries in the north of England.

MR. JAMES CLEGG, of Rochdale, has in preparation a new edition of his 'Directory of Second-Hand Booksellers and List of British and Foreign Public Libraries.' It will contain a comprehensive list of the fictitious and real names of authors and book illustrators, a glossary of technical terms used amongst publishers and booksellers, notes on books, bindings, and autographs, &c. The volume will be published during the present year at as early a date as is practicable.

A BRANCH of the Institute of Journalists for Edinburgh and the district is in process of formation, and a similar course is being adopted by the journalists of Glasgow.

MR. ANDREW LANG has written an introduction to Lamb's 'Adventures of Ulysses,' of which Mr. Edward Arnold will shortly publish an edition for the use of reading circles and schools.

THE Swedish writer Dr. Arvid Ahnfelt, known personally to many English men and women of letters, died suddenly of an apoplectic stroke in an hotel at Copenhagen on the 17th of February, at the age of forty-five. He was the editor of the literary magazine *Ur Dagens Krönika*, and the author of a very large number of volumes, mainly

historical and biographical. His principal compilation was a huge 'History of the Literature of the World.' Dr. Ahnfelt contributed for several years the account of Swedish literature which appears annually in the *Athenæum*.

At the last meeting of the Historical and Archaeological Society of Geneva M. Louis Dufour, the cantonal archivist, communicated some details concerning the family of the revolutionist Jean Paul Marat. Marat's father lived in Geneva until 1742, when he removed to Boudry, in Neuchâtel, and there his famous son was born in 1744. The elder Marat afterwards returned to Geneva. He had six children. One son was a watch-maker, and built a factory in Geneva. Another son became a teacher in the Imperial Lyceum at Tsarkoë-Selo in Russia. The surname occurs in four different forms in the civil registers of Geneva and Neuchâtel—Maza, Massa, Marat, and Mara. As the father came originally from Cagliari in Sardinia, M. Dufour is inclined to think that the last (Mara) is the proper form of the surname.

MESSRS. SONNENSCHNEIN & Co. are adding to their "Social Science Series" a volume entitled 'Prince Bismarck and State Socialism in Germany,' by Mr. W. H. Dawson, author of 'German Socialism and Ferdinand Lassalle.'

THE first number of a new weekly newspaper will appear in Leicester on Tuesday next, entitled *Leicester Light*. It will devote attention to literary, political, and social subjects, and will be under the editorship of the Rev. J. Page Hopps, a well-known Unitarian preacher. The price will be one penny.

A VOLUME entitled 'Manx Names: a Handbook of Place and Surnames in the Isle of Man,' by Mr. A. W. Moore, with an introduction by Prof. Rhys, is announced by Mr. Elliot Stock for early publication by subscription.

MESSRS. TRUSLOVE & SHIRLEY are going to bring out an illustrated volume, 'Norwood and Dulwich,' by Mr. Allan M. Galer.

THE German authorities are much troubled by the popularity of French school-books in Alsace. They have established a severe censorship, but they find that in new editions of the books they have licensed matter that appears to them treasonable is inserted, or "chauvinistic emblems" are introduced in the binding! So they propose to meet this terrible danger by prohibiting the use of any French books at all if the publishers do not so mend their ways that even a Prussian bureaucrat can detect nothing objectionable in their works. This measure will apply to all schools, private as well as public.

A CURIOSITY of periodical literature is the publication of a monthly magazine at Thorshavn, in the language of the Faroe Islands. The first number appeared on the 2nd of February. It promises to occupy itself with "patriotic," or probably local, politics, and with the encouragement of "modern Faroe literature," of which it is to be hoped that a demand may create a supply. The title of the new venture is *Føringatíðende*.

LAST year not fewer than 17,986 works were published in Germany, being an increase of nearly 1,000 over those issued in

1888. Books belonging to the educational department head the list with 2,083 publications. The lowest figure is that of masonic works, which numbered twenty-two only.

M. E. AMÉLINEAU proposes to publish all the documents in Coptic literature relating to the history of the Coptic Church, either in the original or, where that is missing or defective, in an Arabic translation. The work will be published in annual volumes of 600 pages each, resembling in shape the memoirs of the Mission Archéologique du Caire. The whole number of volumes will be about fifteen. Two are in type, and over five more are ready for the press. The subscription will be sixty francs a volume, and M. Leroux, the well-known publisher in the Rue Bonaparte at Paris, will receive subscriptions.

THE chief Parliamentary Papers of the week are Trade and Navigation Accounts for January (5d.); Education, Scotland, Instructions to Inspectors (1d.); Woman's Suffrage, Local Government Return (1d.); Universities, Scotland, Returns of Rules (2d.); Imperial Defence Act, Ports and Coaling Stations, Account, 1888-9 (2d.); and Jamaica, Sugar Estates, Returns (1d.).

SCIENCE

Scientific Papers of Asa Gray. Selected by Charles Sprague Sargent. 2 vols. (Macmillan & Co.)

A LIST of the writings of the late Dr. Asa Gray from 1834 to 1888 lies before us. It occupies forty-two octavo pages of small type. Naturally this record consists for the most part of memoirs published in the transactions of various learned societies or in the pages of journals devoted to science. A large portion is occupied with the enumeration of critical reviews of publications in various departments of botany, and no inconsiderable space is taken up with obituary notices of botanists, together with critical remarks on their achievements. Some of this huge mass of material was of passing interest only, almost all is of historical value, and most of it is of permanent importance. Papers and reviews, however, by no means constituted all, or even the main substance, of Asa Gray's work. The separate volumes that he published on various subjects connected with descriptive and educational botany are numerous. No one who knew him, even by reputation only, would venture to doubt that the quality of his work bore due proportion to its quantity. It is not unnatural to wish that his labours had been more fully concentrated on his unfinished 'Flora of the North American Continent'; but such wishes are now vain, and we must be grateful, as indeed we have cause to be, for the rich legacy he has bequeathed to us.

To Prof. Sargent, the Director of the Arnold Arboretum at Cambridge, U.S., it has fallen to gather together a selection from the scientific papers of his late friend and colleague. That Prof. Sargent had a difficult and embarrassing task will be obvious from what has been already stated. The work of elimination must have been easier than that of selection. The extremely numerous purely descriptive papers and monographs are partially superseded by, or rather are

incorporated in, more comprehensive works on descriptive botany. Those that have not yet experienced that fate are, of course, certain to do so as the preparation of North American floras proceeds. Similarly the text-books and the works devoted to the popularization of science may fitly be put on one side for the present purpose. There remains a large collection of memoirs on general botany and phyto-biology, and a similarly extensive mass of bibliographical and of biographical notices. It is from these two categories that Prof. Sargent has made his selection, and he has done it so well that the present volumes may almost be taken as mirrors reflecting the history and progress of scientific botany for the last half century. It is true that several essays which grew directly out of the discussions on the Darwinian theory are not included in Prof. Sargent's reprint, for the sufficient reason that they have already been issued separately. Moreover, the vast influence which the Darwinian theory exerted in natural science is obvious enough in every page of many of the essays here republished. The omission, therefore, of the essays previously collected under the head of Darwiniana does not seriously affect the value of the present volumes as historical records.

It is, of course, impossible for us to do more than refer to these memoirs. Their number, their variety, and the space at our disposal alike preclude us from doing more than indicate their general nature and tendency. The first volume is occupied with Dr. Gray's reviews of several of the principal or standard botanical works issued from 1836 to 1888, beginning with Lindley's 'Natural System of Botany' and ending with Ball's 'Flora of the Peruvian Andes.' Some fifty of the more important publications are thus reviewed, and of these we can only say that we wish there were more.

The second volume comprises a series of essays constituting probably the most valuable part of the whole work, containing as they do the quintessence of the author's knowledge and opinions and their application to the great problems of plant-geology and geographical distribution. These are followed by a series of biographical sketches of naturalists from Augustine Pyrame de Candolle in 1841 to Louis Agassiz in 1886. These are mostly drawn up with rare skill and due proportion, so that the reader obtains, if not a complete, at least a just and, so far as it goes, an accurate insight into the character and life-work of the individual. This remark, however, does not apply to all the botanists mentioned. The accounts given of some, such as of Wight and Welwitsch, are inadequate, and though they may have served their purpose under the circumstances of the time, they were hardly worth reprinting in their present shape.

We turn now to Asa Gray's own work in science. Apart from the mere descriptive details relating to the plants of the North American continent and to those collected in Japan and the South Sea islands by various American collectors, the great work of the eminent botanist of Harvard as here set forth would seem to consist in the attempt to harmonize and adapt the botanical science of the first half of the century to the evolutionary views of the second. Gray, as is

amply proven, was pre-eminently the right man to do this. Vast in learning, keen in apprehension, eager in receptivity, courageous, catholic and impartial in judgment, his criticisms proved as valuable from a constructive as from a subversive point of view. It was not to be expected that Gray should himself do much in those departments of minute anatomy and embryology from which we hope in the future to derive so much assistance in understanding the peculiarities and mode of action of various structures, and in tracing the genealogies and estimating the degree of affinity between existing species. Morphology and physiology must henceforth be studied by means and methods which were not till quite recently at the disposal of naturalists. Gray's work, then, like that of Bentham, with whom he was nearly contemporaneous, marks the close of one great epoch of botanical science and the uprise of another under the powerful impulse of Mr. Darwin's publications and example. Interesting as this period in the history of botany is already to those who are passing or have passed through it, it will become more and more so as science progresses, and the students of the future will feel themselves under even stronger obligations to Prof. Sargent than do those of the present.

GEOGRAPHICAL NOTES.

MR. H. M. STANLEY has written an article for *Scribner's Magazine* dealing with his recent journey across Africa for the relief of Emin Pasha.

Messrs. Macmillan & Co. will publish immediately a volume entitled 'Among the Selkirk Glaciers,' being an account of a rough survey in the Rocky Mountain regions of British Columbia, by the Rev. W. S. Green, whose book on the High Alps of New Zealand was very well received a few years ago. Mr. Green read a preliminary paper on his work among the Selkirk glaciers before the Royal Geographical Society last year. In the volume now to be issued he has endeavoured to give as complete a picture as possible of the more striking phenomena of the region visited.

Die Insel Leukas, von Dr. J. Partsch, recently published as a supplement to *Petermann's Mittheilungen*, is a valuable monograph on one of the Ionian Islands. The author principally pays attention to physical geography, but also deals with historical reminiscences and the present condition of the island, the prosperity of which still mainly depends upon the production of currants and wine. There is an excellent map, based upon our own Admiralty survey, but improved by the author's own observations.

Ethnographische Beiträge zur Kenntnis des Karolinen Archipels, von J. S. Kubary (Leyden, P. W. M. Trap), is published by direction of the Ethnographical Museum of Berlin, and edited by Dr. J. D. E. Schmeltz, formerly Keeper of the Goddefroy Museum at Hamburg. The author has resided in the Carolinas almost uninterruptedly since 1868, and previous publications show him to be a careful observer and able expositor. In the first instalment of the present work he deals with "Currency" and "House-building" in the island of Yap, furnishes an account of the "Commerce and Industry of the Ruk Islanders," and describes an excursion to the Western Carolinas. The concluding section of this important work is to be published in June, and will deal in a comprehensive manner with the industries of the Pelew Islanders.

ASTRONOMICAL NOTES.

MR. HERBERT SPENCER has been preparing for the press a new edition of his well-known essays.

One of these, which originally appeared in the *Westminster Review* for July, 1858, is on the nebular hypothesis, and of this he has had a number of separate copies printed and distributed amongst astronomers, both English and foreign. It has been, of course, necessary to have the calculations and statements revised in accordance with the progress of astronomy during the last thirty years, and this work has been performed for the author by Mr. Lynn, formerly of the Greenwich Observatory. The general result of the revision has been to bring out even more strongly than before the views suggested by Mr. Spencer in reference to the nebular hypothesis, or theory as it is now more commonly called. In particular, when the value of the density of Mars found from recent investigations (which is unquestionably more correct than that formerly accepted, though there is still some doubt about the exact value) is taken into account, that planet should, to agree with these views, have satellites, as it has since 1877 been known to have; and the distribution of cometary orbits according to their inclinations to the plane of the ecliptic points, when the results of recent discoveries are included, much more strongly than before to the existence of some relation to the axis of nebular rotation, and therefore to some intimate connexion with the solar system of a different kind from that of the planets, of which the inclinations of the orbits show great conformity with the plane of nebular rotation.

Mr. Spencer holds strongly the theory as to the genesis of the small planets (which evidently form a distinct class) which was first suggested by Olbers when only two were known, viz., that they are the result of the explosion into fragments of a planet of considerable size, formerly revolving between the orbits of Mars and Jupiter. On this point it may be interesting to refer to the remark of Prof. Young, who in his recently published 'Elements of Astronomy,' alluding to this theory, says: "If so, there must have been not one, but many explosions; first of the original body and then of the separate pieces, for it is demonstrable that no single explosion could account for the present tangle of orbits."

To the 'Essay on the Nebular Hypothesis' Mr. Spencer has appended a shorter one on the 'Constitution of the Sun,' originally contributed to the *Reader* for February 25th, 1865, which is reproduced here chiefly to give place for mention of a phenomenon recently observed by the author, which appeared to be very elucidatory of the views expressed in the essay respecting the origin of the solar spots.

The planet Venus is now becoming visible after sunset, and will continue to be an evening star throughout the spring and summer and early part of the autumn, reaching her greatest eastern elongation on the 24th of September. Mars is in the constellation Scorpio, and rises now about midnight; he will be nearly due north (between 5° and 6° distant from it) of his namesake Antares on the 19th and 20th inst. Jupiter is in Capricornus, and only to be seen in the early morning; but Saturn, being in Leo, is visible throughout the night. He will at the end of the month pass within a distance of less than 2° from Regulus, the brightest star in that constellation.

Mr. Peek reports that observations have been regularly carried on during the past year by himself and his assistant, Mr. C. Grover, at the Rousdon Observatory, Lyme Regis, attention having been chiefly devoted to the variable stars, the light-curves of a considerable number of which are being investigated.

SOCIETIES.

ROYAL.—Feb. 20.—The President in the chair.—The following papers were read: 'A Comparative Study of Natural and Artificial Digestions (Preliminary Account),' by Dr. A. S. Lea, 'On a Fermentation causing the Separation of Cystin,' by Mr. S. Delépine, 'Some Stages in the Development of the Brain of *Clupea harengus*,' by Mr. E. W. L. Holt, and 'A Cyanogen Reaction of Proteids,' by Dr. J. Gneada.

GEOGRAPHICAL.—Feb. 24.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Right Hon. Lord Wolverton, Col. W. Salmond, Capt. C. M. Officer Rev. W. Morris, Messrs. A. Barber, J. W. Barry, A. Bertrand, S. M. Burroughs, C. H. L. Cazalet, M. S. Evans, A. O. Green, L. D. Hall, A. A. Hayes, A. R. Hollebome, A. P. H. Hotz, E. D. Löwy, L. Löwy W. M. Neill, C. B. Robertson, A. Siemens, W. A. Stephens, T. G. Sweet, G. T. Ticknell, H. S. Wellcome, and G. A. Witt.—The paper read was 'Further Explorations in the Solomon Islands,' by Mr. C. M. Woodford.

SOCIETY OF ANTIQUARIES.—Feb. 13.—Dr. J. Evans, President, in the chair.—Mr. Roach Smith presented, through the President, a marble oval medallion portrait of himself, done by Fontana in 1857. The President, in announcing the gift, referred to the great services rendered to the study of archaeology by Mr. Smith, and mentioned that a subscription list had been opened to raise a fund for striking a bronze memorial medal bearing on one side Mr. Roach Smith's portrait, and on the other (as at present proposed) a list of his principal works. So far the appeal had been well supported, and it was hoped that after defraying the cost of the medal there would be a surplus which could be handed over to Mr. Roach Smith.—Mr. Nightingale exhibited forty-two examples of pierced and embossed silver ewar-tongs, ranging in date from 1750 to 1800, all of them done by hand.—Mr. C. J. Jackson read a paper on the spoon, its history, its form, material, and development, more particularly in England. In illustration of Mr. Jackson's paper Her Majesty was pleased to lend to the Society the Coronation Spoon, a most notable example of English goldsmith's work of the early part of the thirteenth century.—Fine series of other spoons, English and foreign, were exhibited by the President, the Mercers' Company, and Messrs. Franks, Fortnum, Stanforth, Jackson, Drane, Cripps, Alma Tadema, and other gentlemen.

Feb. 20.—Dr. J. Evans, President, in the chair.—Chancellor Ferguson communicated an account of the recent fire at Carlisle Castle, which fortunately did not destroy any ancient remains.—Mr. Budge read a paper on some Egyptian bronze weapons in the collections of Mr. J. Evans and the British Museum.—In illustration of Mr. Budge's paper the President exhibited, amongst other things, a very fine spear-head and an axe-head with an inscription showing they had belonged to King Kames.—Mr. H. Price also exhibited an interesting series of Egyptian weapons and implements.

NUMISMATIC.—Feb. 20.—Dr. J. Evans, President, in the chair.—Messrs. W. R. Paton and E. J. Seltman were elected Members.—Mr. R. A. Hobly exhibited a leaden piece of Elizabeth having on the obverse a large rose crowned between the letters E and R, and the inscription GOD SAVE THE QVENE, and on the reverse a portcullis with chains crowned and ANNO DNI 1584.—Mr. Burstal exhibited a portcullis sixpence of Elizabeth found at Oxford.—Mr. Symonds three Roman large and second brass coins of Nero, Titus, and Antoninus Pius, found at Dorchester, and Mr. H. Montagu a small medal of Queen Victoria struck in palladium while Sir James Graham was Master of the Mint. This piece was remarkable for containing 900 times its own volume in hydrogen.—Dr. B. V. Head read a paper by Mr. H. H. Howorth on two gold coins bearing respectively the names of Andragoras and, according to Mr. Howorth, of Phrataphernes, the former in Greek, the latter in the Aramaic character. Mr. Howorth advanced strong reasons for supposing that Phrataphernes and Andragoras were, in point of fact, identical, the former being the Persian and the latter the Greek name of one and the same individual, who is mentioned by Justin under his Greek name Andragoras as having been appointed by Alexander the Great ruler or Satrap of the Parthians, and by Arrian under his Persian name, Phrataphernes, as Satrap of the Parthians and Hyrcanians about the same period.—Dr. Head, in commenting upon Mr. Howorth's suggestion, said that he had no doubt whatever that the two coins were absolutely contemporary. He thought that the writer had also adduced very strong presumptive evidence in favour of his proposed attribution, although it was unfortunate that his transliteration of the Aramaic characters on the obverse of the alleged coin of Phrataphernes left unexplained the remaining inscription on the reverse of the coin as well as that on a third gold coin which was evidently struck under the same ruler as the "Phrataphernes coin." Although the forms of the letters on these coins are perfectly clear, there was always considerable liability to confusion in Aramaic inscriptions between the *daleth*, the *kaph*, and the *resh*.—The discussion was continued by Mr. Montagu, Rev. G. F. Crowther, and Dr. Evans, who were all inclined to accept Mr. Howorth's reading.

STATISTICAL.—Feb. 18.—Dr. T. G. Balfour, President, in the chair.—The paper read was by Mr. N. A. Humphreys, 'Statistics of Insanity in England, with Special Reference to Evidence of its Increasing Prevalence.'—Dr. Hack Tuke, Dr. G. H. Savage, Mr. F. Hendriks, Dr. G. B. Longstaff, Mr. J. P. Richards, Dr. H. F. H. Newington, and the President took part in the discussion that followed.

LINNEAN.—Feb. 20.—Mr. W. Carruthers, President, in the chair.—Messrs. W. E. Clarke and J. H. Veitch were admitted Fellows, and Mr. J. Jack elected.—Mr. G. C. Druce exhibited specimens of *Agrostis canina*, var. *scotica*, and a small collection of flowering plants dried after treatment with sulphurous acid and alcohol, and showing a partial preservation of the natural colours of the flowers.—Mr. F. P. Pascoe exhibited a series of coleopterous and lepidopterous insects to show the great diversity between insects of the same family.—Sir John Lubbock gave an abstract of four memoirs which he had prepared, 'On the Fruit and Seed of the Juglandiæ,' 'On the Shape of the Oak Leaf,' 'On the Leaves of Viburnum,' and 'On the Presence and Functions of Stipules.'—An interesting discussion followed, in which Messrs. J. G. Baker, J. Fraser, D. Morris, and Prof. Marshall Ward took part.

ZOOLOGICAL.—Feb. 18.—Dr. St. G. Mivart, V.P., in the chair.—Mr. Tegetmeier exhibited and made remarks on two cats' skulls, out of the large quantity of remains of these animals recently brought to this country from Egypt.—Papers were read: by Mr. G. A. Boulenger, a report on the additions made to the lizard collection in the British Museum since the publication of the last volume of the British Museum Catalogue of this group; a list was given of ninety-one species new or previously unrepresented in the collection; ten species and three genera were described as new,—by Mr. P. L. Slater, on a guinea-fowl from the Zambesi, allied to *Numida cristata*, and on the recognized species of this group of gallinaceous birds,—by Dr. Mivart, on the genus *Cyon*, mainly based on an examination of the specimens of this genus of Canidae contained in the British Museum,—by Mr. P. L. Slater, on the characters of some new species of the family Formicariidae,—and by Dr. A. Henry, on the mountain antelopes of Central China (*Nemorhedus argyrochætes* and *N. henricus*).

CHEMICAL.—Feb. 20.—Dr. W. J. Russell, President, in the chair.—Messrs. Frank H. Mason, A. H. McConnell, E. Russell, J. Wade, and S. R. Wells were admitted Fellows.—It was announced that the following changes in the Council list were proposed by the Council: as Vice-Presidents—Prof. Crum Brown and W. N. Hartley, *vice* Prof. McLeod and Mr. L. Mond; as members of Council—Mr. H. Bassett, Mr. C. F. Cross, Prof. R. Meldola, and Mr. M. M. P. Muir, *vice* Prof. A. H. Church and F. Clowes, Mr. C. W. Heaton, and Dr. H. F. Morley.—Messrs. B. Dyer, R. H. Davies, and R. J. Friwell were appointed by the meeting to audit the Treasurer's accounts.—The following papers were read: 'The Behaviour of the More Stable Oxides at High Temperatures,' by Dr. G. H. Bailey and Mr. W. B. Hopkins,—'The Influence of Different Oxides on the Decomposition of Potassium Chlorate,' by Messrs. G. J. Fowler and J. Grant,—'The Interaction of Hypochlorites and Ammonium Salts: Ammonium Hypochlorite,' by Messrs. C. F. Cross and E. J. Bevan,—'The Action of Phosphoric Anhydride on Stearic Acid,' by Dr. F. Stanley Kipping,—'Semi-thiocarbazides,' by Dr. A. E. Dixon,—and 'Note on the Production of Ozone by Flames,' by Mr. J. T. Cundall.

METEOROLOGICAL.—Feb. 19.—Dr. Marcet, V.P., in the chair.—Messrs. O. B. Cuvilljé, W. Harpur, and H. J. Spooner were elected Fellows.—The following papers were read: 'Observations on the Motion of Dust, as illustrative of the Circulation of the Atmosphere, and of the Development of certain Cloud Forms,' by the Hon. R. Abercromby,—'Cloud Nomenclature,' by Capt. D. Wilson-Barker,—and 'An Optical Feature of the Lightning Flash,' by Mr. E. S. Bruce. It has been stated in the report of the Thunderstorm Committee of the Royal Meteorological Society that there is not the slightest evidence in the photographs of lightning flashes of the angular, zigzag, or forked forms commonly seen in pictures. The author, however, believes that this is an optical reality, as the clouds on which the projection of the flash is cast are often of the cumulus type, which, he says, afford an angular surface. In support of this theory he exhibited some lantern slides of lightning playing over clouds.

PHILOLOGICAL.—Feb. 21.—Mr. A. J. Ellis, V.P., in the chair.—Mr. H. Bradley, the editor of vol. iii.

of the Society's 'New English Dictionary.' E. F. G. made his yearly report on the progress of his work. Owing to the difficulty of getting assistants—part of the time he had only one—and to his re-editing of Stratmann's 'Early English Lexicon,' he had only put 250 pages in type, but now with Mr. F. S. Arnold's aid his pace would quicken. His chief helpers had been Dr. Murray, Dr. Fitz-Edward Hall, Mr. H. H. Gibbs, Rev. J. T. Fowler, M. L. Delbos, Mr. Stevenson, and Prof. P. Meyer, besides many specialists. The authorities of the British Museum had given him a special table, and been most helpful and kind. His chief labour had been in cutting down every article into half the space he wanted for it; the dictionary ought to be double or treble its present size. The beginning of *E* was not interesting work; the scientific words in *e*, *en*, *epi*, were sadly dull. O.F. *entretiens*, L. *intertens*, took in English the forms *entertense*, *interdic*, *interdic*, *interduc*, *interbeam*. *Entertense* was treated as a plural; a singular *intertie* was made from it. *Epicure* was from the Low Latin *epicurius*, and at first meant a philosopher, an atheist, then a liver in gross sensual pleasure, and thirdly, an enjoyer of refined and delicate pleasures. *Ennem* was *en* and *Fr. nuer*, to shade. In *most an end*, for the most part, *an* is the flexion of *most*; *end* is a part of a whole. *Eneritite* was invented by Hardenberg in 1729; two years earlier he proposed to call it a stone-ily. As to the history of senses, *employ* had not its Latin original sense at first, but was 'to fold upon,' to bend a thing, and was applied to a tool, to money, &c., before Shakespeare and others used it of a person. *Enscam*, first, to include; secondly, to introduce, came probably from E.E. *inseme*, together, or Ital. *insieme*. Mr. Bradley then dealt with *engine*, *engineer*, *enthusiast*, *emmanchee*, and some *e*-ghost-words. The thanks of the Society were voted to him for his work at its dictionary.

PHYSICAL.—Feb. 21.—Prof. G. Carey Foster, Past President, in the chair.—Mr. S. Evershed was elected a Member.—The following communications were read: 'On a Carbon Deposit in a Blake Telephone Transmitter,' by Mr. F. B. Hawes,—'The Geometrical Construction of Direct-Reading Scales for Reflecting Galvanometers,'—and 'A Parallel Motion suitable for Recording Instruments,' by Mr. A. P. Trotter. Owing to the absence of Prof. S. P. Thompson, his paper 'On Bertrand's Refractometer' was not read.

HELLENIC.—Feb. 24.—Mr. S. Colvin, V.P., in the chair.—A paper was read by Mr. E. Gardner 'On Children in Greek Sculpture of the Fourth Century.' Mr. Gardner described and published a very interesting fragment of a *stele* found at Lerna, and now in the museum at Argos, which presents us with a portrait of a boy, whose name is given in an accompanying inscription as Cephisodotus. This portrait so closely resembles the head of a boy recently found at Paphos, and now in the British Museum, that the two heads must belong to the same age and school. Some archaeologists had attributed the Paphos boy to the Ptolemaic age; but as the date of the Cephisodotus *stele* is certainly the fourth century, we must now allow it to be of the time of the Praxitelean school. Mr. Gardner showed that in that time children were not always conventionally rendered, but sometimes with an approach to naturalism.—Mr. A. Evans cited a gem signed by Phrygillus, with a child driving a hoop, of about the age of Cephisodotus, and giving boyish proportions.—Mr. Farnell read parts of a paper 'On Works of the Pergamene Style, in which he first gave an account of his researches among the miscellaneous sculptures from Pergamum now in Berlin, whence, no less than from the great altar, we should form our idea of Pergamene style; and, secondly, discussed a number of works in various museums which show traces of the influence of that style.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 5.—General Monthly.
—London Institution, 5.—Art of Popular Illustration, Mr. H. Blackburn.
—Engineers, 7½.—The Application of Water Pressure to Machine Tools and Appliances, Mr. R. H. Tweddell.
—Victoria Institute, 8.—Chinese Chronology, Rev. J. Legge.
—Institute of British Architects, 8.—Election of a Royal Gold Medalist; Ballot for New Members.
—Aristotelian, 8.—The Physiological Development of the Conceptions of Causality and Substance, Mr. G. F. Scott.
—Royal Academy, 8.—Sculpture, Mr. J. H. Middleton.
—Society of Arts, 8.—Stereotyping, Lecture III, Mr. T. Bolas (Lector Lecture).
Tues. Royal Institution, 5.—The Post-Darwinian Period, Prof. G. J. Romanes.
—Biblical Archaeology, 8.—The Bronze and Copper of Ancient Egypt and Assyria, Dr. J. H. Gladstone; 'The Winged Figures of the Assyrian Monuments and the Artificial Fertilization of the Date-Palm,' Dr. E. B. Tylor.
—Civil Engineers, 8.—Ballot for Members; 'Hawkesbury Bridge, New South Wales,' Mr. C. O. Burge; 'Construction of the Duffin Bridge over the Ganges at Benares,' Mr. F. T. G. Walton; 'New Blackfriars Bridge on the London, Chatham, and Dover Railway,' Mr. G. E. W. Gifford.
—Zoological, 8½.—Classification of Birds, Mr. H. Seebohm; 'Revision of the Genera of Scorpions of the Family Buthidae, with Descriptions of some New South African Species,' Mr. J. Pocock; 'Galls from Colorado,' Mr. T. D. A. Cockerell; 'Report on the Insect House for 1889,' Mr. A. Thomson.

- Wed.** Entomological, 7.—New Longicornia from Africa and Madagascar, Mr. C. J. Gahan; 'Notes on the Lepidoptera from the Region of the Straits of Gibraltar,' Mr. J. J. Walker; 'Water Beetles from Ceylon,' Dr. D. Sharp; 'Classification of the Pyralidae of the European Fauna,' Mr. E. Mewrick; 'New Species of Thymara and other Species allied to *Himantopus fuscinervis*,' Capt. H. J. Ewes; 'Catalogue of the Pyralids of sikim collected by H. J. Ewes and the late Otto Möller,' Myrmec. P. C. T. Snellen.
—Society of Arts, 8.—Recent Progress in British Watch and Clock Making, Mr. J. Tripplin.
—Shorthand, 8.—Simon Borden, 1787, Dr. Westby-Gibson.
—British Archaeological Association, 8.—Early Sculptured Stones of the West Riding of Yorkshire, Mr. J. B. Allen.
Thurs. Royal Institution, 3.—The Early Development of the Forms of Instrumental Music, Mr. F. Niecks.
—Archæological Institute, 4.—Anglo-Norman Ornament compared with Designs in Anglo-Saxon MSS., Mr. J. P. Harrison; 'On a Brass at Newcastle,' Mr. A. Oliver.
—Royal, 4½.
—London Institution, 6.—The Birth of Great Inventions: the First Electrician, Dr. B. W. Richardson.
—Linnean, 8.—The Production of Seed in some Varieties of the Common Sugar Cane, *Saccharum officinarum*, Mr. D. Morris; 'Investigation into the True Nature of Callus: Part I, The Vegetable Marrow and *Balaia salicaria*,' Mr. S. Moore.
—Antiquaries, 8½.—Election of Fellows.
Fri. United Service Institution, 3.—The Medical Service in Modern War, Surgeon-General J. A. Marston.
—Physical, 5.—Bertrand's Refractometer, Prof. S. P. Thompson.
—Royal Academy, 8.—Sculpture, Mr. J. H. Middleton.
—Geologists' Association, 8.—The Pleistocene (Non-Marine) Mollusca of the London District, Mr. B. B. Woodward; 'Notes on some Pleistocene Sections in and near London,' Mr. W. J. L. Abbott; 'Note on a Curious Appearance produced by the Natural Dissection of some Spherical Concretions in a Yorkshire Stone Quarry near Leek,' Dr. W. Hind.
—Royal Institution, 9.—Electrical Relations of the Brain and Spinal Cord, Mr. F. Gutch.
Sat. Royal Institution, 3.—Electricity and Magnetism, Lord Rayleigh.
—Botanic, 8½.—Election of Fellows.
—Society of Arts, 8.—The Atmosphere, Prof. W. Lewis.

Science Society.

THE Bakerian Lecture will be delivered before the Royal Society by Prof. Schuster on March 20th.

A MEMORIAL tablet has been placed on the house in Lothian Street, Edinburgh, in which Darwin lived when a student at the University.

MR. PRINCE has issued for 1889 the summary of weather observations which he has carried on for many years past at his elevated station on Crowborough Hill, Sussex. The temperature of the early part of the year was somewhat below the average, though the frost was not at any time severe, the cold being most intense on the morning of the 12th of February, when the thermometer registered 18°·2 of Fahrenheit. The mean temperature of April was considerably below the average, yet higher than that of the corresponding month of 1888. May was a warm and very genial spring month, and June was, upon the whole, exceedingly dry, warm, and pleasant, though a thunderstorm of exceptional severity, accompanied by hail in some localities (the damage occasioned thereby in Tunbridge Wells and its vicinity was greater than on any instance recorded in that neighbourhood), occurred on the 7th of that month. A very wet period commenced on the 7th of July (preceded by a fall of temperature on the 6th), which continued, with a short intermission, until the fourth week in August. Although September was a fine, dry, and pleasant month, yet the mean temperature was scarcely equal to the average (probably owing to a prevalence of north-east wind during a third part of the month), whilst that of October was rather more than one degree below the average. In November, on the other hand, the mean temperature was higher than usual, and no trace of frost was observable until the 26th. Severe frosts, however, during the first and last weeks of December contributed to depress its mean temperature considerably below the average, and that month was remarkable for the large amount of fog and generally misty condition of the atmosphere. Mr. Prince concludes his report with some remarks upon the unusual prevalence of north-east winds during the last five years.

FINE ARTS

The Art of Wood-Engraving in Italy in the Fifteenth Century. By F. Lippmann. Illustrated. (Quaritch.)

(Second Notice.)

THE production of separate prints was not, says Dr. Lippmann, considerable nor continuous in Italy, but a special operation

directed to special ends. Even the few examples which remain are manifestly, as he rightly points out, the work of able artists, deficient sometimes in technical skill, that is, in specialized skill, and they accord closely with contemporary developments of painting. So exactly true is this that the early Florentine and the early Venetian woodcuts differ precisely as the pictorial art of Florence differs from that of Venice. In fact, they were the works of painters, many of whom had won a reputation with the brush before they took the graving tool in hand. "On the other hand, there is a decided absence in Italy of great masters like Wolgemuth and Dürer, who treated wood-engraving as an essential part of their artistic function." Dr. Lippmann ought to have added that both these masters failed as painters exactly where they approached most nearly to engraving. We cannot agree with him in thinking that the consummate technical skill shown in the Van Eycks, and "never achieved in equal measure by any of their successors," is paralleled in the history of printing by the achievements of the Germans. It is true that Fust and Schoeffer's Psalter of 1457 is a typographical monument of the highest order, and Dr. Lippmann's enthusiasm prompts him to say that it has "remained unequalled in or out of Germany." This is going too far, and the comparison between Flemish painting and German printing cannot be sustained, even if we limit it to members of the school of the Van Eycks, several of whom were technically not much, if at all, the inferiors of their chiefs. The inferiority was in other matters.

There is much sound criticism in the passages relating to the connexion between engraving and painting in Italy:—

"The connexion between the art of wood-engraving in Italy and the labours of the contemporary schools of painting, can be traced only in the larger and more prominent features of each; the peculiar characteristics of the painter's work are very seldom visible in that of the men who produced woodcuts. Metal engravings are distinguished from the latter, in exhibiting a clearer and more intimate relation to the local type of pictorial art."

We should expect this, for early Italian engravers were chasers as well as painters, or pupils of workers in bronze or the precious metals. Nevertheless, in modern times wood-engraving is more pictorial than metal engraving. Dr. Lippmann fancies that many of the miniaturists, whose employment had been extinguished by the printing-press, may have turned to the production of designs for the woodblock. Against this it may be urged that early designs on wood are far from resembling miniatures, that the progress of printing was comparatively slow, and that at first spaces were left in printed pages for draughtsmen to fill with their designs; so that the art of the miniaturist was not extinguished in the manner or with the rapidity suggested. It is more to the point that, whereas paintings and metal engravings are due severally to one artist, not so wood engravings, for the craftsman who cut and the draughtsman who designed on the block were entirely different persons, and (as, until lately, most of our best modern designers on wood found to their cost) the work was almost

equally divided between half a dozen wood engravers. Dr. Lippmann does not touch on a question which has vexed many students of Albert Dürer, whether that master cut his own blocks or left them to the tender mercies of the *Formschneider*. It is certain that, whatever may be the truth, no long time elapsed before the draughtsman who was an artist, and the cutter who was a craftsman, ceased to be one. The excellent technique of Dürer's 'Dance of Death' indicates that the cutter was no new hand at his work. This consideration, apart from anything else, we have always held to be decisive against the notion that Albert was his own *Formschneider*. It is true that the craftsman often modified the character of the artist's work without scruple.

"Designs by men of widely different characteristics were frequently made to assume a general artistic resemblance under the levelling influence of the woodcutter's hand; and the busy ateliers which turned out large quantities of woodcuts, produced among their workmen such a uniformity of style that we find, for instance, Zoan Andrea's studio in Venice stamping its own peculiar impress upon the productions of a whole school and epoch of art."

No doubt here is the key to many inequalities and differences often observed in the output of woodcutting *botteghe*. The history of etchings bearing Rembrandt's name, and yet differing in marked degrees of character and quality, supplies analogies to the doings of Zoan Andrea.

The occurrence of German qualities in certain woodcuts published in Rome by Ulrich Hahn is cleverly accounted for by Dr. Lippmann's suggestion that this worthy employed Germans to cut his blocks. The woodcuts of the 'Meditationes' of Cardinal Torquemada (1467) were obviously due to Germans transplanted to Rome; and Johann Neumeister, who published an edition of the work at Foligno in 1479, was apparently a German. These facts attest the influence of Germany on Italian xylography. But so early as 1481 dissatisfaction with the rude dulness of the cuts of the Teutonic draughtsmen induced J. P. de Lignamine to employ an Italian of very evident skill and ability to draw for him. The result was a manifest improvement. The fine 'Opuscula Philippi de Barberiis' which followed in 1494 belongs to an artist of the school of Ghirlandajo. Nevertheless great artists did not design for the comparatively rude works intended to be sold cheaply. Nicolo Tedesco, another German, produced the first book with designs engraved on metal plates in Florence, the 'Monte Santo di Dio'; and the designs have been, like a great many more, ascribed to the very questionable Baccio Baldini, of whom so much is written, but so little is known. Dr. Lippmann is probably correct in affirming that "German workmen, if not absolutely the first introducers of engraving on metal and wood [as they probably were], exercised at least a most important influence upon its early development in Italy." We may accept this remark as regards woodcuts for books without extending it to metal engraving, unless the term "development" is taken in a narrow sense.

However this may be, it is evident the Florentines soon found better art than that of the German workmen. Francesco di Dino's edition of Cavalca's 'Specchio della

Croce,' 1490, is Italian to all intents and purposes, and, artistically speaking, is incomparably superior to its forerunners. Its illustrations remind us of Lippi, and Petri of Metz might have cut the blocks, but never designed them. He was a die-sinker and type-cutter with an nebulous and questionable record. We think history does not confirm the author's suggestion on p. 30 that the technical excellence of book illustrations published after 1490 proves the existence of equally meritorious works of an earlier date, but now lost. It may be that better artists directed their attention to channels of design until then despised. The notion that superior men had been attracted to such work, as opposed to the notion of a development on older lines proper to woodcutting, seems to be supported by the fact that the authors of the cuts in Jacobus de Cessoli's 'Giucoco degli Scacchi' (Florence, 1493), and the great view of Florence, of which Dr. Lippmann supplies a facsimile, alike aimed at the production of "colour"—a pictorial desideratum unsought for till then, and quite sufficient to suggest to experts familiar with painting that a painter was using means proper to his art, and quite different from those in vogue among the older xylographers. This does not indicate a progressive development, although it is evidence of new powers being brought to use. The view of Florence here referred to (c. 1486-9) is expounded and illustrated by Dr. Lippmann with much spirit and ingenuity. The woodcutter, apart from the designer, was evidently not new to his work. If the figure in the foreground is, as here suggested, really the artist who drew the view and the man to whom we owe various curious topographical details of the Tuscan city in the fifteenth century, the fact tells in favour of the work being by an Italian; he is not a bit like a German. The only surviving name of an artist producing at this epoch woodcuts in the Florentine manner is that of Johannes de Francfordia; but the style of the cut thus signed—it is in the British Museum—is decidedly Italian, and very far indeed from being Teutonic. It is a sort of a version of a design of Pollaiuolo showing naked men fighting in a wood.

We have perhaps said enough in praise of the acute criticisms and insight of Dr. Lippmann, who has produced a curious and readable monograph on a subject which might easily be made excessively dry and dull. We can also speak highly of the technical knowledge shown in 'Wood-Engraving in Italy in the Fifteenth Century.'

The Year's Art, 1890 (Virtue & Co.), has made itself indispensable on a thousand subjects. Besides the ordinary functions of a calendar it includes an account of institutions connected with art, such as parliamentary matters, art teaching, charities, and sales (a wonderfully rich record). Among the best sections is a copious directory of artists, and so useful is this, we wish it were extended so as to include the addresses of "outsiders" who are not artists, yet are intimately associated with design. Such a work had long been desired, and it is wonderful men waited till 1817, when the original compilation of the sort was published in the 'Annals of the Fine Arts,' which contains a very good directory of artists. After a time this ceased to appear, and not till 1850, when

Messrs. Rowney & Co. issued the 'Fine Arts Almanack' with a directory, was such a thing again to be had. The memoranda of anniversaries ought to be increased to embrace such important events as the openings of the early London picture exhibitions, e.g., the Society of Artists of Great Britain, May 9th, 1761. The title of the first exhibition opened in London (at the Society of Arts' Great Room) is erroneously given as that of the "Society of Incorporated Artists." No society was "incorporated" till long after this date, and the works there shown (from April 21st, 1760) were described as "of the Present Artists." The portraits are not so good as those of last year, but they are welcome.

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Sixth Notice.—Remaining Pictures of the British School.)

THE primitive mood and style of G. Morland's picture of *The Mask* (No. 59) are charming; this simplicity and Englishness are due to the influence of the long war, which, at the time it was executed, had prevented our artists from going abroad. Morland never painted better, seldom so well. The antithesis of Morland in taste and style, as well as in his training, life, and death, was R. Wilson, whose *Italian Landscape* (18) Lord Wantage has lent. Artificial, conventional, and academical in the highest degree, this beautiful work charms every visitor of taste by its dignity. In fact, Wilson is at his best in this lovely picture. *Sion House* (157) is another very fine Wilson. The Duke of Northumberland's mansion is in the mid-distance. The foreground is occupied by the smoothest of sward, partly shaded by trees, and the whole bathed in sunlight, in which a tender mist softens every outline, attenuates the shadows, and permits neither sparkle nor glare. This is, we believe, the picture, a commission for the king, which caused Lord Bute to remark that the price (sixty guineas) was too high; to which Wilson replied fiercely that if his Majesty could not pay that sum all at once he would take it in instalments, an explosion that is said to have cost the unlucky painter the patronage of the Court. It was, we fancy, No. 182 in the British Institution collection of Wilsons, 1814, and was called 'View of Sion House from Kew Gardens.' It was, we understand, sold in 1878, with Mr. Munro's collection, for 283*l.* There is another 'Sion House' which, in 1824, belonged to Mr. Sheffield, and was preferred by some of the best judges to the picture intended for George III. The reputation of no English landscape painter will gain more by this exhibition than Callcott's, whose *Fishing Boats becalmed off Cowes* (2), thanks to its good composition, airy distance, and harmony, is almost worthy of Van Goyen. His large picture *The Shrimper* (44) has points borrowed from Turner; for instance, the finely treated foreground and its clear waves breaking on the beach, the harmonious middle distance, and the pervading warmth. It is unusually dark for a Callcott, but under a good deal of varnish we detect his equable silvery tints and somewhat empty forms. If in 'The Shrimper' the painter was somewhat audaciously matching himself with Turner, then in his "Linlithgow" period, it is not possible to avoid seeing that in his otherwise admirable *Hampstead Heath* (161), in Gallery III., which is oddly placed between a Romney and a Reynolds, Callcott was trying what he could do in comparison with John Linnell, his next-door neighbour and quondam friend. Yet No. 161, although it is now hot and somewhat murky, ought not to be contemned. It has many acceptable and a few fine points.

John Linnell is well represented here by five pictures, all of high merit. The finest is his noble *Cornfield* (37), lent by the Rev. B. Gibbons, a comparatively early view of a country divided by ridges and masses of light and shadow parallel to the picture plane,

dignified and simple, and handled with the firmest of touches in a choice style. It has lost none of its original sentiment, although the foreground has darkened and the distance has faded to a degree very unusual in Linnells. The same owner's *Barking Trees* (19) is dated 1817, and its brilliant technique, its warm and silvery greenness, and somewhat conventional, or rather timid composition, indicate that the artist was still under the influence of Varley and Mulready, his guides in appreciating nature. The trunks of trees lying in the beautifully conceived and admirably executed vista of the open glade which supplied the artist with a subject are somewhat artificially grouped, while the touch depicting the attenuated and quivering foliage of the birches and beeches of the wood is almost mechanical, in the way in which Creswick's foliage is mechanically dotted to give the look of leaves without much study. These defects do not materially injure the charms of the picture's airiness and glow, the spaciousness of the prospect, and the romantic distance, a line of sunlit uplands. It is painful to think that the painter of such sincere and beautiful landscapes as this was nearly as much neglected as Wilson had been, and, lacking recognition, had scores of unsold pictures lying in his studio. *St. John the Baptist Preaching* (25)—a much later work—shows how profoundly Linnell had been influenced by Titian and by the poetic motives of the Venetian school of landscape. It is a study for the famous large picture of the same subject, which in its broad and effective arrangements it fairly well epitomizes. The idea of placing a vast crowd of persons addressed by an enthusiastic speaker in a narrow valley between magnificent cliffs clad in foliage of a thousand rich and sober hues, while huge clouds are rolling above the hilltops, and light and shade of the most massive character distinguishes the view, is realized with noble force and dignity. The conception may be called Titianic. *A Windmill* (32), a much later work, is the original of a highly attractive etching published not long since, and the small version of an important work. Effective and dignified as it is, the visitor prefers the simpler and less obvious sentiment of 'Barking Trees' or the solemn beauty and repose of the somewhat austere 'Cornfield.' The Rev. B. Gibbons's *Sunset* (46), another Linnell, the date of which lies between 'Barking Trees' and 'St. John Preaching,' is most beautiful and grand. It proves that neither figures nor a dramatic effect and design are essential to poetry in landscape.

We shall notice the remaining contents of Gallery I. in the order of the Catalogue, grouping each man's works. One of the best known, but far from one of the best, of Landseers is the so-called *Highland Whisky-Still* (12), which the Duke of Wellington has lent. It belongs to the year 1829, when it was exhibited at the Academy, not, as the Catalogue says, to 1846, confusing it with the 'Highland Shepherd's Home,' which now belongs to Mr. Coope, and was painted in 1842. R. Graves and J. Stephenson engraved No. 12, which is one of the very few Landseers not included in the great collection that filled these rooms in 1873. The prints do no more than justice to its breadth of effect and richness and depth of tone, but they could not get rid of the swaggering air of the Highlander, nor the stageyness of the old crone near him. *Jocko* (15), a capital design, painted in 1828, was No. 438 in the Academy of 1873. Until then it had not been exhibited, but it is the subject of a very fine print. The vigorous, firm, and sweeping touch proves that in his six-and-twentieth year the young painter had attained a mastery even Snyders hardly reached and never surpassed. Would that Landseer had retained this noble and sincere method! The vigour of the execution is equalled by the spirit of the design. The poetry of the background, a lake darkened by an impending storm, is a very valuable element. *The In-*

truding Puppies (16), which originally bore the awkward title 'Impertinent Puppies dismissed by a Monkey,' and is signed and dated 1821, was engraved in 1827 by Thomas Landseer. It was painted, Mr. Algernon Graves tells us, for Lord De Tabley, and, with his collection, sold in 1827 for 173*l.* 5*s.* to Mr. Merryweather; it afterwards belonged to Mr. J. C. Cankrien, who in 1853 parted with it to Mr. Wallis for 650*l.* It passed to Mr. R. Johnson, who lent it as No. 204 to the Academy in 1873. Technically, this picture illustrates an intermediate stage of Landseer's art. Its colouring is rather spotty, and in this respect it differs from Landseer's work before and after the date of its execution, and, as a whole, it differs materially from Lord Durham's 'Ratcatchers' of the same year, the technique of which is firmer, more stringent and searching. After 'Fighting Dogs getting Wind,' with which the youth won his spurs at the exhibition in Spring Gardens in 1818, 'Ratcatchers' and the picture before us were his best achievements. Nothing so good was exhibited until 'The Cat's Paw,' now at Cassiobury, went to the British Institution in 1824, and astonished a world which, since he had made his *début* at the Academy with 'A Portrait of a Mule,' had never failed to look with attention at whatever Landseer did, and to read eagerly all Elmes, John Landseer, Haydon, the Hunts, and the Hazlitts were pleased to write about him.

Very wholesome and sincere, yet undeniably weak and commonplace, is Webster's popular work *The Slide* (23), well known by the engravings and woodcuts which have kept its fame alive since 1849, when half the visitors to Trafalgar Square accepted it as the picture of the year. It has not been sold since that time, but in the same year the sketch for it was acquired by Messrs. Agnew for 145*l.*, a great sum in those days for such a thing. As it is the least sentimental of a numerous series of rustic *genre* subjects, we have always regarded it as Webster's best work. An agreeable surprise to those who, like ourselves, never saw it before, and had little knowledge of Turner as a painter of life-size portraits, is the likeness of Mr. Robert Williams (24), a rubicund, genial old gentleman, in a blue coat and brass buttons, and wearing white gloves, who holds a telescope in a highly nautical manner, and appears to be standing on the beach, bareheaded in the sunlight. It reminds us of Turner's style c. 1818 or 1820, and is a study of light such as few could rival, firmly painted, bright, pure, broad, and harmonious, and the sky is admirable. Its condition is excellent, and the picture has never been exhibited before. Turner's small and solidly-painted *Sea-piece* (48), which belongs to the Rev. B. Gibbons, is so rich in matter that a man who had never seen the sea might learn a great deal from it. The design embodies some of the elements and all the motives of a sea-piece in the 'Liber Studiorum,' to which (in this its touch and style agree) the picture owes its existence. It was probably painted at Hammersmith c. 1809, the year of 'Spithead.' To the same owner we are indebted for a sight of Mulready's *Horses Baiting* (28), dated 1810, which was at the Academy in 1811, an early work betraying the influence of Varley. It evinces rare feeling for atmospheric truth and delicate gradations of light and tone such as Ruysdael would prize. The foreground is a little weak, and the shadows, as was common with Mulready at the period, are a little black. The same criticism applies to a technically similar *Landscape* (33), which is dated 1809, and is doubtless the 'Cottage and Figures,' No. 131 of the Academy in 1811, while *Landscape* No. 34 before us is the other 'Cottage and Figures,' No. 248 of the same exhibition. It has the true silvery charm. No. 33 is even better than No. 28, being broader, warmer, and in better keeping. Constable might have painted that gleam of sunlight on the tall

white gable of a cottage which the drifting rain-cloud, now making it more brilliant, will soon shut out. Lord Brasse's *Cows* (29), by J. Ward, warm, solid, learnedly and yet boldly modelled, shows that masculine artist at his best; its refined manner is all the more welcome because not always present in Ward's smaller, and seldom seen in his larger animal paintings. His *Horses* (31) is luminous, clear, solid, and fine in execution; but the coloration might be more agreeable. There is some garishness about the golden bay horse on a hillock, placed in Ward's way, which was not always a happy way, quite parallel to the picture plane. The distance, however, is airy, and the whole has the charm of a finished surface such as in Wards we often look for in vain.

No. 36, *A Ship on Fire*, is a favourable specimen of the melodramatic mood in which Francis Danby delighted. Shortly after retiring to Exmouth in 1851, where the calm waters of the beautiful estuary favoured the subjects on which his mind had long been set, Danby sent to the Academy, as No. 581, 'A Ship on Fire, a calm Moonlight far at Sea.' It deserves to be reckoned among the masterpieces of the English school. The impressiveness of the tragedy which it embodies with irresistible pathos is more than enough to overcome the distaste we have for the hardness, smoothness, and laboured polish of the surface, almost fit to be called "teaboard," which is the sole offence of an artist whose reputation will surely revive when the public study this fine picture and its neighbour, No. 40, from the same collection, *The Grave of the Excommunicated*. Many of those who looked at the latter when it was exhibited knew circumstances attaching to the picture which accentuated its pathos. Since 1851 'A Ship on Fire' has remained in the collection to which it belongs. Danby must have witnessed some scene of the kind, or he could hardly have depicted so finely this tragedy at sea. A few melodramatic artifices are as nothing in regard to the real passion, terror, and dignity it exhibits. 'The Grave of the Excommunicated,' a moonlight view on a wild heath, under labouring clouds, is quite after Danby's heart; and although the design is less epical than that of the 'Ship on Fire' or 'The Evening Gun,' it is so because the elements dealt with are less simple.

Another of Mr. Gibbons's treasures is *Mother and Child* (38), a beautiful Raphaellesque composition, one of the best and most spontaneous of C. R. Leslie's designs. The energy of the young mother's action is conspicuous. The draperies are disposed in broad, simple, and well-studied masses, the breadth of the light and shade is worthy of an old master, and the coloration is thoroughly good, especially the dark olive-green gown, the white linen, and the rosy carnations. *Beatrice* (56), by the same master, is one of those small figures of beautiful ladies, graceful in attitude, and painted in an unaffected and perfectly simple fashion, in which the artist was always happy. The picture seems to us comparable in nearly every respect with a similar piece—one of Leslie's purest and best—called 'Juliet,' which belonged to the late T. O. Barlow, R.A. The *Sheep-washing* (125) was painted by Sir D. Wilkie in 1816 (not 1817 as the Catalogue says), while he was fresh from the study in Holland during the previous year of Tenierses, Cuyp, and Wouvermanses, then freshly returned from Paris, by whose silveriness this picture is pervaded. He told Beaumont that he painted it "from a sketch made in Wiltshire," and "it is, of course, being a landscape, entirely new to me." It was Wilkie's only landscape. It was sold to Sir T. Baring for 200 guineas, and in 1848, when his collection was dispersed, it was resold for 693*l*. The sketch, which belonged to Mr. Allnutt, fetched in 1863 126*l*.; in 1865, 105*l*.; again, at the Mendell sale in 1875, 199*l*. 10*s*. The tender greys, the warmth and serenity of the picture, are worthy

of Mulready or Linnell at an earlier period than 1816, while the graceful trees and the soft autumnal air, and the light and crisp touch of the painter, are not surpassed in the best of their works, although, it must be owned, Wilkie's art was obviously less sincere, searching, and studious. 'Sheep-washing' was exhibited at the British Institution in 1817 as No. 55, with a quotation from Thompson beginning:—

They drive the troubled flocks, by many a dog
Compell'd, to where the many cunning brook
Forms a deep pool, this bank abrupt and high,
And that fair spreading in a pebbled shore.

Near it hung a very different masterpiece, the 'Bulls Fighting' of James Ward; Turner's noble 'Temple of Jupiter in Egina,' which Pye engraved; Martin's 'Joshua commanding the Sun to Stand Still'; and Wilkie's 'Pedlar.' Could the world show a more diverse collection of works, the fame of which eighty years have not dimmed?

Constable's *Chain Pier at Brighton* (55) is one of many fine versions of a subject which he delighted to paint with a frank and vigorous brush, illustrating various effects of light and air. It is a beautiful study of white clouds loading an autumnal sky, and in colour, breadth, and solidity a really noble specimen of art. The *Sea-piece, with Jetty* (52), by the same artist, is more finished, however, and its charm is more subtle. The spaciousness of its aerial perspective, its simplicity, breadth, and reposeful sentiment, make it, though small, one of the best pictures of its kind. *Dedham Lock, or the Leaping Horse* (159), also by Constable, is the "new six-foot canvas" he admired so much, "a canal scene," he called it in January, 1825, "and full of the bustle incident to such a scene when four or five boats are passing in company; with dogs, horses, boys, men, women, and children, and, best of all, old timber, props, water-plants, willows, stumps, sedges, old nets," &c. "My 'Lock' is now," he wrote again, "on the easel; it is silvery, windy, and delicious; all health, and the absence of anything stagnant, and is wonderfully got together; the print will be fine." The print is that which S. W. Reynolds began, but did not live to complete. Reynolds, a most competent critic in a matter involving the tonality and chiaroscuro of a picture, admired 'The Lock' or 'Leaping Horse' hugely, and wrote warmly of it as unequalled "since the days of Gainborough and Wilson, painted with so much truth and originality, so much art, so little artifice." "The chief object in the foreground," said Leslie, when describing his friend's picture, "is a horse mounted by a boy, leaping one of the barriers which cross the towing-paths along the Stour (for it is that river, and not a canal), to prevent the cattle from quitting their bounds. As these bars are without gates, the horses, which are of a much finer race, and kept in better condition than the wretched animals that tow the barges near London, are all taught to leap; their harness ornamented over the collar with crimson fringe adds to their picturesque appearance, and Constable, by availing himself of these advantages, and relieving the horse, which is of a dark colour, upon a bright sky, made him a very imposing object." The picture was at the Academy, one of three severally entitled 'Landscape.' Few took notice of them, although at this very time the 'White Horse,' following the 'Hay Wain,' now in the National Gallery, was being exhibited in the Louvre, won for him a gold medal, and introduced naturalistic landscape into France. When 'The Leaping Horse' was returned unsold from Somerset House the painter improved it in many respects to his satisfaction, and afterwards reduced it to please "Jack Bannister" (the comedian who sat for Leslie's 'Uncle Toby'), who, going to the then No. 35, Upper Charlotte Street, Fitzroy Square, where this picture was painted, to see the work and others then on the easel, met two chimney-sweepers at the door, and cried out, "What, brothers of the

brush!" D. Lucas produced a capital engraving from 'The Leaping Horse,' which was Constable's diploma picture, a vigorous, sumptuous, and "dewy" example, but heavy in many places, hot in the shadows throughout, and exceedingly so in those of the foreground. Within the last twenty years 'The Leaping Horse' has lost much of the light with which it was, much to the painter's satisfaction, saturated.

NEW PRINTS.

Mr. H. C. DICKINS, Regent Street, has sent us a vellum proof with the *remarque* (a plough, its team and their driver), etched by M. F. Jacque after Millet's 'L'Angelus,' or one of the versions that artist produced of the work which, after a memorable battle of the auction room, is now in New York. It has been many times engraved, but not, so far as we know, ever before more finely than in this large and important etching. M. Jacque has reproduced the sentiment of the two figures. It must have been a difficult task to translate the fine technical qualities of his original, and M. Jacque is to be congratulated upon giving us a work so sympathetic, and, so far as it goes, extremely excellent. Apart from this we fancy the print at large is a trifle sooty, while the ridges of the ploughed field which is the foreground are a little too distinct; the shadows cast by the low sun into their furrows would be improved if they were massed in a simpler arrangement, and the whole landscape proper should be made rather lighter, so that the wheelbarrow and the basket near the figures should have their right places in the scene. At present the basket is almost lost, and the barrow does not detach itself from the woman's figure, while the reflected lights on the sacks, as well as those on the legs of the man, are somewhat too bright. If the effect and chiaroscuro of the whole were simplified in the way we venture to suggest, it might be our duty to say this capital translation of a masterpiece is faultless.

From the Autotype Company we have received a copy of a recent drawing by Mr. F. Shields called 'The Angel Guardian,' representing a fair and somewhat chubby English child walking forwards, treading on a snake at the end furthest from the reptile's head—for which action Mr. Shields cannot have Scriptural authority—and bearing a lantern, the light of which reveals the dangers of a rocky and narrow path between two abysses. The angel guardian stoops over and assists the infant to bear the lamp and a cross. The graceful sentimentality and obvious meaning of the design, as well as the pathos of the faces and actions, will attract admirers who care not although the whole represents what is really an anachronism of inspiration and invention, in producing which Mr. Shields appeals to "other times, other manners" than those of 1890. This is not by any means his best work. From the same firm come to us four excellent autogravures of pictures by Mr. Holman Hunt, being 'Rienzi vowing Vengeance for the Murder of his Brother,' 'Early Christian Missionaries fleeing from the Druids,' 'Valentine and Sylvia,' from 'The Two Gentlemen of Verona,' and 'A Tuscan Girl.' The best of these transcripts is from 'Valentine and Sylvia,' the best of the pictures. They are all desirable as memoranda of the fine works in question. In addition to the above we have received from the Autotype Company a capital reproduction of Mr. H. J. Draper's graceful fresco 'Spring,' youths and children amid trees, conversing and gathering flowers and decorating themselves with them. Mr. Draper was decorated at the Royal Academy and commissioned to paint on a wall at Guy's Hospital. The picture here very fortunately reproduced is the result of the commission, and attests not only the excellent teaching by which the painter has profited, but his own accomplishments, good taste, and honourable care. His composition is skilful, his design well considered and natural,

without ceasing to be decorative in the best sense. He is a capital draughtsman of the nude, has studied draperies with zeal and intelligence, and altogether done so well that it gives us pleasure to say he has deserved his success.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 22nd ult. the following pictures: G. Romney, Contemplation (Lady Hamilton), 1,102*l.*; Portrait of Mrs. Butler (Miss Carwardine), 1,837*l.*; Portrait of Mrs. Wells, an actress, 110*l.* Sir P. Lely, Portrait of a Lady, 131*l.* Sir J. Reynolds, Portrait of General Morgan, whole length, in a landscape, 315*l.*; The Death of Dido, 420*l.* Sir D. Wilkie, The Pinch of Snuff, 278*l.* Canaletti, St. Mark's Place, 225*l.* T. Gainborough, A Park Scene, with peasants and animals, 115*l.*

FINE-ART SOCIETY.

At a meeting of the Society of Painters in Water Colours held late on Thursday of last week, Mrs. Allingham and Mr. Hodson, associate exhibitors, were elected full members, and Mr. C. N. Hemy was chosen an associate exhibitor from among sixty-seven candidates, with whose works sent in competition for election the large room in Pall Mall was full. It appears that Mr. Hemy was chosen "on his merits," and without having sent any drawings. There can be no doubt about the excellence of Mr. Hemy's art, as every one is aware who has seen his works in the gallery of the Institute of Water-Colour Painters, in Piccadilly, and elsewhere. It seems, however, to us that if Mr. Hemy was eligible for election "on his merits," other candidates, many of whom are persons of distinction, ought not to have been required to send "specimens of their abilities." The election of Mr. Hemy under such conditions will appear to many something like an indignity to his brother artists, unless it is distinctly stated that the Society leaves it to the judgment of those who are willing to join its ranks whether they will send drawings or not. The selection of an artist most of whose work has been in oil indicates a change in the position taken up by the Society.

TO-DAY (Saturday) will be sold at Christie's some interesting pictures, including A. Solomon's 'First Class,' known by a popular print; Linnell's 'Flight into Egypt' (1841); Macleise's 'Snap-Apple Night' (1833); three South American landscapes of great merit by L. R. Mignot; Mr. Brett's 'Etna' (1870); Mr. R. W. Macbeth's 'Ca' the Cattle' (1875); W. Collins's much admired 'Shrimp Boys at Cromer' (1816), and three others; a portrait of Opie, by himself; and Owen's 'Beggars,' which C. Turner engraved. On the 8th inst. the pictures of Mr. W. Millward will be sold in King Street, which include not fewer than twenty-four works, many being of note, by the late Henry Dawson. On the same day will be dispersed the water-colour drawings collected by Mr. J. Beattie, deceased, comprising works of G. Dodgson and Mr. G. A. Fripp, with pictures in oil by Messrs. Brett, Fulleylove, Webster, and others.

A DISTINGUISHED Royal Academician has addressed the following remonstrance to us:—

"There is a grievance amongst artists at the present time which seems to call for redress, and the *Athenæum*, as an unillustrated periodical, might aptly lend its valuable assistance in the matter. I allude to the prevailing custom that the managers of numbers of illustrated publications have of obtaining the inventions and designs of artists without giving any remuneration for them. In the month of March, just amidst the worry and hard work of finishing their pictures for exhibition, artists are pestered with applications for permission to reproduce their works in every variety of way by enterprising publishers. Many of these so-called art publications owe their entire interest to the talents and inventions of the artists who have been induced to gratuitously allow their works to be therein reproduced. In some cases especial line drawings are executed, which are not always expected to be returned; and even where photography

is employed much valuable time is lost and inconvenience incurred. Pictures do not sell at the present day so readily as could be wished, and it seems to me all the more hard that original genius should have no share in the profits which are no doubt largely reaped at its expense. The advantages of advertisement and the fear of offending those who hold the power of criticism in their hands are the forces brought to bear on the poor artist. It is a most one-sided sort of transaction, and if something like a strike could be brought about, no doubt a proper remuneration would before long have to be accorded to the artists for the use of their talents and labour."

THE present head of the house of P. & D. Colnaghi writes about the noble series of drawings by Janet and others of the French school, portraits of members of the Court of Paris, to which we lately referred as having been sold to the Duc d'Aumale (see p. 124):—

"In the year 1868 Admiral Howard, afterwards Lord Lanerton, brought to me a volume bound in parchment, and a kind of portfolio, or rather a pocket made of leather, both containing drawings. Admiral Howard said that [Frederick] the fifth Earl of Carlisle had bought the whole lot many years ago in Italy for 20*l.* The volume had a title-page written in Italian stating that the contents were portraits by Holbein of royal and celebrated persons of his time. It required no great knowledge to acquaint the admiral that the drawings both in volume and folio were by Janet, and that their value was very great. There are 171. I enclose the entry made in my day-book of what I did as to arrangement. The new edition of Bryan's 'Stanley' states that at Castle Howard there are eighty-eight. I do not think that I can be wrong. The paper on which the drawings in the pocket were made is the beautiful old French paper. I have no recollection of any other hand than Janet's, and my account makes no mention of any.—A. MCKAY."

We described several of these drawings in "The Private Collections of England," No. XXV, *Athen.* No. 2551, September 10th, 1873, and then repeated information given to us at Castle Howard, to the effect that the total number of them was 314. Probably other collections than those to which our correspondent refers were previously or afterwards obtained by Earl Frederick. Various bodies of similar works by French crayonneurs exist, as at Windsor, in the Louvre, at the British Museum (all of mixed character and various dates, and including specimens by the Du Moustier family and more than one Clouet), and at Stafford House. Mariette had a collection which in 1729 he showed to Henrietta, Countess of Pomfret, as she related to her friend Frances, Countess of Hertford: "I was also at the house of an old man [Mariette] who sells prints and drawings, and whose family for three generations have made it their business to collect all that is curious in that way. He is a good historian and a great connoisseur, and will only part with duplicates; among which I could not persuade him to reckon a book of original drawings of the portraits of Francis I. and all the considerable personages, male and female, of his court, or I would have sent them as a present to you" ('Hertford and Pomfret Correspondence,' 1806, vol. i. p. 83; see likewise p. 94).

THE following gentlemen have been elected Associates of the Royal Society of Painter-Etchers, viz., Messrs. A. W. Bayes, W. Boucher, C. F. Robinson, and F. S. Walker.

THE Vicar of Chapel-en-le-Frith seems determined to destroy the chance of his church—a chance of peculiar interest, which it is quite practicable to preserve, and which the Archaeological Society of his own county has implored him to spare. At a parish tea meeting held at Chapel-en-le-Frith last week he concluded an angry speech thus: "Nothing under heaven will ever induce me to alter my determination to pull it [the chance] down. Down it shall come at all cost, down it shall come." Clergymen who interpret their duty thus are doing their best to bring about the disestablishment of the Church. The nation will not always be willing to allow the monuments of its past history to be wantonly destroyed by those to whose guardianship they are entrusted.

THE Fine-Art Exhibition at Dundee has had a prosperous career, the sum announced as the result of sales amounting to 6,386*l.*

THE Fine-Art Society has appointed to-day (Saturday) for the private view of a collection of pictures of Japan by Mr. A. East. The public will be admitted on Monday next.

THE death on the 18th ult. is announced of Miss Maude Naftel, daughter of Mr. P. Naftel, whose pupil she was, and an accomplished artist in water colours, lately elected an associate exhibitor of the Old Society.

DR. WALSTEIN argued, in the last conference held at the American School in Athens, that the bas-reliefs found two years ago at Mantinea, representing the musical contest between Apollo and Marsyas, are the same as those mentioned by Pausanias as the work of Praxiteles.

THE Berlin Museum has now on loan a remarkable painting on panel dating from about 1440, and representing the raising of Lazarus, until recently in the possession of a member of the Balbi family at Genoa, to one of whose ancestors it is said to have been presented by a king of Spain. Dr. Scheibler believes it to be the picture by Albert van Oudewater mentioned by Van Mander in his 'Schilder-Boeck' as having been taken away from Haarlem at the time of the siege of that city by the Spaniards. If this be really the case it is a remarkable find.

WE regret to record the death, on the 21st ult., of M. Ernest Cheneau, a French art critic, who was conspicuous in calling the attention of his countrymen to the characteristics and to some of the merits of modern British artists. His 'History of English Painting' was an honest and intelligent attempt to deal with its subject. In France he was known as the author of a book on French military life, drawn from his own experience as a soldier; also of 'Les Petits Romantiques,' a collection of lives of painters, not including those of Delacroix and Delaroche, but of others who, without attaining to the reputation of those leaders, did interesting and excellent work.

THE death is announced of M. Oliva, a sculptor patronized by Napoleon III.; also of M. F. Cinot, a Parisian painter of genre and military subjects, and M. Carl Bloch, the well-known Danish artist. M. Bloch obtained a first-class medal at the Paris Exhibition of 1878, and the Legion of Honour in the same year.

ALTHOUGH we cannot, of course, test the permanency of the pigments sent to us for review by the Aston Chemical Company, Lichfield Works, Birmingham, of whose "Eyekium," a vehicle of many good qualities, we have already spoken, we can say that nearly all the tubes in question contain examples which are exceptionally pure and bright, possessed of excellent body, and work freely with brushes. The tints bear new names, such as "Perfect White," which, so far as we have means of knowing, has the best qualities of "Flake White" and none of its shortcomings. It is guaranteed to contain no lead, yet works softly with ample substance, favouring the employment of copal and other vehicles; it certainly has no thinness of body nor the coldness of colour which is objectionable in "Zinc White." It seems to suit a firm touch better than "Barytic White." The company's "Venetian Red" is very nearly the same as the time-honoured pigment, and otherwise inclines, but very slightly, to orange. "Titus Red," a semi-opaque material, is likely to be acceptable on account of its brownness infused to brick-red. "Libyan Red" promises well, and has a *soupeur* of purple somewhat paler than that of "Indian Red"; it does not seem to have so much body as that potent pigment possesses. Chromatically speaking, "Primrose Yellow" justifies its name in exhibiting a dash of green with the delicate paleness of "Light Chrome." "Chrome Green, Opaque Oxide," takes kindly to the brush, and, with much body, spreads well

without losing substance. "Cobalt Black" is a little oily; this may be due to the grinder, but its brilliancy and intensity of what Sir Thomas Browne called "nigritude" are obvious. Its permanency and drying are averred to be thorough. The bluish green called "Holly Leaf" is pleasant, but, so far as its tint goes, is well within the compass of palettes already current. Other tubes contain "Sparrow Brown," which is chromatically desirable; "Terra Cotta"; "Shadow Drab," a promising article with new qualities it would be difficult to imitate; "Cinnamon Brown"; "Roan Brown," which is clear and reddish; and "Golden Brown," which is a little lighter than the local tint of "Bone Brown," and has more body. The promoters say much in favour of their "Bariocyanin," a blue between ultramarine and Prussian blue with a sub-tint of green; it certainly has a good and firm body. Speaking generally, and entirely within the unavoidable limits of our examination of these pigments, we are able to recommend them to painters as worthy of careful trials. Mr. H. C. Standage is the godfather of the materials, which were manufactured under his superintendence, and from minerals alone, without having recourse to organic compounds of any kind whatever, such as sepia, cochineal, dragon's blood, and gamboge. Of course, we know that even gamboge, when properly "locked up" in copal, has stood unchanged for forty years. When Reynolds—awful to relate—actually compounded a glaze of gamboge and dragon's blood we do not know what he expected would happen, but there is a sad residuum in all the pictures in which he employed this marvellous composition.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts. The Bach Choir.

MR. HENSCHEL should be congratulated upon the highly satisfactory termination of the fourth season of his Symphony Concerts. An excellent programme again attracted a large audience, and the orchestral playing was, on the whole, superior to that at any previous concert. The first part consisted of Brahms's 'Akademische' Overture and Mendelssohn's 'Scotch' Symphony, both of which received a large amount of justice; but the greatest triumph was won in Wagner's 'Siegfried Idyll,' which we have rarely heard more delicately played even under Herr Richter. Mr. Henschel's first violins are not, on the whole, of the best quality, but on this occasion the *ensemble* was almost perfect. The 'Charfreitagszauber' from 'Parsifal' and the 'Kaiser March' completed the programme. A further series of concerts is announced to take place next winter, and it is understood that Mr. Henschel will dispense with the support of a guarantee fund. This is so far satisfactory, and if he is careful in the selection of his programmes, and maintains the standard of excellence in performance attained at the last two or three concerts, there need be no fear of the result.

The concert given by the Bach Choir on Tuesday evening was in every respect worthy of the society. The programme was uncompromising, consisting as it did entirely of Bach's music; but the audience was not only large, but evidently interested in the work presented, much of which was new to the general public. The last remark applies to the first item, the church cantata for Easter Day, "Christ lag in Todesbanden." This was probably written in 1724, the year after

Bach's appointment in Leipzig, and, though not among the most effective in an æsthetic sense, it illustrates his genius as well as any of the church cantatas. Taking as his text a choral which existed in a modified form as far back as the twelfth century, he has made it the basis of six movements, all in the same key, E minor, but differing widely in general character. In the first and fourth the choral is used as a *canto fermo* by the soprano and alto respectively, the other voices supplying florid counterpoint. In the second the theme is cut into fragments, which form the material of a soprano and alto duet. In the third it becomes a tenor solo with florid accompaniment, and in the fifth a bass solo, likewise with florid accompaniment, but quite different in style. The sixth might almost be termed a two-part fugue for soprano and tenor with independent accompaniment, and then the last verse of the hymn is sung in four-part harmony, according to Bach's usual custom. An essay might be written upon the marvellous ingenuity displayed in this series of variations, but the work is not only remarkable for its wealth of contrivance; the words are expressively illustrated in a variety of ways, of which one may be mentioned. In the bass solo, at the word "death," the voices have to skip the unusual interval of a diminished twelfth from B above the staff to E sharp below it. With a number of fine, sonorous voices the effect of this would be startling. Unfortunately, the Bach Choir basses were feeble and uncertain, as were the tenors in this work. Another novelty, however, the eight-part unaccompanied motet "Der Geist hilft unser Schwachheit auf," written for the funeral of Ernesti, the rector of St. Thomas's Church, in 1729, received an excellent interpretation. The balance was good, and notwithstanding the length and elaboration of the piece, the pitch was well maintained. The cantata 'Wachet auf,' first performed last season (*Athen.* No. 3202), was worthy of repetition, as it is one of the most beautiful and generally effective of the entire series. The duets for soprano and baritone were expressively sung by Miss Liza Lehmann and Mr. Plunket Greene; and it may also be mentioned that Miss Lehmann gave an effective rendering of the air "Ich will dir mein Herze schenken," with oboi d'amore accompaniment, from the St. Matthew Passion music. To complete the programme, Herr Joachim gave an extraordinarily fine performance of the Violin Sonata in C, and joined his former pupil Mr. Richard Gompertz in the Concerto in D minor for two violins. Prof. Villiers Stanford conducted the concert, which was, on the whole, one of the most interesting ever given by the Bach Choir.

Musical Gossip.

THERE is little to be said concerning the Popular Concerts on Saturday and Monday last. On the former occasion the instrumental works were Mozart's Quartet in C, No. 6; Beethoven's Trio in B flat, Op. 97; and Tartini's violin sonata, 'Il Trillo del Diavolo,' which Herr Joachim might well allow to rest for a time. Miss Zimmermann, who was the pianist at this concert, played Schumann's Toccata in C, Op. 7, and the Romance in F sharp, Op. 28, No. 2, in a manner that certainly calls for no adverse remark; and Mrs.

Henschel sang Liszt's song 'Die Lorelei' with charming expression.

ON Monday the most interesting item was Brahms's Sonata in D minor for piano and violin, Op. 108. We have commented upon this musicianly and, as regards the second and third movements, inspired example of the greatest of living German composers, and have, therefore, merely to record a singularly intelligent performance by Miss Fanny Davies and Herr Joachim. The audience had again to content itself with trifling pianoforte solos, Miss Davies playing two of Mendelssohn's smaller pieces. Beethoven's Quartet in B flat, Op. 18, No. 6, and Mozart's Trio in E, No. 6, were included in the programme. Mr. Norman Salmond seemed ill at ease in his first song, but he sang two of Schumann's *Lieder* with refinement, though with scarcely sufficient expression.

LAST Saturday's Crystal Palace programme contained little worthy of note. It commenced with Mr. Edward German's Overture to 'Richard III,' composed for the recent revival at the Globe Theatre. The piece contains some excellent ideas treated in a musicianly manner, but the scoring is rather monotonous, little effective use being made of the wood wind. The symphony was Schumann's in C, No. 2, the performance of which was superb; and Lady Halle played Spohr's 'Scena Cantata' and Handel's Violin Sonata in A in a manner equally above criticism. The vocalist was Miss Lucile Hill, who displayed a powerful soprano voice in 'Hear ye, Israel,' and the waltz from Gounod's 'Roméo et Juliette.' The fact that she sang out of tune at times was probably attributable to nervousness.

THE concert given by the Royal Academy of Music in St. James's Hall on Monday afternoon was, on the whole, creditable to the institution. Miss Grace Henshaw (Liszt Scholar) and Miss Maud Rihl (Thalberg Scholar) were the most promising of the pianists, and Miss Florence Hughes, soprano, Miss Helen Saunders, mezzo-soprano, and Mr. Edwin Houghton, tenor, of the vocalists. The three students last named should develop into competent artists. A careful performance of Mendelssohn's Quartet in B minor, Op. 3, by Messrs. Fox, Walenn, Dyson, and Parker, deserves mention. We note that a committee of the students has decided to issue a monthly paper, to be called the *Overture*, dealing principally with the affairs of the Academy. The idea is a good one, and as Mr. Corder is to be the editor, the publication is certain to be conducted with spirit. The first number will appear in March.

MISS GEISLER-SCHUBERT and Miss Fillunger gave the second of their chamber concerts at the Princes' Hall on Wednesday afternoon before a large audience. The pianist was heard to much greater advantage in some of Schubert's Impromptus than in Beethoven's great Trio in B flat, Op. 97, which demands more breadth and intellectuality as well as more physical power than are at her command. Miss Fillunger's rendering of three *Lieder* by Beethoven and three by Schubert deserves unstinted praise.

MR. DANNREUTHER's twentieth series of Musical Evenings came to an end on Thursday, the programme including Sgambati's Quintet in B flat, Op. 5, Brahms's in F minor, Op. 34, Beethoven's Sonata in A flat, Op. 110, and a duet from Berlioz's 'Les Troyens.'

THE Strolling Players' Amateur Orchestral Society gave their second concert for the present season at St. James's Hall on Saturday last. Highly commendable performances were given of Mozart's 'Jupiter' Symphony, the Overture to 'Preciosa,' &c., under Mr. Norfolk Megone's direction. The Society continues to make satisfactory progress.

THE seven weeks' season of the Carl Rosa Company at Liverpool ended last Saturday, and is said to have been highly successful artistically and financially. We have already noted the additions to the repertory, which, however, did

not include Bizet's 'Pearl Fishers' or Balfe's 'Talisman,' as promised in the prospectus. Next week the company go to Manchester for a month, and will then come to London, for the first time since 1887. It is probable that the season at Drury Lane will open on Easter Eve instead of Easter Monday.

We have received the fourth issue of Mr. Hermann Klein's *Musical Notes* (Novello, Ewer & Co.). It gives an admirable survey of musical work in London during last year, and its value has been increased by the addition of a series of notes from several provincial centres, including Birmingham, Bristol, Cambridge, Edinburgh, Glasgow, Liverpool, Manchester, Oxford, and Yorkshire. As a work of reference, the usefulness of the book is, of course, considerable, and it is written in a fluent, readable style, which adds to its attractiveness.

The programme of Sir Charles Halle's Manchester concert on Thursday included Raff's 'Winter' Symphony, the last work written by the deceased composer; Bach's Concerto for two violins; and Spohr's Duo Concertante for violins, the last two works played by Herr Joachim and Lady Halle.

THE production of 'Lohengrin' at the Argentina Theatre, Rome, is said to be a *fiasco* in consequence of the deplorable nature of the chorus and orchestra. Those who are acquainted with the general condition of Italian lyric theatres at the present time can easily believe this statement.

A NEW theatre is to be built at Barcelona in memory of the late Signor Gayerre. It will, of course, bear his name.

It is stated that a mass by Cimarosa, quite unknown to European musicians, has lately been performed at San Francisco. It is written for solo voices, organ, strings, and horns.

HERR RICHTER will conduct the Lower Rhine Festival, which will be held this year in Düsseldorf.

CONCERTS, &c., NEXT WEEK.

- MON. M. de Pachmann's Chopin Recital, 3, St. James's Hall.
 TUES. Popular Concert, 8, 30, St. James's Hall.
 WED. Annual Festival of the Royal Society of Musicians, 7, St. James's Hall.
 THURS. London Orphan Asylum Concert, 8, St. George's Hall.
 FRI. Mr. Anton Hartvigson's Pianoforte Recital, 3, Princes' Hall.
 SAT. Madame Backer Grøndahl's Pianoforte Recital, 3, Steinway Hall.
 SUNDAY. Royal Choral Society, 'The Dream of Jubal' and 'The Cotter's Saturday Night,' 8, Albert Hall.
 MON. London Ballad Concert, 8, St. James's Hall.
 TUES. Madame de Launa and Mr. Selfert's Concert, 8, Steinway Hall.
 WED. Popular Concert, 3, St. James's Hall.
 THURS. Crystal Palace Concert, Mr. Hamish MacCunn's Cantata, 'Bonny Kilmeny,' &c., 3.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. BENSON.—F. R. BENSON'S SHAKESPEARIAN COMPANY EVERY EVENING at 8 (Thursdays and Fridays excepted), in Shakespeare's Fairy Comedy, with the Mendelssohn Incidental Music.

'A MIDSUMMER NIGHT'S DREAM.'
 NO FEES.—MATINEES OF 'A MIDSUMMER NIGHT'S DREAM' every SATURDAY and WEDNESDAY. Doors open at 7; Commence 2.30.—NEXT THURSDAY and FRIDAY EVENINGS at 8, and every THURSDAY and FRIDAY until further notice, 'HAMLET'—GLOBE.

THE WEEK.

GARRICK.—'A Pair of Spectacles,' a Comedy in Three Acts. From the French by Sydney Grundy.—Revival of 'Dream Faces,' a Dramatic Fancy in One Act. By Wynn Miller.

ST. JAMES'S.—'As You Like It.'

A LINE in 'Les Petits Oiseaux' of MM. Labiche and Delacour has supplied Mr. Grundy with a title for his adaptation of that piece, and also with a change of motive that converts into fantasy what in the original is exaggeration. Blandinet, the hero of a comedy first produced at the Vaudeville on April 1st, 1862, says in self-defence to his wife, "La vie est une promenade... j'ai reconnu que le chemin était mauvais... et je porte des lunettes." The work in which these words occur depicts the meeting between two brothers after an interval of some years. One, who is retired from business and has married a young wife, is of an in-

discreet and effusive generosity, believing and trusting every one around him; the other, a manufacturer at Elboeuf, a hardened worshipper of the practical, believes no more than he sees. In the brief intercourse that follows the worldly nature, for a while at least, obtains the ascendancy. Finding that he has been deceived in one or two cases, Blandinet, the Benjamin Goldfinch of Mr. Grundy's adaptation, grows suspicious of all around him, and is on the point of becoming as great a churl as his brother. Fortunately a report that financial disaster has befallen him gets accidentally spread abroad, and such proofs of generosity and affection are showered upon him as compulsorily restore his former faith. Here is a simple and, it must be confessed, not very convincing theory of existence. By the use of spectacles Mr. Grundy evolves a piece with a sort of underlying element of *diablerie*, as in 'La Canne de M. de Balzac.' Benjamin Goldfinch enters on the stage with a pair of gold spectacles of portentous size through which the world presents itself in roseate hues. These he loses in the course of a rather convivial dinner at Brébant's, and as he is unable to dispense with glasses, he borrows the horn spectacles of his brother. Through these the world seems pitiful and base, and he hardens his heart against it, finding a delight even in tracing out the meannesses of those around him and impaling as specimens the degraded creatures with whom he deals. With the recovery of his old glasses comes the restoration of ancient faith. His brother Gregory, meanwhile, deprived temporarily of the noxious lenses, acquires some humanizing traits, and in the end puts in some claim to our sympathy.

The piece thus obtained is curious. Farcical it is to be feared in teaching, and approaching caricature in characterization, it is none the less tender as well as amusing, and the laughter which it provokes is now and then interrupted by a sigh. Mr. Grundy has gone beyond his original in the happiness of his dialogue; he has dropped some risky scenes without supplying anything very intelligible in their place, and has accentuated both characters and incidents. He has produced, however, a play which is decidedly entertaining and is well acted. Mr. Hare's Benjamin Goldfinch is an admirable representation, thoroughly artistic and capable. Nothing yet done by an actor who has a special gift of producing breadth of effect by means of minuteness of detail has been quite so good as this performance. Mr. Charles Groves was effective as Uncle Gregory. The prototypes of these two characters were "created" by MM. Numa and Parade. Mr. Sydney Brough was seen to advantage in a juvenile rôle first taken by M. Saint-Germain, but reduced in the English version to comparative insignificance. Miss Kate Rorke and other members of the company took part in a representation that can be highly praised.

In 'Dream Faces,' by Mr. Wynn Miller, which had been previously seen at Terry's Theatre on the afternoon of November 1st, 1888, Mr. Forbes Robertson and Miss Carlotta Addison also played in excellent style. The play, if slight, is touching, and with the interpretation afforded it distinctly strengthens the bill. Mr. Hare is to be congratulated upon setting before the

public performances which no foreign theatre need wish to disown.

The representation of 'As You Like It' at the St. James's Theatre is much better than was to be expected when the conditions were taken into account. Intelligent supervision has been exercised, the mounting is tasteful and appropriate without being burdensome, the general disposition is capable, and the acting competent. Much of the praise for this is due to Mr. Wingfield, who has insisted upon restorations of the text and dismissal of the abuses which have slowly crept into the acting version. During her long absence Mrs. Langtry has improved to a remarkable extent. Taking her departure as a novice of promise, she returns an actress. The aroma with which one or two actresses have invested Rosalind she does not seek to give. In her hands Rosalind is a handsome, high-spirited woman, passionately enamoured; but the passion is human and convincing, and noways ethereal. There is poetry in the conception, though it is not the poetry we are accustomed to find, and there is a good deal of brightness and fascination. Of the remaining characters most were competent, though few call for special notice. Mr. Arthur Bourchier was a pleasing and an unconventional Jaques; Mr. Sugden's Touchstone had character, though some of the lines were haltingly delivered; and Miss McNeil, Miss Lamb, Mr. Cautley, Mr. Canning, Mr. Everill, and other actors were seen to advantage. The Audrey of Miss Marion Lea was a complete revelation. So much comedy and prettiness of an appropriately bucolic kind have not in our memory been assigned the character. By the restoration of Hymen and by the pretty concluding dance Mr. Wingfield adds greatly to the attractions of the play.

Dramatic Gossip.

'ADRIENNE LECOUCREUR' was given for a benefit on Tuesday afternoon at the Globe, with Miss Wallis as the heroine, with Mr. F. Terry as Maurice de Saxe, and Mr. Julian Cross as Michonnet. After this Misses Vera Beringer and Minnie Terry recited very touchingly 'On a Doorstep,' a pathetic poem, imitated by Mr. Clement Scott from Mrs. Browning's 'Cry of the Children.'

MRS. BERNARD BEERE, who watched on Saturday the changed programme at the Garrick, started the following morning for Monte Carlo to recruit after the exhausting run of 'La Tosca.'

MR. ARTHUR ROBERTS has withdrawn from the management of the Royalty Theatre, which is now closed.

MR. ALEXANDER's engagement at the Adelphi terminates on the 14th inst., and on the following day he will appear at the Avenue as Dr. Bill. Mr. Frederick Terry, who is thus set at liberty, is engaged at the Haymarket for Mr. Grundy's new piece, to be expected about Easter.

'NIXIE,' an extended version of 'Editha's Burglar,' is to be given on the afternoon of the 7th of April at Terry's Theatre, with Miss Lucy Webling as the child heroine.

'THE OLD HOMESTEAD,' a drama which has obtained much success in New York, is, it is said, to be given during the coming season in London.

TO CORRESPONDENTS.—C. M.—W. J. J.—W. H.—J. G.—received.
 W. E. A.—Forwarded.

SATURDAY, MARCH 8, 1890.

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LITERATURE

Oliver Cromwell, the Protector: an Appreciation based on Contemporary Evidence.
By Reginald F. D. Palgrave. (Sampson Low & Co.)

It is somewhere about five-and-forty years since Carlyle published the first edition of 'The Letters and Speeches of Oliver Cromwell.' From the time of the Protector's death until the appearance of those memorable volumes there had always been a few who had cherished a loving reverence for the memory of that great ruler, but it must be admitted that they were very few indeed. Every foul term that malignity could invent, every foul story that profligacy could imagine, has been heaped upon his memory. It would be difficult to find any more marked instance of malignity long continued. The Tories hated him as a king-killer and an enemy of the Established Church. Whigs and reformers were well-nigh as violent, because he had not that reverence for republican forms which in their opinion was necessary to constitute a hero. Carlyle's book caused a great sensation—praise and blame were bestowed on it in abundance. It has taken its place in literature, and it is not in any way our duty to criticize it; we must remark, however, that though it removed a mass of falsehood and prejudice which it is terrible to contemplate, and convinced careful readers that whatever Oliver may have been he was a real man, not a mere incarnation of evil, hero-worshippers such as Carlyle are unfitted to write history, and his 'Cromwell,' beautiful as many passages in it are, is neither biography nor history in any coherent sense. In the first place, his depreciation of the sources for the Protector's biography is absurd in the extreme. The pamphlets of the day, though mostly the work of fierce partisans, are of priceless value; and even Clarendon—one of the most inaccurate of mortals, to use no stronger term—gives a picture of the times in which Oliver lived which no serious student can afford to overlook. The 'Letters and Speeches' are not "doctored," though there is here and there an instance of the meaning of a sentence being misapprehended; but the commentary which forms their setting is from end to end a tissue of violent laudation, calculated to do harm to the hero's memory with most readers who do not make history a serious study.

Though we do not remember that Mr. Palgrave anywhere says so, the book before us seems to have been written as an answer to Carlyle and the succeeding writers who have followed in his steps. Mr. Palgrave is no novice in the study of the history of the seventeenth century, and his learning and accomplishments are too well known to need panegyric. As was to be expected, his volume shows much reading and long study. We feel certain that for the time it will be widely read and assiduously quoted; yet we cannot believe that it, any more than its predecessor, will be considered to contain an impartial estimate of Cromwell's character.

Mr. Palgrave is as far as possible from imitating Carlyle's style; but his own is nearly as far removed from every-day English as that of his predecessor. This is, of course, but a slight drawback, which ought on no account to weigh with the student, but it must affect the feelings of that vague person "the general reader." It is not at all with Mr. Palgrave's style that we are inclined to quarrel; it is with his conclusions.

The introductory chapter, called "The Beginning of the Great Rebellion," is the only one to which we can give almost unlimited praise. In it Mr. Palgrave brings vividly before his readers the terrible dread of "Popery" which haunted the minds of men in a way which we can hardly conceive, though it will not seem so very strange to the old men we have still among us whose memories go back to the times immediately before Catholic Emancipation became an accomplished fact. There was, however, some excuse for Protestants becoming wild who had been told and believed that the Gunpowder Plot was a regularly organized Catholic conspiracy, in which clergy and laity were alike guilty accomplices, and whose only acquaintance with the horrors of the St. Bartholomew murders was derived from bitterly hostile sources. Not only was the hatred of the old religion extreme, but it was thought that the Roman Catholic population was much larger and more powerful than it was. We would in no way whatever endeavour to excuse the wild talk of the time; but remembering what was the state of nearly the whole of Europe during the seventeenth century, we may be thankful that England was spared the horrors of those long-continued religious wars which desolated France and Germany. It must be borne in mind moreover that the bickerings between Charles I. and his people did not relate to the Catholics only. That the High Churchmen of his days had any leanings towards Rome is certainly untrue; but men of the school of Hampden and Pym undoubtedly thought they had. More than all, there was the dread that Charles was doing his best by the aid of a most powerful and astute minister to establish a despotism. There were several Englishmen as well as Selden who were versed in continental history. They knew well enough that first one state on the Continent and then another had forfeited their liberties to their kings. These three causes were quite sufficient to make the Long Parliament no impartial judge of the situation, and to go very far towards destroying that sentiment of loyalty which in peaceful times was natural to the English people.

Mr. Palgrave does not begin his monograph with the commencement of the war. The fighting was over and Oliver Cromwell had been made Protector at the time when he takes up his career, therefore we are not troubled with the discussion of the moral or legal aspects of the king's trial and execution. The author judiciously assumes that his readers know the general history of Oliver's battles and of his dismissal of the Long Parliament. Yet had he found it necessary for his plan to follow the career of the future Protector from Charles's endeavour to seize the five members onwards, he would, we hope, have refrained from calling him a coward. This is what Mr. Palgrave says: "His [Cromwell's] tricks, evasions, his dodges to obtain delay, his abject submission in the end, showed that he was afraid. A trickster may command obedience, but not a coward." Of course when he writes thus Mr. Palgrave is thinking of moral, not physical cowardice. The two usually go together; but surely, whatever we may say of Cromwell's conduct in battle, the dissolution of the Long Parliament is one of the bravest actions with which history makes us acquainted. Not only did it manifest great physical courage—for all the members wore swords and knew how to use them, and many of them were fanatics to whom fear was unknown—but Cromwell must have known that when the action was done he had to make his case good to the army and to the nation—a task which before it was accomplished must have seemed to him one of extreme difficulty and danger.

Oliver's enemies have called him many ugly names, but since the ebullition of frenzy which distracted England on the return of the Stuarts, we do not remember that any one has ever ventured quite so far before in the way of depreciation as Mr. Palgrave has done in the volume before us. He often uses the word *drudge* with regard to Oliver in no complimentary manner. We believe on one occasion he used it of himself, meaning to imply the undoubted fact that he was wearing himself out in the service of his country. Gregory VII. (Hildebrand), Innocent III., and, if we remember aright, Thomas Beckett employed similar words—in Latin, of course—about themselves. No one thinks the worse of them for it. Why, then, should we interpret it in some evil sense of Oliver? Mr. Palgrave says that in the eyes of his contemporaries, "that he should be their drudge to them seemed in no way prodigious, for he seemed to them no prodigy." Perhaps not. Oliver is not the first person who has sacrificed his peace, health, and life for the good of his fellow creatures, and has not had flattering speeches made about him in return. That "the three great ones" who were around him were sometimes in opposition is true, that they never saw him as we see him is probable; but there is such a thing as historical perspective, and it is no paradox to say that, with the amount of evidence that exists as to his career, it may be not only possible, but probable, that one who has carefully studied his life with all the modern light, printed and manuscript, that has been handed down, may be a better judge of his character than many of those who saw him every day. It would, however, be very easy to produce a large mass of contemporary writing to show that there

were many who admired and loved him while he was yet ruling. If we produced evidence of this sort it might well be called flattery. Every one knows what stupid stuff has been written about kings and even prime ministers whose only virtue has been that they have tickled the ears of a mob. Whatever his faults may have been, Oliver was no flatterer, neither was he a lover of flattery. After his death opinion was shackled for many years, and we are consequently debarred from everything but outpourings of the odious kind of which Heath's works are a type; but though men could not print, they could talk and write. Charnock, the Puritan divine, after the catastrophe of the Restoration had come about, was accustomed to "express his persuasion that God would one day own the Cromwellian family." And a sincere but moderate Dissenter, the author of the 'Life of Ambrose Barnes,' which was printed from the original MS. by the Surtees Society in 1867, speaks in terms of respect, indeed almost of admiration, of the Protector.

It is impossible to follow Mr. Palgrave in all his charges. A reply would require a volume far larger than the work before us. It will have to be done some time, but it will be a long and wearisome labour. Where all is black it is very difficult to know where to begin. The conception that Mr. Palgrave has formed of Cromwell seems to be that he was of a nature so ambitious that no evil action stood in the way of his endeavours to gain the throne and establish his family thereon. The whole of his short reign was full of desperate plots, some to murder the Protector, all with the ultimate end either of putting the young man over the water on the throne, or of establishing a sort of democratic government which no one can believe would have held together for many months. Though Mr. Palgrave appears to believe that he was cruel, we find him in many cases pardoning plotters some of whom cannot have been spies. The truth of the matter is simply this. The Cavaliers were enraged at defeat, and especially by the trial and execution of the king, and took to murder when they saw there was no chance of overthrowing the Government by lawful warfare. Has Mr. Palgrave forgotten the murder of Dorislaus at the Hague, of Rainborowe at Doncaster, Lisle in Switzerland, and Manning at Dymwald? That the Protector employed spies is true; but will any one in his senses blame a chief magistrate, king, protector, or president, for taking the necessary measures to preserve his own life and the safety of the State? The soldier who had fought through years of battle, often amid the greatest personal danger, cannot have been a coward, but he would have been an idiot had he not taken means for his own protection.

Mr. Palgrave thinks that because we have Thurloe's State Papers we have all the documents which relate to Oliver's correspondence. Here he is surely mistaken. Oliver's private papers, we fear, have perished. If the documents that remained in his own custody should ever be found—a thing too miraculous to hope for—much that is now dark might be made light. We have, however, sufficient already to make us certain that the Protectoral government was carried on in a manner very much more just and mild than

that of succeeding times. We believe we are correct in stating, though we have mislaid the reference to the authority, that during the reign of Oliver traitors were simply hanged or beheaded, and that the horrible death by torture for that crime was one of the blessings England recovered by the Restoration.

That Oliver was much more tolerant than those who went before him is certainly true. If Challoner's list may be trusted, as we believe it may, there was but one Catholic priest—John Southworth—put to death during his reign. The same authority gives five for 1616, eight for 1642, seven for 1646. Upwards of twenty priests and laymen suffered for their religion on account of the Popish Plot. In early life, of course, Cromwell was a strict Calvinist, but in later years his opinions seem to have become less rigid. He was certainly far too tender-hearted to shed blood in England when he did not feel absolutely bound to do so. The real blot on his otherwise noble character was the terrible Irish campaign; exaggerated they have been, but nothing can excuse the atrocities which he sometimes ordered and at others could have hindered. An explanation can, of course, be given of these things, but they are beyond excuse.

Mr. Palgrave thinks that at the last Cromwell was baffled, and that if death had not released him from his toils power would have slipped from his hands. No doubt he could hardly have maintained his then position. He had, we feel sure, a very strong desire to avoid the kingly title, yet events were moving in that direction, and there is reason to believe that if his life had been spared a few months longer he would have assumed the title of king or, as some of his well-informed contemporaries thought, of emperor.

Echoes from the 'Oxford Magazine.' (Frowde.)

It is not long since a collection of Cambridge wit and humour, entitled 'In Cap and Gown,' was reviewed in these columns; and now the public is presented with a volume of a similar character from the sister university. There is this difference between them, however, that whereas the Cambridge selection ranges over three centuries, the Oxford volume is confined to the last seven years, and thus represents little more than a single generation of university life. It is not given to every generation to produce a Calverley or Trevelyan, and there is nothing in this collection which is quite equal to the standard of the first named, at any rate; but it contains several pieces of high merit, and is distinctly amusing throughout.

There are two writers whose names predominate in this volume, and to whom it owes its general character and most of its merit. The first is "Q" (Mr. A. T. Q. Couch, of Trinity), who is already known as the author of certain ingenious and readable romances in the styles of Mr. Stevenson and other novelists; and the other is Mr. A. D. Godley, of Magdalen. The strong point of both is parody, but their domains are different; for while "Q," as his novels might have led one to suspect, has a pretty gift in catching the manner of an English author, Mr. Godley's preference is for the ancient classical writers, whom he repro-

duces with great dexterity, whether in their original tongue or in the guise of fictitious translation. From "Q" we get the tones of Wordsworth, Browning, Lord Tennyson, Cowper (an ingenious reproduction of a style not very easy to catch), Poe, Whitman, Fraed, and many more; Mr. Godley gives us Homer, Aristotle, Tacitus, and Virgil. They meet on common ground in Bret Harte; and here it must be admitted that Mr. Godley has the advantage.

Parodies of classical authors, however, particularly when veiled in the decent obscurity of a learned language, do not appeal forcibly to the world at large; and to this it must be added that there is a large number of local allusions which will only be fully intelligible to those who have been resident at Oxford within the last few years. Who that has forgotten (or, perchance, never knew) his 'Ethics,' and is unacquainted with the epidemic growth of golf among the senior members of the University (so that it is said that even heads of houses have been heard "full of strange oaths" on the links at Cowley), will fully appreciate the beauty of the following Aristotelian fragment?—

"Again, every art and every method, and likewise every action and intention aims at the good. Some, therefore, making a syllogism, aim at a Professor: for Professors, they say, are good (because dry things are good for men, as has been said in the 'Ethics'), and this is a Professor: but perhaps they make a wrong use of the major premise. At any rate, having hit him, it is better to act in some such way as this, not, as tragedians, seek a recognition (*ἀπαγορεύσις*); for this is most unpleasant (*μυρόν*), and perhaps leads to a catastrophe. It is doubted, whether the man who killed his tutor with a golf-ball acted voluntarily or involuntarily; for on the one hand he did not do it deliberately, since no one deliberates about the results of chance, as, for instance, whether one will hit the ball this time at any rate or not: yet he wished to kill him, and was glad having done it: and probably on the whole it was a mixed action."

The best of all Mr. Godley's contributions, in our judgment, is a certain fragment on a recent disturbance at New College, which is the most perfect parody of the style of Tacitus that we have ever seen; but the allusions in this are too esoteric to be generally comprehensible. The 'Carmen Qualiteri Map,' however, should appeal to all, and we must quote most of it:—

Otiosus homo sum: cano laudes oti:
Qui laborem cupiunt procul sint remoti:
Ipse sum adversus hunc rationi toti:
Pariter insaniant ac si essent poti.

Nota discunt alii remigandi iura,
Qua premendus arte sit venter inter crura:
Hec est vite ratio longe nimis dura:
Nulla nobis cutis est deterenda cura.

Habitu levissim o magna pars induto
Pellunt pilas pedibus, concidunt in luto:
Hos, si potest fieri, stultiores puto
Atque tantum similes animali bruto.

Mihi cum ut subeam Moderationes
Tutor suadet anxius, "Frustra," inquam, "mones:
Per me licet ignibus universas dones
Æschyli palmaris emendationes!"

Ego insanissimos reor insanorum
Mane tempus esse qui dicunt laborum:
Optimum omnium bonorum:
Ante diem medium non relinquo torum.

Ergo iam donabimus hoc præceptum gratis
Vobis membris omnibus Universitatis,
Dominis Doctoribus, Undergraduatibus—
I professores cura sit omnes ut fiat.

To return to our mother tongue. The best of the verse pieces, as we said above, are by "Q," and many of these are undeniably clever. It is a mistake, however, to attempt to reproduce such authors as Calverley and Praed. It is impossible to parody them, in the proper sense of the term; and to write verses in a similar style on a similar subject is to court unfavourable comparisons. Hence one of "Q's" least successful pieces is his 'Letter' of invitation to Commemoration, which is a close imitation of 'Our Ball.' The answer of the young lady thus invited, which is signed "X. Y. Z." (a pseudonym of which no interpretation is given), is a much happier composition, as it less distinctly challenges comparison with Praed. Far more favourable specimens of Mr. Couch's gifts are found in the parodies on Browning, Cowper, and Wordsworth. The former is entitled 'Caliban upon Rudiments; or, Autoschediastic Theology in a Hole,' wherein, as a note informs us, Caliban museth of the now extinct examination in the Rudiments of Faith and Religion (an examination, it may be explained, in elementary Biblical knowledge, which produced more than its fair share of voluntary and involuntary humour):—

Rudiments, Rudiments, and Rudiments!

'Thinketh one made them i' the fit o' the blues.

'Thinketh, one made them with the "tips" to match,

But not the answers; 'doubteth there be none,
Only Guides, Helps, Analyses, such as that:
Also this Beast, that groweth sleek thereon,
And snow-white bands that round the neck o' the same.

'Thinketh, it came of being ill at ease.

'Hath heard that Satan finds some mischief still
For idle hands, and the rest o'. That's the case.
Also 'hath heard they pop the names i' the hat,
Toss out a brace, a dozen stick inside;
Let forty through and plough the sorry rest.

'Thinketh, such shows nor right nor wrong in them,
Only their strength, being made o' sloth i' the main—

'Am strong myself compared to yonder names
O' Jewish towns i' the paper. Watch th' event—
'Let twenty pass, 'have a shot at the twenty-first,
'Miss Ramoth-Gilead, 'take Jehoiakim,
'Let Abner by and spot Melchizedek,
Knowing not, caring not, just choosing so,
As it likes me each time, I do; so they.

'Will say a plain word if he gets a plough.

Mr. Couch has one gift, in common with Calverley and Praed, which is a sign of powers beyond that of mere parody—that, namely, of interweaving lines of real beauty among his humorous verses. This is exemplified in two pretty seventeenth century lyrics, and in the concluding verses of 'Kenmare River':—

'Twas pretty to be by blue Killarney,

'Twas pretty to hear the linnet's call,
But whist! for I cannot attend their blarney
Nor whistle in answer at all, at all.

For the voice that he swore 'ad out-call the linnet's
Is cracked intirely, an' out of chune,
Since the clock-work missed it by thirteen minutes
An' scattered me Phelim around the moon
Aroon, Aroon!

A volume of this kind is necessarily of a somewhat esoteric character, and will be most enjoyed by university men, and especially by those who have had experience of the past decade of Oxford life. It is not likely that any of the pieces contained in it will become classical, but there are many which contain real humour and talent.

What are perhaps the best of all, the classical parodies of Mr. Godley, necessarily appeal to the smallest audience. The selection must, on the whole, have been made with judgment, as there are not many pieces in the volume which one would wish away, and considering the different ideas which different people have as to what is humorous, this is perhaps surprising. On the other hand, there are several pieces in addition to those already quoted which are distinctly above the average of university wit and humour. Among these may be enumerated the English compositions of Mr. Godley, which, though not so unique as his classical work, are always amusing; two happy Chaucerian character-sketches by Mr. C. G. Fagan, of Queen's; two Baconian essays by Mr. C. E. Montague, of Balliol; and a ballad (somewhat obscure to the uninitiated) in the manner of Hans Breitmann relating to the newly established mounted infantry and cyclist corps, by "S. T." (Mr. Greene, of Magdalen). Since the days of the *Oxford Spectator* and the *Sholover Papers* there has been no equally satisfactory publication of the kind at Oxford, and Cambridge, with Sir George Trevelyan and 'Horace at Athens,' and Mr. Hilton and the *Light Green*, has taken a decided lead. The present volume does much to redress the balance, which, if Calverley (who, it may be remembered, belonged to both universities) be eliminated from the calculation, is, on the whole, fairly even.

Trial by Combat. By George Neilson. (Glasgow, Hodge & Co.)

In the 350 pages of this book a plain, straightforward attempt is made, so far as Great Britain is concerned, to write the history of a remarkable European institution. Mr. Neilson has secured a new theme, for there has not previously been any monograph in English on trial by combat. The book that he has produced is sufficient for the purpose. It bears constant proof of careful and discriminating reading, and will prove convenient and useful as a handbook for reference. Moreover, it is well and tersely written, and, as there is not an ounce of padding, the brief chapters make a telling narrative. Even certain students of English and Scotch history will probably be surprised by the nature, frequency, and long survival of these legal appeals to the duel, whilst the ordinary reader will be almost startled at the weird customs and gruesome incidents revealed in these pages, though all garnishment or word painting seems studiously avoided. "Trial by combat," says Mr. Neilson,

"came into existence—no tradition knows when. It had attained a vigorous manhood among the tribes of northern Europe before their written history began. It reached its legal prime in the early feudal ages, and enjoyed a new era of activity under the auspices of later chivalry. Its hardy constitution enabled it to set at naught the attacks of time, religion, and civilization, till it was a hoary-headed anachronism long surviving its usefulness. Ordeals of various kinds, in their essence a passive appeal to the power of nature as the voice of God, once formed part of the judicial system of almost every nation, whether of the east or west. Trial by combat, on the contrary, in which the litigants were instruments in the appeal as well as subjects of it, had no such universality. Angry men have

fought from the beginning, and will fight until the end. But trial by combat, a deliberate staking of a plea upon the issue of a duel, is a different and far higher thing. It was not known to the Oriental races until after contact with the nascent chivalry of the west. It did not exist among the ancient Egyptians. We must reject, as Pope Nicholas I. did in the year 867, the argument that it was divinely instituted when David with his sling slew the mighty man of war of the Philistines. It was not practised by the Greeks. It was a department of jurisprudence which found no place in the codes of Roman emperors or in the treatises of Roman jurists. It is true that it comes to the front in history at a time when the mistress of the world began to 'droop and slowly die upon her throne,' but it was not a growth likely to spring from the decaying tissues of a high civilization grown corrupt. Its roots must be sought in lands inhabited by a people not yet advanced beyond the barbarian stage."

But whatever its origin, this trial by combat held its ground firmly both in England and Scotland for centuries; and though its strictly legal nature began to decay in the fourteenth century, it was long in the dying, for it was put in practice in the sixteenth century, and saved more than one criminal from the gallows within the memory of men now living. The most remarkable and perhaps least known feature of this custom was the use made of it in the twelfth and thirteenth centuries towards men who betrayed their accomplices and became king's evidence. The approver was turned into a quasi-officer of justice, and had to prove the truth of his charge, and presumably also the sincerity of his own repentance, by giving battle to his former companion or companions in crime. But a further development of the duties of approver strikes us as decidedly astonishing. The king could grant life and limb to a confessed criminal contingently on his ridding the country of five malefactors in as many battles. Such successive battles were by no means unusual. We have referred to the Patent Rolls in a case quoted by Mr. Neilson of the year 1213, and find that at Stafford one Hobbe-the-Werewede, an approver, engaged in legal combat with Walter-in-the-Grove, and was successful, but that he was vanquished by Thomas-with-Gold in the second combat, and his life forfeited. In 1221 a horse stealer actually fought five battles with as many malefactors, claimed his pardon, and was permitted to go into exile.

Interesting particulars are given in these pages of the case that is considered the last approver's duel, which was fought in 1456. Whithorn, a thief, was imprisoned at Winchester. To save his life he made a series of appeals against honest men, some of whom were hanged. He received three-halfpence a day from the king, a salary which he drew for nearly three years whilst still in gaol as a general approver. At last he falsely charged James Fisher, who challenged him to combat. The judge, according to Lord Mayor Gregory's account printed by the Camden Society, laid down remarkable conditions. If Whithorn prevailed, he would go back to prison, but have better fare than before, being allowed twopence per day. The combatants were to be clad all over in white sheep's leather, and to be armed with a staff of green ash three feet long, provided at one end with a sharp horn of iron. If Fisher prevailed to the extent

of killing Whithorn, he was to be hanged for manslaughter, "by soo moche that he hathe slayne the kyngys prover." When the combat began the defendant broke his staff at the first blow, but the officers took away the approver's weapon after he had struck one return blow. Then ensued a sickening contest, sickeningly described—too much, we should think, even for the taste of the Pelican Club. The men fought with their fists and rested, and then fought and rested again. Then "they wente togedyr by the neckys," and with their teeth tore each other's leathern coats and the flesh beneath. The end seemed to have come when Whithorn cast Fisher on the ground; but in the deadly wrestle, more by hap than strength, "that innocent recoveryd up on his kneys, and toke that fals peler (appealer) by the nose with hys tethe, and put hys thombe in hys yee, that the peler cryde owte and prayde hym of marcy, for he was fals unto God and unto hym." Thus ended the duel, and the judge pronounced sentence upon the approver, whose fate is thus piously recorded,—“and thenn he was confesseyd ande hanggyd, of whos soule God have marcy. Amen.”

This wretched quasi-judicial struggle died out in actual practice in the sixteenth century. In Spain the last judicial duel was fought in 1522, and long afterwards formed the subject of a play of Calderon's; whilst in France the language gained a new phrase, the *coup de Jarnac*, in 1547, from the underhand blow which decided the last legal duel in that kingdom. The Council of Trent solemnly condemned the wager of battle, and hence it disappeared in the countries subject to the Roman obedience. This is the real reason, not mentioned by Mr. Neilson, why trial by combat disappeared on the Continent and lingered on in Great Britain. It was reserved to Scotland to have the questionable honour of being the last European country in which a judicial battle was fought. So late as February, 1597, Adam Bruntfeld engaged James Carmichael, for the charge of murdering his brother, at Barnbogill Links, before five thousand gentlemen, and, though "bot ane yong man and of mean stature," slew the said James, "he being as abill a like man as was leving."

Though no part of Great Britain or Ireland was the scene of an actual judicial combat later than 1597, the law permitting trial *per corpus* as well as *per patriam* remained in force for more than two centuries later. In Ireland, in 1815, a murderer named Clancy escaped the gallows by a sudden offer of battle that was not accepted. When a like wager of battle was made in England before Lord Ellenborough on November 17th, 1817, Abraham Thornton challenging the brother of Mary Ashford, whom he was accused of murdering, and thus escaping, it was found to be high time to alter the law. In 1819, 59 Geo. III. cap. 46 put an end not only to trial by battle, but to the possibility of pleading it. The private duel yet lingers in some states of Europe on a quasi-legal basis, but probably this, too, will before long follow trial by combat into the limbo of the antiquated past.

A longer study of documents at the Public Record Office might have given Mr. Neilson a little more trustworthy information with

regard to some of the famous cases he cites—as, for instance, in the celebrated encounter in 1350 between Sir John de Visconti and Sir Thomas de la Marche, "bastardus de Francie," or in the case of the lawyers' duel at Smithfield before the boy king Henry VI. in 1430. Further search in that repository might have brought other interesting cases to light not hitherto named, such as the duel at Carlisle in 1403 between two Englishmen and two Scotchmen on a question of calumny, with the Earl of Westmoreland and his son John as judges; but quite enough has been given to make a good book, and to fill a place hitherto left vacant.

NOVELS OF THE WEEK.

Dulcibel. By Gertrude M. Hayward. 3 vols. (Hurst & Blackett.)

For Somebody's Sake. By Edith Stewart Drewry. 3 vols. (White & Co.)

Running Double: a Story of the Stable and the Stage. By Frank Hudson. 2 vols. (Ward & Downey.)

Prince Maurice of Statland. By H. R. H. (Remington & Co.)

Miss Miles; or, a Tale of Yorkshire Life Sixty Years Ago. By Mary Taylor. (Same publishers.)

From Cloister to Altar; or, Woman in Love. By Claud. (Routledge & Sons.)

Judge Lynch. By George H. Jessop. (Longmans & Co.)

Only a Singer. By Bessie Jonesco. (Remington & Co.)

Glenathole. By Cyril Grey. (Griffith, Farran & Co.)

Through the Crowd. By Hubert Simmonds. (Roper & Rowley.)

Idylle et Drame de Salon. Par Henry Rabusson. (Paris, Calmann Lévy.)

Mère. Par Hector Malot. (Paris, Charpentier.)

Les Noëllet. Par René Bazin. (Paris, Calmann Lévy.)

'DULCIBEL' is evidently the work of a beginner, and Miss Hayward would have done much better if she had restricted to one volume her pretty little domestic chronicle of the loves and sufferings of some very young and inexperienced people, whose intentions are all excellent, and whose mistakes are such as might be expected from their tender years and romantic leanings. Those who live long enough, however, appear to become satisfactorily wiser as they grow older. The reader, who must all along suffer from an oppressive sense of his own maturity if over twenty-one, is greatly relieved to find that a day dawns at last for the bereaved heroine when her most desirable admirer no longer seems immeasurably removed from her by the weight of eight years' difference in their ages and his six or seven and twenty summers. Miss Hayward must guard against an evident tendency to morbidness which is observable throughout the book. The whole episode of the dying Chris Jocelyn's engagement to the heroine is a shock to grown-up sensibilities and principles. There is all the difference between mere sentimentality and real pathos in this part of the story, and in the short and much stronger account of Mr. Carwinion's bereavement which occurs early in the first volume. Michael Carwinion is well though slightly sketched.

"Cecil Darrell died at Mont le Bandau before his haughty brother could reach him, or, at least, after he was speechless." We should hardly have inferred from this sentence that Lemaire the usurer intended to convey that Cecil was speechless before his brother could reach him, but such seems to have been his purpose. As a matter of fact, Cecil did not die, and the calculations of Lemaire and others were entirely wrong. There is nothing to distinguish Miss Drewry's story from other more or less ingenious tales of incident, except the rather frequent recurrence of such conundrums as the above, and the curious persistence with which Max Darrell hunts down the man who wrecked his younger brother's happiness. All the elaborate process of tempting Digby Arden to play, advancing him money under a false name, &c., is very unlike the chivalrous character "dear Max" is supposed to be. A shorter course with Madeline's seducer would have been quite consistent with Max's pledge to his dying mother; and when all his stage business and mystery is over, he is just in the same position, as far as one can see, as if he had never concealed the fact of his brother's existence—only he has given his wife good cause for bitter indignation. However, the story would be nothing without all the gushing between the brothers, and some people may read it without any sense of repugnance. All the characters belong to the great world, and it is interesting to know these magnificent people speak cheap French and bad English, and that to be seen walking down Highgate Hill at midnight is sufficient to destroy the moral reputation of an earl.

Mr. Hudson tells his readers what they are to expect when he describes his new novel as a story of the stable and the stage. The hero of 'Running Double,' who is an Irishman with a comfortable little property and a decided taste for London, owns a few horses, and is part proprietor of the Apollo Theatre. Two volumes are filled with the details of his fortune in both capacities; and the only other question of interest is how Mr. Hudson tells his tale. The theatrical chapters are concerned mainly with the barmaids, the pretty programme sellers, the dissipated "mashers" who ply the latter with drink, and the "curs" of critics who represent disreputable papers. The author's pictures from the front of the house may possibly be accurate enough, and they seem to be drawn from the life. So, no doubt, are the Irish scenes, which are by far the best part of the story. There is, in fact, a notable contrast between the English and Irish sections, the one being as natural and attractive as the other is garish and repellent.

It almost savours of sacrilege to attempt to criticize a work which is dedicated to a Russian grand duke, and bears on the title-page an awe-inspiring combination of initials. As it is with the exterior so is it also with the contents of 'Prince Maurice of Statland,' which are all concerned with royalties, princes, and peers of high degree. In order to lend actuality to his narrative, the writer has laid the recent domestic history of the courts of Austria and Bulgaria heavily under contribution. This is in questionable taste, and the abilities of the author are not of that command-

ing character which blinds one to such defects. The moral of the story is that morganatic marriages are a failure. Apart from that the author seems to have had the intention of rehabilitating the memory of the late Crown Prince of Austria through the medium of romance. Misery, suffering, and deception form the texture of this dreary tale, the motto of which, from the point of view of the commoner, is, "Put not your trust in princes."

There is a great deal of reading in 'Miss Miles,' but it does not amount to much in the way of a novel. The characters are somewhat commonplace, and their adventures are not specially romantic; and that, no doubt, is just what the author intended. Mary Taylor manifestly writes of what she has known and seen—which need not be taken as a suggestion that she has lived her threescore years and ten. Some of the surrounding circumstances—the clamming of the West Riding folk, for instance, the rivalry of a young and ardent Wesleyanism with a sleepy Church, and the invasion of a prim countryside by a brand-new mill—may be only matters of tradition with the author; but she has relied on personal observation in her studies of Yorkshire customs, character, and dialect. In this part of her work she is unquestionably successful, and any one who knows the West Riding will recognize her success at once. There is a thoroughness in the reproduction which strongly commends it, and the quiet, homely scenes are painted by the laborious hand of a genuine artist. Once fairly engaged with the story, a discerning reader will find it quite as interesting as any mere romance of incident or match-making. Indeed, what may be spoken of as the starvation chapters—and especially two, "In the Valley of the Shadow" and "The Tumult of the People"—are strongly pathetic and effective.

Facts as old as human nature strike successive generations of emotional young men and women with the force of a special and supernatural revelation; and the result is seen in ill-considered and inchoate stories like 'From Cloister to Altar.' When Claud cools down he will be quite competent to write a readable novel. His first attempt is too hyperbolic.

The dramatization of a novel is extremely common; but it is not often that the reverse process is heard of. In 'Judge Lynch' Mr. Jessop has "novelized" a drama written by him and Mr. Brander Matthews, and one would guess that the task must in both cases have been extremely simple. The incidents in the story are undoubtedly dramatic, according to the standard which is ordinarily satisfying to playgoers. Accidents happen in the most convenient and unlikely ways, while people are found to be in unlikely places at the requisite moment, and human nature is varied from time to time to meet the desperate necessities of the story. There is no limit to the possibility of coincidences, though an able writer avoids a strain in this direction, and men and women may be inconsistent, but human nature is not. A modern dramatist nearly always has a fine disregard for these simple truths, and a modern novelist is often not much wiser; but the novelist has better chances of offering some sort of an explanation, and therefore, probably, Mr. Jessop's novel is better than the play

from which he has borrowed. Although there is not much to be said for Mr. Jessop's Californians of the stage, it may, at all events, be said in his favour that he tells his story with briskness and spirit.

'Only a Singer' proceeds apparently from the "wild pen" of one of the many who rush into print with nothing to say, and absolutely no knowledge of the art that makes of nothing—something. The author seems to aim at an intense yet cynical frame of mind, and is, instead, exceedingly silly and very prosaic. "Only a Singer" is a young person named Diana, who falls in love, and flings herself with hideous and uncalled-for energy at the head of something or somebody with a rich voice and a prior claim on its affections. Of course she is a glorious creature, and has "views" and ways of her own. It is to be hoped some of them are strictly her own, for they are most reprehensible and vulgar; others the novel-reader knows, alas! too well. When, "with a gesture peculiar to herself, she draws herself to her full height," he recognizes that the gesture is only peculiar to some thousands of heroines of romance. It is no wonder that "a conventional call struck her as strangely out of character with the general conditions of the acquaintance." Of course it seems to her more natural and rational when the rich voice enters "by a long window," and says, "Your sweet brow is the seat of nobler thoughts than my mind can reflect." Such a high sense of the fitness of things had Diana—truly the "artist nature."

It is to be hoped that a class of readers exists to whom 'Glenathole' will not seem as a tale told in vain, for there is a pains-taking air about its suggestive of a "young mind" which rather believes in itself and its works than otherwise; and to the young mind it is probably intended to appeal, for it is principally concerned with young people and their occupations and "temptations," with a good deal about the dangers of the stage, regarding which the author seems to know somewhat less than nothing. Real life also as it is conducted in 'Glenathole' wears an air of unreality; the Scots tongue is, however, better than might be expected. There is a young man so beautiful that to see and to love him are with beholders synonymous sensations. Trouble results, and two lives at least—those of a "high-born Scottish lady" and an actress—are irreparably wrecked. 'Glenathole' is an innocent, badly written, and somewhat sickly tale, in which the "quiet tomb" plays no inconsiderable part, and where the young of both sexes are more than usually addicted to blushing and silliness of manner and deportment. There is a good deal about ancestral homes, noble lineage, aristocratic features, and, in the background, some suppressed smuggling and underhand villainy.

In 'Through the Crowd' the problem is to guess at the kind of readers who may derive pleasure or profit from it. Those minded to set up a public-house might get a "wrinkle or two" on the right way to select a locality and then "work it up." Commercial travellers, too, and commission agents of all sorts and kinds, farmers, bailiffs, even keepers of low lodging-houses, might by applying hear of

something to their advantage. But not the ordinary reader. Mr. Simmonds's acquaintances seem to be a strange and not particularly reputable crew, and they live and move and have their being under all sorts of unknown conditions and phases of a curious enough character. And yet the vulgarity and prosaicism of these people and their surroundings, and Mr. Simmonds's own bald and matter-of-fact manner, are amongst the strangest part of it all.

Under the execrable title 'Idylle et Drame de Salon' M. Henry Rabusson gives us a new volume, in which none figure but ladies and gentlemen, and in which the style of Octave Feuillet is as closely followed as in M. Rabusson's previous books. The story would have suited M. A. Delpit's title 'Comme dans la Vie,' because, as in real life, all does not turn out as we at one time hope. The most interesting and the best of the women in the novel, a lovely widow, remains a widow at the end, and a widow with a heart-ache undeserved. M. Rabusson's work in parts is a tractate against waltzing, and will not be to the taste of ball-goers or ball-givers. It has the common French fault of the day, the introduction of real persons under a thin disguise. We notice also in it an enormous number of those slight errors ascribed to "printers" by writers who do not trouble to correct their proofs, always more common in French books than in those of other countries. They are so far printers' errors that a good reader would correct them.

M. Hector Malot's 'Mère' is one of his best books. In part based upon the well-known Henriot case, the novel is full of incident, but it contains also much careful study of character, of industrial enterprise, of the seamy side of horseracing, and of the French lunacy laws.

M. René Bazin has produced in 'Les Noëlets' an excellent example of what the French disparagingly call "un petit conte moral," which deserves encouragement.

Free Trade in Capital; or, Free Competition in the Supply of Capital to Labour, and its Bearings on the Political and Social Questions of the Day. By A. Egmont Hake and O. E. Wesslau. (Remington & Co.)

MR. A. E. HAKE—who is the chairman of the Free Trade in Capital League, a body which, if we may draw any conclusions from its chairman's writings, must possess some highly erratic views on many rather extensive subjects—has published this volume with the intention of showing the errors in our existing financial arrangements. He objects strongly to bimetallicism, and he objects strongly also to nearly the whole of our present monetary system. The headings of a few of the chapters will suffice to show this: "How our Banking System divorces Capital and Labour," "How our Banking System destroys Profits and promotes Poverty," are only two out of many. Even the sweating system (p. 161) is attributed to there being "something wrong with the channels through which labour and capital should meet—namely, banking." Were banking, the mainspring of our entire organization, but in good order, all difficulties would cease. The "Irish Question" would be

solved, the "Egyptian Question" would be settled, for it is

"no exaggeration to say that when we have introduced Free Banking into Egypt we shall have established a free system of division of labour which will present all the advantages of the ancient compulsory system plus all the advantages of our modern civilization, without the disadvantages of either. The results will be enormous progress, unprecedented prosperity, advancement of the sciences and arts, spread of education and refinement, elevation in religion, and a gigantic trade with England."

Mr. Hake extends his theory to the colonies. When once these countries enjoy free trade in capital, in unison with Great Britain and Ireland, we are to see accomplished the

"conception of an Empire spread all over the world, containing incalculable latent wealth, with immense reserve territories, co-operating unimpeded by the errors and prejudices of the past, conferring on every British subject the highest liberty, the greatest scope for his work, and the best chances of happiness ever possessed by man—an Empire possessing free organization of labour surpassing in completeness and productiveness the organizations of the ancient Empires, but offering to personal invention, exertion, and genius all the incentive of a purely individual system."

These wonderful visions are brought before our minds by Mr. Hake, but when we proceed to examine the systems which he denounces, and those which he proposes, we are utterly at a loss to see either why the present methods do the harm, or how the suggested substitutes could do the good, attributed to them. Thus Mr. Hake supposes that the wealthy have the monopoly of loans, but he may be assured that in practice banking is carried on with every consideration both for small and for large borrowers, that the welfare of the "deposit banker" is as closely bound up as that of the "issuing banker" with the prosperity of the district in which he works. Mr. Bagehot's 'Lombard Street' describes the process very clearly. Nor is this country in respect to facilities for the diffusion of capital at any such disadvantage as compared with France as Mr. Hake imagines. The French *banquier*, whose operations Mr. Hake describes in an interesting chapter, has been, to a great extent, superseded in England by branch offices of larger establishments. The particular class of small bills, in discounting which the *banquier*, as Mr. Hake says, gives great facilities to local trade and the employment of labour, has been to a great extent superseded among us by a larger supply of ready money; but a similar business exists here, and is equally useful to local trade. Mr. Hake refers also to Italy and "the new banks established on the Schulze-Delitzsche principle." In this he touches on a highly interesting subject. The system of "Popular Banks" established by Signor Luzzatti in Italy has been of great service to that country. It is one of the means—most important to the welfare of the population, but little known out of Italy—which have enabled that country to bear the crushing load of taxation with a power which could never have been expected. And here we are glad to find ourselves on ground on which we can be in accord with Mr. Hake. However crude his views on many branches of economic study,

and in particular on the application of economic rules to banking, may be, he lays down one great principle with considerable force: he sees that self-help is the best help, and that State interference may readily be carried too far. It will assist him materially in unravelling the other difficult problems he has undertaken to explain, if he keeps this principle clearly before his mind.

FAIRY TALES.

Sayings and Doings in Fairyland. By Dorothy Sinclair. (Jarrold & Sons.)—This is a tolerably successful attempt to fit fairy tales to the nursery rhymes and jingles so dear to childhood. The stories are pretty and pleasant to read, especially 'The Crooked Man' and 'The Fiddle-stick and Dancing Shoe'; but the moral is, perhaps, occasionally a little too obtrusive, and the author should have refrained from certain modern touches which mar the effect. Bakers are dismissed because they put alum in their bread, princesses walk in the royal gardens and shrubberies and sit down to afternoon tea, and when a prince becomes engaged to a princess his father is invited to come and pay a visit in order that he may "make the acquaintance of the bride before the marriage should take place." In the time-honoured fairy tales which have become classics princesses are married with about as much regard to observances of this kind as must have been shown in the case of the "wench married in an afternoon as she went to the garden for parsley to stuff a rabbit." In one story the author, though a lady, seems to confuse spinning with weaving, and to think that if a woman, royal or otherwise, sits down to her spinning-wheel a woven web of linen grows beneath her fingers. Mr. Paul Hardy's illustrations are very good indeed, and add much to the attraction of the book.

Fairy Tales and Stories. By Hans Andersen. Edited by A. Gardiner. (John Heywood.)—Andersen's stories are always delightful, though they have never yet found a translator who thought them quite good enough to be left as Andersen wrote them. One and all have added little touches of explanation and amplification, which tend to deprive the original of one of its greatest charms—the amount of humour which is with so little effort, or probably with no effort at all, packed in a few words. This translation errs in the same way, though it reads pleasantly enough. At the same time, unless some one could be found to give the stories in Andersen's own words without weakening them by additions, however trifling, we do not see that a new translation was needed. According to Mr. Gardiner's preface, his reason for undertaking this was that he might "add such explanations as will make the tales thoroughly understandable by English children." With this object he, assisted by "two ladies of Leeds," has supplied notes which will, he hopes, be found helpful; but the English child is poor indeed in understanding of its own, or in the quality of its father, mother, or even nurse, if when it reads "Be reasonable, or I shall call the guard," it requires a note which tells it "That is, the soldiers who guarded the palace." Mr. Gardiner's notes were also written with the intention of "pointing out the particular lesson taught by some of the tales." In Andersen's tales, however, the suggestion of a moral is so subtle, so delicate, so certain to make its way slowly, and therefore surely, into a thoughtful child's mind, that it needs no heavy-handed editor to add such a note as this, for example, on that beautiful and fanciful story 'The Shadow':

"This curious tale teaches us that we often attach great importance to the mere semblance of things—consider the shadow (*i. e.*, wealth and position) of more value than the substance (*i. e.*, honesty of heart and uprightness of conduct). However pure, good, noble, and sincere our intentions may be, if we are slighted because of the less important things we do

not seem to possess, we often fail to do justice to ourselves, and, against our better nature, fall. The Learned Man allowed his shadow to leave him—in fact, told it to go on a somewhat dishonourable prying expedition. By so doing he placed himself in its power, and, as a consequence, the shadow became master, and caused the downfall of the man. It is scarcely necessary to try and find a lesson in each separate incident of the story."

It is almost surprising that Mr. Gardiner should come to this conclusion. The above is, however, a sample of some of his notes. We wonder if he thinks that this particular note makes it easier for a child to understand the moral of 'The Shadow.' To our mind stories ought to be stories, and such moral as they have ought to be kept in the background. Children require intellectual amusement as much as their elders. Besides this, those who want stories full of high moral teaching can find them by thousands, and with their moral teaching so plainly given that no puerile notes are needed to make it apparent. The other notes to this book, though often useful, are occasionally misleading, for the information they give is not always correct. The same may be said of the spelling of foreign words; and when we read of Ambrosius Stubs, "the founder of lyrical poetry in Denmark" that "he corresponds nearest to our Mrs. Hemans," we think that some fault may be found with the English.

The Floating Prince, and other Fairy Tales. by F. R. Stockton (Ward & Downey), comes to us warmly recommended as the work of the author of 'Rudder Grange.' 'The Floating Prince' comprises a very funny story of a reformed pirate who was "condensed," that is made small, and who, by the magical power he had accidentally acquired, reduced certain persons and places to his own size, and other matters too recondite for describing here. The little cuts are very clever indeed; the tales are bewitching.

The four pretty little volumes of *Folk-lore and Legends: Germany, Scotland, Ireland, Oriental* (Gibbings), are the first of a series in which selections from the folk-lore and legends of various countries will be presented in a handy form. They are clearly printed and pleasant to read, and, on the whole, the selection has been fairly well made, though many such volumes would have to be filled before an adequate idea of the folk-lore of Germany could be given, not to mention that of some other countries. The compiler, however, seems frequently to fall between two stools, and, while dressing up his stories too much to make them of any value to persons whom he calls "lorists," prints some which are a little too gruesome for children. In the volume devoted to Germany a large number are taken from Grimm's 'Kinder- und Hausmärchen,' from the notes to them, and from the 'Deutsche Sagen'; but the translator has taken great liberties with the text—sometimes in the interest of youth, but at others for no apparent reason. The preface to the German volume seems to imply a wish to make a contribution to folk-lore, but any one who works with that view must work with absolute fidelity, and also on a system. There is no system here; the stories are taken haphazard from various more or less well-known sources, but the names of the original compilers are scarcely ever named, and this renders the books valueless to students. Some of the Irish stories are charming, and will be as great a delight to the children of the present day as they were to those of a past generation; and the same may be said of one or two of the Eastern tales, notably 'The Cobbler Astrologer' and 'The Man who never Laughed.' We shall look with a certain amount of curiosity for the English volume, as our stock of national stories is, unfortunately, small. 'Jack the Giant Killer' is one of the best of them, but it is extremely difficult to procure a good version of it. It is curious to find one of its most telling incidents in the Eastern tale 'Ameen and the Ghoul.' If the compiler would faithfully repro-

duce the stories as told by the most trustworthy authorities, and never print one without indicating the source from which it has been drawn, his books would be really valuable.

RECENT VERSE.

Westminster Chimes, and other Poems. By Maxwell Gray. (Kegan Paul, Trench & Co.)

Sonnets and Poems. By the Earl of Rosslyn. (Remington & Co.)

Themes and Variations. By Mrs. James Glenn Wilson (Austral). (Griffith, Farran & Co.)

Lake Lyrics, and other Poems. By William Wilfrid Campbell. (St. John, N.B., McMillan.)

Lyrics. By Joseph Hudson Young. (Funk & Wagnalls.)

Bluebird Notes. By Ira Billman. (Same publishers.)

Northern Lights; or, Poems and Songs. By William Allan. (Simpkin, Marshall & Co.)

Atlantis, and other Poems. By Horace G. Groser. (Hutchinson.)

THE author of 'The Silence of Dean Maitland'—so lauded by certain critics—has produced a volume of verse calling itself 'Westminster Chimes, and other Poems.' It is not likely, in our opinion, to add much to whatsoever reputation, real or phantasmal, its author may have already acquired. To speak briefly—and without entering on any definition of what a "poem" should be—it hardly seems as though it had a right to the title of "poems" at all, as it is in great part made up of the kind of verse a critic is usually warned off as being printed "for private circulation only." Yet one fancies one can trace a latent ambition about it too. Amongst other things we find an address to 'The Skylark' beginning "Lover of Heaven"; and there are attempts at reproducing old French artificial verse-forms which may, or perhaps may not, be prized by amateurs of these *tours de force*. For the rest we find no touch—or if there, it escapes us—of real poetry or inspiration, nor, what one might perhaps have looked for, any touch of original observation on things natural or human. Many of the subjects treated are of the "homely" order—no fault in itself, but a misfortune, especially for the reader, when they are handled by a writer who has none of the power which can transmute trivial things and clothe them with charm and significance. Amongst the poor, and tame, and thin of the collection 'A Game of Chess' takes the palm. It is dreadfully poverty-stricken and hopelessly trivial; and it must be confessed the reader is not much better pleased when "higher ground" is broken, and reflective verses and "thoughtful" sonnets are the result.

A preface informs us that Lord Rosslyn's volume 'Sonnets and Poems' may be considered a more or less complete collection of his poetical works. There is no undue vanity in the author's putting forth such a collection; for his verse, especially in the sonnets, is thoughtful and refined in purport and of very fair quality in execution. He has no gift of imagination, none of creation—indeed, he seems quite unable to conceive a poem without some real person of his acquaintance, some incident he has witnessed, some emotion of his own, to give him a theme—but he has poetic feeling, dignified and simple expression, and very gracious manly tenderness. His poetry does not inspire the reader, but it is likable.

There are distinct prettinesses in Mrs. Wilson's book, a certain faint charm, a certain amount of poetic sensibility. Some sketches of interiors, such as 'At Home,' 'To Laura,' 'Wednesday,' are done with a neat touch, and there are some pleasant descriptions of New Zealand scenery. The work at its best is slight, and seems to have been written somewhat too flowingly. Yet the little book is pleasant enough to turn over, and at least has no pretentiousness, but is content to be quiet and simple.

There is considerable power in the Rev. William Wilfrid Campbell's 'Lake Lyrics'—sketches, really brilliant, of the great Canadian lakes. Descriptive pieces are usually unreadable; good they may be, in their way, or bad, but at least unreadable. Mr. Campbell's descriptions are sufficiently humanized for human beings to find them interesting. It is their singular merit that they do not suggest guide-books versified. They even seem to have been written chiefly for the sake of their poetry. And that, while not always quite individual, is, as minor poets go, of a fairly high order. Mr. Campbell has a genuine passion for his lakes, and in his verse they become wonderfully significant, impressive. The changes of the seasons around them, their own changes under varying skies, the flight of the gulls over them, the sound of the birds calling in the forests—all these things, so strange to us often, have passed expressively into the verses in which Mr. Campbell has sung of his world of "vapour and blue." Among the "other poems" are some pieces of real power and interest, such, for instance, as the 'Ballade of Two Riders' and 'The Phantoms of the Boughs on the Window'—pieces which cannot be called entirely satisfactory, but which have almost all the elements of really fine poems.

Mr. Young's 'Lyrics' are, on the whole, rather lofty and empty, though not without certain accomplishments. Mr. Young has made a number of attempts, more or less vague, with more or less vague ideas as to what he was attempting. He writes of Popocatepetl, Tong Taloung, the New and Vulgar Rich, in various headstrong metres, and, without much greater calmness, on some subjects more generally appreciated. His book leaves on the mind a curiously confused sensation, hardly worth defining.

Mr. Ira Billman is a most singular person who has certainly mistaken his vocation, though there is probably some vocation—one hardly knows what—in which he might do much; perhaps something in the prophetic line. He has a great many curious, original, if sometimes rather confused thoughts on a great many subjects; he has observed certain things closely; he can hit, now and again, on a quaintly expressive turn of phrase; but why should he try to be a poet? Here is Mr. Billman on a theme of war: on the whole, one prefers one's Tennyson:—

In the nick of time,
On the tick of time,
At a cost sublime,
For ten minutes' time,
Rode the brave three hundred!

It is painful to see a host of ingenious ideas endeavouring vainly to make their way through what the author himself calls the "oft dark, umbrageous woods" of his verse. It may, however, be said, with literal truth, that the book is a weighty one. Indeed, it weighs very nearly two pounds.

On turning to Mr. Allan's 'Northern Lights' we find verse of a very different calibre, fluent, simple, easy-going, but showing something of a real knack of versifying. Mr. Allan has a cheery, facile manner, which intimates that his verses were pleasant writing—nor are they unpleasant reading in default of anything more important. Nearly half of the book is in the Scotch dialect, and this part, though not so easy to read, is of the two the more worth reading. Some pieces in it are decidedly pretty.

Mr. Groser's poems are not specially remarkable, but few of them are altogether worthless. Some of his ballads are spirited, and there are capital sketches of village life, with really admirable pictures, here and there, of natural aspects. One of the best is the poem in two stanzas, 'A March Midnight.' It is not alone in dealing faithfully and delicately with nature.

OUR LIBRARY TABLE.

MR. G. W. CABLE is the ablest writer of fiction of the Southern States. He has invested New Orleans and Louisiana generally with a peculiar charm, to which, it should be admitted, Mrs. Hodgson Burnett has added something. One can easily understand the zeal with which he has collected and edited a number of *Strange True Tales of Louisiana* (Kegan Paul, Trench, Trübner & Co.). He has laboured over his materials with the energy and sound judgment which distinguish the modern school of historians in dealing with unpublished authentic documents. In the case of some of his stories it is not quite easy to sympathize with his enthusiasm; but the diary of a lady who was in Vicksburg during the memorable siege is a piece of work of the highest interest, and is to be read only with breathless excitement, so completely vivid and so simple is the narrative. As for the stories of the old days in Louisiana, one could wish that Mr. Cable had been content to use his materials as the foundation for tales in which he might have given free play to his great gifts of pathos and romantic charm.

MR. J. W. CROMBIE has published a pleasant volume on *The Poets and Peoples of Foreign Lands* (Stock). The most interesting paper is that on Mistral. There is also a good criticism on Klaus Groth, who is not a man of Mistral's genius, yet is a true poet within a limited range. There is an agreeable if somewhat slight sketch, reprinted from *Macmillan*, of Al-Motamed; and the notice of 'The Folk-Poetry of Spain' is worth reading. The worst thing about the volume is its title.

MISS MORISON'S courageous attempt, in *Sordello: an Outline Analysis* (Blackwood & Sons), to make Mr. Browning's most difficult poem intelligible may prove helpful, but Miss Morison would have succeeded better had she not followed Mr. Browning so closely, and had rearranged the story more in chronological order. Mrs. Orr's chapter on 'Sordello' throws more light on the poem than this analysis.

GYP, who has just set her name to a picture-book wholly unworthy of her, 'Une Election à Tigre sur Mer,' gives us in *O Province!* published through M. Calmann Lévy, a collection of short stories of the usual kind, hardly up to her ordinary level. Some of these little tales have appeared before.

We have received what seems to be in fact the second volume of the *Bookworm* (Stock), though the publisher appears still to call each volume a series. This second instalment at all events repeats the sins, negligences, and ignorances to which we have already called attention. Editor and printers seem still quite incapable of printing English, much less Latin or French, correctly. Thus, in a notice (marked by very great ignorance of the subject) of some early German fair catalogues, we find the title of one of Willer's catalogues printed: "Collectio in unum Corpus, omnium librorum Hembæorum, Græcorum necnon Germanicæ, Italicæ, Gallicæ & Hispanicæ scriptorum, qui in nundinis Francofurtensibus, &c.;" and on the same page (p. 77) occurs this extraordinary piece of Latin: "Catalogus universalis pro nundinis Francofurtibus Georgij Willeri civis et [sic] Bibliopole Augustani, venales habentur.....Hoc est designatio omnium librorum qui istis nundinisvel noir vel emendationes aut auctiores prodisrunt," &c. Now even if these errors stood in the originals, it was surely the editor's duty either to have indicated that they were so printed, or to have amended them. But there are even worse things in a paper on the Elzevirs professedly based on Willems. It says: "The second part is a catalogue *raisonné* [sic]"; and goes on to quote (!) Willems to this effect: "Ce but [the high-water mark] il ne l'atteignent qu'après [no accent!] neufs [sic] années d'efforts persévérants [only one accent!]: le César, le Plaine et le Ténence de 1635 marquent l'apogée

[omitting de leurs] succès et n'ont pas été [omitting final accent] surpassés depuis." It is difficult to imagine that any one can find any satisfaction in doing such slipshod and inaccurate work, and it is still more difficult to understand what class of readers there can be to appreciate it. The fault we animadverted upon in our notice of the former volume, of reprinting long extracts from modern books and contemporary magazines as substantial articles, sometimes with exceedingly scant acknowledgment, has also not been amended.

The *Classical Review* has begun its fourth volume. One of the new numbers contains an interesting account of 'Classical Education in the United States,' by Mr. Wright, of Harvard. Scholarship has made striking progress in America of late years. Its main weakness at present is a slavish admiration of the Germans. —*Education*, of which the first number is before us (Roper & Drowley), promises to be a useful addition to the number of educational journals. —We have also on our table some numbers of two new magazines owned and edited by Mr. David Balsillie. The first of these, *The Children's Guide*, is excellently designed to serve as a reader in schools. The illustrations are its only weak point. *The Social Pioneer* covers a wide extent of ground, and will meet the wants of many of those who are endeavouring to educate themselves. It contains a number of articles by men of mark, and is conducted with much spirit.

We have on our table the Reports of the Free Libraries at Clerkenwell and Salford, and that of Astor Library, as well as the *Second Supplement to the Catalogue of the Free Library at Bootle-cum-Linacre*, compiled by the librarian, Mr. Ogle. The libraries both at Clerkenwell and Salford seem to be extremely prosperous.

We have also received the three numbers for January, February, and March of the excellent series of Messrs. Hatchard, *Dignitaries of the Church*. The choice of subjects is judiciously varied and the photographs are excellent.

The *Bristol Mercury* has celebrated its centenary by a reprint of its first number. *Sepe faciat*. It has also reprinted the first issue extant of the *Weekly Mercury*, December 1st, 1716.

We have on our table *The Life Work of the Author of 'Uncle Tom's Cabin'*, by F. T. McCray (Funk & Wagnalls). —*Rhigas Pheraios, the Protomartyr of Greek Independence*, by Mrs. Edmonds (Longmans). —*The Origin and Growth of the English Constitution*, by H. Taylor (Low). —*A History of Austro-Hungary*, by L. Leger, translated by Mrs. B. Hill (Rivingtons). —*Sophocles' Antigone*, with Introduction and Notes by A. H. Alloroff and B. J. Hayes (Olive & Co.). —*Latin Prose for London Students*, by A. Baker (Bell). —*The Ethics of Aristotle*, by S. H. Jeyes (Allen & Co.). —*A Primer*, by Anna Badlam (Boston, U.S., Heath). —*Simple Lessons from Nature*, by M. C. E. Leigh (Nisbet). —*The Calendar of the University College of Wales, Aberystwyth, 1889-90* (Manchester, Cornish). —*Electricity in Modern Life*, by G. W. de Tunzelmann (W. Scott). —*Whist*, by Dr. W. Pole (Bell). —*The Problem of Roulette and Trente-et-Quarante*, by Prof. J. S. Bond (Harrison & Sons). —*Woman Suffrage Wrong*, by J. McGrigor Allan (Remington). —*Diary of the Parnell Commission*, revised from *Daily News*, by J. Macdonald (Fisher Unwin). —*Logic taught by Love*, by M. Boole (F. Edwards). —*A Tale of Three Nations*, by J. F. Hodgetts (Ward & Downey). —*The Loveliest Woman in London*, by C. Rae-Brown (Dean & Son). —*The Old House in the City*, by Agnes Giberne (Shaw & Co.). —*Soapbuds*, by Anne Finch-Hatton (Drane). —*The Forged Letters*, by P. May and C. Lewins (Lambert & Co.). —*Harness for a Pair*, by J. J. Ellis (Authors' Co-operative Publishing Co.). —*The Long Exile, and other Stories for Children*, by Count L. N. Tolstol (W. Scott). —*A Gipsy Singer*, by Warren-Townsend (Digby & Long). —*In Chains of Fate*, by J. Max (Field & Tuer). —*Lilian's Hope*, by C. Shaw

(Shaw & Co.). —*Scott's Lay of the Last Minstrel*, Cantos I.-III., with Introduction and Notes by G. H. Stuart (Macmillan). —*In Clover and Heather*, by W. Bruce (Blackwood). —*Hakon the Good*, by the Hon. Mrs. Greenhill Gardyne (Edinburgh, Brown). —*True Love, Poems*, by a Young Man (Southampton, Paul). —*The Embalmed Heart, and other Poems*, by E. J. Cooper (Dean & Son). —*Shakespeare's Twelfth Night*, with an Introduction and Notes by K. Deighton (Macmillan). —*Fables in Song*, by I. G. Fergusson (Nisbet). —*Lux Mundi, a Series of Studies in the Religion of the Incarnation*, edited by C. Gore (Murray). —*Religion and Science as Allies*, by J. T. Bixby (Chicago, Kerr & Co.). —*The Hereafter*, by J. Fyfe (Edinburgh, T. & T. Clark). —*Thackeray's Lectures on the English Humourists of the Eighteenth Century*, herausgegeben von E. Regel, Part V. (Halle, Niemeyer). —*Niels Klim's Wallfahrt in die Unterwelt*, by L. Holberg, edited by E. H. Babbitt (Boston, U.S., Heath). —*Holandya*, by S. Belza (Cracow, Gebethner). —*Mirabeau's Gedanken über die Erneuerung des Französischen Staatswesens*, by J. Gradnauer (Halle, Niemeyer).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Agostino (Da Montefeltro). Conferences of, delivered in Rome in Feb. 1889, tr. by Ansell, 1st Series, cr. 8vo. 3/6
Crosse's (T. F.) Sermons preached in the Church of Holy Trinity, Hastings, and Chichester Cathedral, cr. 8vo. 6/
Fuller's (Rev. M.) Our Title Deeds, a Defence of the Church against Disendowment, cr. 8vo. 7/6 cl.
Sadler's (Rev. M. F.) The Epistles of St. Paul to the Colossians, Thessalonians, and Timothy, cr. 8vo. 6/ cl.

Law.

Griffith's (W.) The Indian Evidence Acts I. and XVIII. of 1872, with Introduction, &c., 8vo. 15/ cl.

Fine Art.

Thomson's (D. C.) The Barbizon School of Painters, 4to. 63/
Poetry and the Drama.
Passion Play at Ober-Ammergau, with the Drama, trans. by Author of 'Charles Lowndes', imp. 12mo. 2/6 cl.
Rooper (W. L.) and Hume's (D.) Hymns for Elementary Schools, with Music, imp. 12mo. 2/6 cl.
Tyndall's (M. C.) Rhymes Real and Romantic, sm. 4to. 5/ cl.

History and Biography.

Dowsett's (C. F.) Striking Events in Irish History, 2/6 cl.
Harford Battersby (T. D.) Memoir of, late Vicar of St. John's, Keswick, by two of his Sons, cr. 8vo. 3/6 cl.
Lyde's (L. W.) Introduction to Ancient History, 12mo. 3/
Montgomery's (H. H.) History of Kennington and its Neighbourhood, cr. 8vo. 3/6 cl.
Nasmith's (D.) Outline of Roman History from Romulus to Justinian, 8vo. 25/ cl.

Geography and Travel.

Leffingwell's (W. B.) Wild-Fowl Shooting, 8vo. 10/6 cl.

Philology.

Plauti Amphitruo, edited by A. Palmer, 12mo. 5/ cl.

Science.

Simon's (Sir J.) English Sanitary Institutions, 8vo. 18/ cl.

General Literature.

Alexander's (Mrs.) A Crooked Path, cr. 8vo. 6/ cl.
Black's (W.) The Penance of John Logan, and two other Tales, cr. 8vo. 6/ cl.
Christy's Endeavour, by Pansy, cr. 8vo. 2/ cl.
Crommelin's (May) Cross Roads, 3 vols. cr. 8vo. 3/6 cl.
De Quincey's (E.) Collected Writings, ed. by D. Masson, Vol. 5, cr. 8vo. 3/6 cl.
Doyle's (A. C.) The Captain of the Polestar, and other Tales, cr. 8vo. 6/ cl.
Harte's (Bret) A Waif of the Plains, cr. 8vo. 3/6 cl.
Herbert's (Mrs. M.) Mrs. Danby Kaufman of Bayswater, 6/
Leamy's (E.) Irish Fairy Tales, cr. 8vo. 2/ cl.
Lothair's Children, by H. R. H., cr. 8vo. 6/ cl.
Lupton's (L. and J. M. K.) The Pedestrian's Record, 3/6 cl.
Malortie's (Baron de) Twixt Old Times and New, 10/6 cl.
Mansfield College, Oxford, its Origin and Opening, October 14th-16th, 1889, 8vo. 10/6 cl.
Monro's (A. M.) Briars, or on Dangerous Ground, 2 vols. 21/
Personal and Social Evolution, by a Historical Scientist, 6/
Reichardt's (E.) The Lloyds of Baltimore, a Story of Irish Life, 2 vols. cr. 8vo. 21/ cl.
Scott's (H.) A State Inquiry, History of the System of State Regulated and Licensed Vice, 8vo. 3/6 cl.
Smart's (H.) Without Love or Licence, 3 vols. cr. 8vo. 31/6
Southwell's (L. J.) Vernon, a Short Tale of School Life, 2/ cl.
Tales and Legends from the Land of the Tzar, translated from the original Russian by E. M. S. Hodgetts, 6/ cl.
Thom's School Series: The Standard Reciter, Complete, 3/6
Thousand (A.) Flashes of French Wit, Wisdom, and Wickedness, translated by J. de Fino, 12mo. 3/6 cl.
Worboise's (E. J.) Fortune's Favourite, cheap edition, 3/6 cl.

FOREIGN.

Theology.

Ignatii Diaconi Vita Tarasii Archiepiscopi Constantino-politani, ed. J. A. Heikel, 2m. 40.

Fine Art and Archaeology.

Piehl (K.) : Inscriptions Hieroglyphiques, Series 2, Part 1, 40m.

Philosophy.

Koenig (E.) : Die Entwicklung d. Causalproblems in der Philosophie seit Kant, Part 2, 8m.

History and Biography.

Bled (V. du) : Le Prince de Ligne et ses Contemporains, 3fr. 50.
Forneron (H.) : Histoire Générale des Émigrés, Vol. 3, 7fr. 50.
Lavisse (E.) : Vue Générale de l'Histoire Politique de l'Europe, 3fr. 50.
Loizillon (Lieut.-Col.) : Lettres sur l'Expédition du Mexique, 4fr.
Perrens (F. T.) : Histoire de Florence jusqu'à la Chute de la République, Vol. 3, 7fr. 50.
Romagny (C.) et D'Atreux (P.) : Étude Sommaire des Batailles d'un Siècle, 15fr.

Philology.

Epigrammatum Anthologia Palatina, ed. E. Cougny, Vol. 3, 15fr.
Rondeaux et autres Poésies du XV. Siècle, publiés par G. Raynaud, 8fr.

Science.

Allard (E.) : Les Phares, 75fr.

General Literature.

Chevert (G. S. de) : La Liberté de Conscience en France et à l'Étranger, 3fr. 50.
France (A.) : La Vie Littéraire, Second Series, 3fr. 50.
Zola (E.) : La Bête Humaine, 3fr. 50.

THE SOURCE OF 'THE ANCIENT MARINER.'

Central Free Library, King Street, Bristol, Feb. 26, 1890.

I HAVE before me a copy of a 12mo. pamphlet of eighty-eight pages, by Mr. Ivor James, Cardiff, 1890, entitled 'The Source of "The Ancient Mariner."' On p. 14 it is remarked : "On the shelves of the Bristol Library there is a small quarto of some 140 pages, now extremely rare, entitled 'The Strange and Dangerous Voyage of Captain Thomas James,' printed in London by John Legatt for John Partridge in 1633." In a note to this passage the writer says : "My authority for this statement is Mr. Nicholl [sic], the former librarian." Without adverting to several other inaccuracies (besides misspelling of name) in the same long note, I may say that there is no evidence that the copy of Capt. James's 'Voyage' referred to was in the Bristol Library in Coleridge's time, but that there is indisputable reason to show that it was acquired between 1856 and 1868 by Mr. George Pryce, F.S.A., as affirmed by his book-plate, in the formation of a special collection of Bristol books, of which I am now custodian. I do not enlarge on this point, though Mr. James lays much stress on it; for if Coleridge did not consult this particular copy, he may have seen its reprint in Churchill's 'Collection of Voyages and Travels' (vol. ii., 1732) or Harris's (1764), both which works are contained in the Bristol Library, of which Coleridge was a member. Whatever may be the worth of Mr. Ivor James's argument—and I think it very inconclusive—I think that in mentioning Mr. J. F. Nicholls he should have stated that his (Mr. James's) theory had been already advanced by Mr. Nicholls, who in a tract (second edition, Bristol, 1876, p. 76) on 'Capt. Thomas James,' after quoting the passage (also used by Mr. Ivor James) beginning,

And now there came both mist and snow,
down to

Like noises in a swound!

proceeds : "It is very likely, indeed, that S. T. Coleridge, who was a regular and daily frequenter of our old City Library, derived his marrow-chilling scenes depicted in that unique and immortal poem 'The Ancient Mariner' from Capt. James's strange and dangerous voyage." I believe I am correct in saying that I presented Mr. Ivor James with a copy of Mr. J. F. Nicholls's pamphlet, so that he is without excuse.

JOHN TAYLOR.

MR. HENLEY'S SONG.

OUR attention has been called to a statement respecting the authorship of Mr. William Ernest Henley's song, "Oh, Falmouth is a fine town, with ships in the bay," made by Mr. J. Runciman in his article 'King Plagiarism and his Court,' published in the current *Fortnightly Review*. We have Mr. Henley's authority for denying either that he received the traditional stanza of this song from Mr. Runciman, or that the latter

"wrote two lines." It is somewhat singular that Mr. Runciman, whilst mentioning the fact that he made use of this song in an article written by him for the *St. James's Gazette*, should have omitted all reference to the similar article in the *Family Herald*.

As several imperfect or garbled versions of this song have got into circulation, we beg to state that the only genuine form is that found on p. 93 of Mr. Henley's 'Book of Verses,' of which we published the first edition in 1888, and the second edition in 1889.

DAVID NUTT.

THE SPRING PUBLISHING SEASON.

THE spring announcements of Messrs. Sampson Low & Co. include 'The Darkest Africa; and the Quest, Rescue, and Retreat of Emin, Governor of Equatoria,' by Mr. Henry M. Stanley, — 'Recollections of my Childhood's Days,' by Louisa M. Alcott, — Vol. III. of 'Artistic Japan: an Illustrated Journal of Arts and Industries,' conducted by S. Bing, — a new edition of Mr. Blackburn's 'Art in the Mountains,' with information for those who intend to visit Oberammergau in 1890, — 'The English Catalogue of Books for 1889,' — 'Glances at Great and Little Men,' by Paladini, — new volumes of the "Great Artists" Series: 'The Barbizon School' (Millet, Rousseau, and Jules Dupré; Corot, Daubigny, and Diaz De-la-Peña), by J. W. Mollett; 'Memorials of William Mulready,' collected by F. G. Stephens; 'George Cruikshank, his Life and Works,' including an Essay on his Genius by W. M. Thackeray, and a memoir by F. G. Stephens; 'Van Eyck, Memline, Matsys, and other Painters of the Early Flemish School,' by F. G. Pulling, M.A.; 'David Cox and Peter De Wint,' by G. R. Redgrave; and 'Ruissdael, Hobbema, Van de Velde, and other Landscape and Marine Painters of Holland,' by Frank Cundall, — 'The Riverside Naturalist,' by Dr. E. Hamilton, F.L.S., — 'The Art of House-keeping: a Bridal Garland,' by Mrs. Haweis, — 'A Handy Guide to Dry Fly Fishing: with a Series of Graduated Exercises for All who wish to Learn It,' by Mr. Cotswold Iays, — 'Soldiers Three,' by Mr. Rudyard Kipling, — 'New Zealand for the Emigrant, Invalid, and Tourist: the Result of Nine Years' Experience,' by Dr. J. Murray Moore, — a new volume of the "Great Musicians" Series: 'Beethoven,' by H. A. Rudall, — two new novels: 'The Conspirator: a Romance of Real Life,' by Count Paul P., edited by Frank Harkut, and 'The House on the Scar: a Tale of South Devon,' by Miss Bertha Thomas, author of 'Proud Maisie,' — new additions to 'Low's Standard Novels': 'Agnes Surriage,' by E. Lassetter Byrner; 'Miriam: a Lighthouse Tragedy,' by Mrs. Musgrave; 'The Penance of John Logan, and other Stories,' by William Black; and 'From the Dead: a Romance,' by Denzil Vane, — 'Roman Fever: the Results of an Enquiry during Three Years' Residence on the Spot,' by W. North, M.A., late Lecturer on Physiology in the Westminster Hospital, — 'Homes of Taste: Economical Hints on Furniture and Decoration,' by Mrs. Pantom, — 'Annals of the Parish of Swainswick,' by R. E. M. Peach, — an edition of the 'Poetry of the Anti-Jacobin,' with explanatory notes, &c., by Mr. C. Edmonds, — 'The Queen's Prime Ministers,' a series of political biographies, edited by Mr. S. J. Reid, author of 'The Life and Times of Sydney Smith'; 'Lord Beaconsfield,' by Mr. J. A. Froude; 'Lord Palmerston,' by the Marquis of Lorne; 'Sir Robert Peel,' by Mr. Justin McCarthy, M.P.; 'Lord Melbourne,' by Mr. Henry Dunckley ('Verax'); and 'Mr. Gladstone,' by Mr. G. W. E. Russell, — 'Nelson's Words and Deeds: a Selection from his Dispatches and Correspondence,' edited by Mr. Clark Russell, — 'Sampson Low's Readers,' edited by Mr. John Gill (of Cheltenham), author of 'School Management,' &c., in six books, — 'Scientific Education of Dogs for the Gun,' by H. H., — 'Force as an Entity,' by

Lieut.-Col. W. Sedgwick, R.E., — 'Letters to Living Authors,' by J. A. Steuart, — two new stories by Frank R. Stockton: 'The Merry Chanter' and 'The Story of the Three Burglars,' — 'Lad and Lass: a Story of Life in Iceland,' translated from the Icelandic of Jon P. Thóróddsen by A. M. Reeves, — 'Slide Valve Gears: an Explanation of the Action and Construction of Plain and Cut-off Slide Valves,' by F. A. Halsey, member of the American Society of Mechanical Engineers, — 'Wild-Fowl Shooting,' by W. Bruce Leffingwell, — 'Marine Insurance: Notes and Clauses,' by Douglas Owen, entirely new edition, — and 'Aluminium: its History, Occurrence, Properties, Metallurgy, and Applications, including its Alloys,' by J. W. Richards.

The list of the Clarendon Press includes the following: — 'The Gild Merchant: a Contribution to English Municipal History,' by Mr. C. Gross, — the first volume of Prof. Vinogradoff's work on 'Early English Land Tenure,' — 'An Introduction to the English Law of Property,' by Mr. T. Raleigh, M.A., — 'The History of the Dominion of Canada' and the 'Geography of Canada,' by the Rev. W. P. Greswell, — Bacon's 'Essays,' edited, with notes, &c., by the Rev. S. H. Reynolds, — 'Principles of English Etymology,' Second Series: 'The Foreign Element,' by Rev. Prof. Skeat, — a new edition of 'Stratmann's Dictionary of the English Language,' revised by Mr. H. Bradley, — 'Studia Biblica et Ecclesiastica,' Series II., edited by Prof. W. Sanday, — a translation of Van T' Hoff's 'Dix Années dans l'Histoire d'une Théorie,' by Mr. J. E. Marsh, — 'Sacred Books of the East': Vol. XXX., 'The Grihya-Sūtras,' translated by Dr. H. Oldenberg, Part II.; and Vol. XXXV., 'The Questions of King Milinda,' translated by Mr. Rhys Davids, — 'The Elucidarium,' edited from a dated Welsh MS. of the fourteenth century by Prof. J. Rhys and Mr. J. M. Jones, — 'Lives of Saints from the Book of Lismore,' edited, with a translation and notes, by Mr. Whitley Stokes, — 'A Finnish Grammar,' by Mr. C. N. E. Elliot, — 'Specimens of Mediæval French,' edited by Mr. Paget Toynbee, — 'A Key to Hermann Lange's German Prose Composition,' — Schiller's 'Jungfrau von Orleans,' edited by Dr. Buchheim, — 'The Memorabilia of Xenophon,' edited by Mr. J. Marshall, — 'Models and Materials for Unseen Translation,' by H. F. Fox and the Rev. T. M. Bromley, — 'Virgil's "Æneid, I.-III.," edited by the Rev. T. L. Papillon and Mr. A. E. Haigh, — and in the new series of 'Rulers of India,' the 'Marquis of Dalhousie,' by Sir W. W. Hunter; 'Akbar,' by Col. Malleon; 'Lord Clyde,' by Sir Owen Burne; and 'Earl Canning,' by Sir Henry Cunningham.

THE FABLES OF KYBZIOX.

THE reviewer of Mr. Jacobs's excellent preface to the 'Fables of Æsop' (*Athen.*, March 1st, p. 273) seems to accept as plausible the theory that the *Kobsim* (כובסים) fables mentioned in Talmudic literature together with the "fables of the foxes" may mean the fables of the Libyan *Kufuros*. No doubt the confusion between כובסים and כובסים is quite admissible in Hebrew characters, and this was indeed proposed some time ago, as Mr. Jacobs himself states. But there are three objections: (1) that some early texts read כובסים for כובסים, which proves that the word was taken at an early period as a plural form of כובס, either "of washermen" or "of trees" (dates): sayings of washermen are quoted in Talmudic literature, as well as "fables of trees"; (2) the Greek κ is invariably transliterated in Hebrew writings by κ , and not by κ ; (3) it can scarcely be admitted that the rabbis could have known the Libyan fables even from hearsay, and certainly not by the name of their author, who has been unearthed by modern researches. The parallelism to the "fables of foxes" requires fables of "an object," and not of an author, not to speak of the unusual termination of κ in κ in Talmudic literature.

The identity of Berachiah the Nakdan with Benedictus le Puncteur, the author of a collection of Hebrew fables, and the dragoman of Alfred the Englishman—identifications of which the reviewer says that "it is difficult to believe that they will be refuted"—I cannot discuss here. I refer those who are interested in the matter to my full discussion of it which will appear in the April number of the *Jewish Quarterly Review*. I shall try to show there that chronology is against this identification.

A. NEUBAUER.

** We hardly can be said to have accepted Mr. Jacobs's ingenious speculation.

THE OLDEST REGIMENTAL RECORD.

THE "Vellum Book" of the Honourable Artillery Company, which is the oldest surviving record of the Society through the unfortunate loss of its earliest muniments during the Commonwealth, is in effect a muster book of the corps during the greater part of the seventeenth century, though it may also be regarded as a roll of honour for the preservation of distinguished names connected with the Company, and as a precedent book of much antiquarian interest. As a regimental record it is certainly unique, for there is probably no military body in this country which could produce more than a fragment of a muster roll previous to the year 1682, in which this volume concludes. The antiquity of the Company has recently been successfully vindicated by the collection of many evidences from records through the zealous investigations of one of its field officers, himself one of the most learned military antiquaries of this day. Therefore the Court of Assistants wisely determined to ensure the preservation of the "Vellum Book" by timely repairs, which have now been successfully executed, while a companion volume has been designed as a modern precedent book.

The ancient volume under notice is a folio bound in leather black with age, and ornamented with brass plates and clasps finely engraved with the arms of the Company and military figures of the reign of Charles I. It contains 165 parchment pages, most of which are occupied with the admittances of members between 1611 and 1682. At the beginning of the book are several secondary compilations, such as the "Names of such gents y^e haue bene Presidents," those who have commanded the Company, and the captains and treasurers. At the end are similar lists, notably a "Remembrance of legacies and gifts given to this Soecyety by divers well-disposed gents," and a list of "those worthise persons that were Stewards" between 1663 and 1682, and who "were nobly pleased" to bear all the charges of the annual feast.

But perhaps the most interesting feature of the volume consists in the probably unequalled collection of historical autographs of the Restoration period. These are contained in ten folios, which appear to have been originally left blank, after the initial list of the "Gents preferred to the government of the Company and command in the field," for the signatures of the distinguished visitors to the feasts. There are some three hundred of these signatures inscribed here: royal personages from Prince Rupert to Prince George of Denmark, including most of Charles II.'s natural children, and great officers of state and of the household, together with courtiers and wits like Sheffield and Villiers. There are also admirals and sea captains, generals and colonels, without number; ambassadors and men of science; a bishop, and last, but by no means least, the civic fathers aforesaid, who were "nobly pleased" to pay for the whole entertainment. Sometimes the name of a distinguished foreigner occurs. Thus Vauban, the great engineer of Louis XIV., signs in the company of plain John Churchill, who was destined to demolish so many of his masterpieces; and the younger Opdam sat at table with the rough sea-dogs who a few years

before had boasted of having sent the great Dutch admiral to the bottom of the sea. These names lead to two interesting conclusions: first, that it was an object of much importance to the Crown to secure the good-will of this formidable body, and obtain a share in its government; and secondly, that a large proportion of the visitors were attached to the suites of the more exalted guests. This is very apparent in the case of the Duke of York, Prince Rupert, Albemarle, and Lord Dartmouth amongst naval and military commanders, to whose introduction we may owe the signatures of Pepys and other civilian administrators, as well as those of the veterans of the Dutch wars and Tangiers, besides rising men like Russell and Herbert, Reresby and Kirke. The name of Legge is also responsible for a strong muster from the Tower, while Danby brings many a North-country magnate, and Ormonde still more Irish colonels. The Hydcs are strongly represented, and later still the Royalist element is strengthened by politicians like Perth, Preston, and Sunderland. This is not a tithe of the names of the foremost men of action of that day inscribed in these venerable pages. The fact of the signatures being upon vellum is a feature of additional interest, though as a note of time and place it should be added that several have unmistakably been entered after dinner. On separate folios, beautifully illuminated, are the autographs of the Captains General of the Company, all of them princes or reigning sovereigns, from Prince Charles in 1641 to our own Prince of Wales in 1861.

PROF. FRANZ DELITZSCH.

THE University of Leipzig has lost a great Orientalist as well as theologian by the death of F. Delitzsch. Born in 1813 at Leipzig, where he graduated, he became a *privatim docens* in 1842, was called as Professor Ordinarius of Theology to Rostock in 1846, then to Erlangen in 1850, and returned in the same quality to Leipzig in 1867. He began his literary career with Rabbinical subjects, viz., the catalogue of the Hebrew MSS. in the Senatorial Library of Leipzig and the history of Jewish poetry, both issued in 1836. He was such a master of Rabbinical language and literature—in which he had only his equal among Christians in Dr. Pusey—that he was considered by many to be a converted Jew, which was not the case; he was the son of Christian parents. In spite of his later leaning towards the exegesis of the Old and New Testaments, which he began with Habakkuk in 1843 and continued with the commentaries on Canticles, Genesis, Psalms, Isaiah, Job, Proverbs, Ecclesiastes, Daniel, &c. (most of which commentaries have been translated into English), he never gave up his first love of Rabbinical literature. Within the last few years he translated the New Testament from the Greek into late Hebrew for the British and Foreign Bible Society, and the book has reached a fourth edition. Although inclined to favour the conversion of the Jews, the late professor did it in a very friendly way, viz., by showing his great esteem and love for the Talmud and Jewish literature. He broke many a lance for the Jews against enraged anti-Semites like Rohling and Stöcker, exposing their ignorance of Rabbinical literature and language. He also wrote on Jewish and Mohammedan medieval philosophy (in 1841), and successfully attacked the Masorah by editing with Dr. S. Baer a revised Masoretic text of many books of the Old Testament. Neither did the professor neglect the New Testament; for he wrote commentaries on the Epistles to the Hebrews and the Romans, as well as on the origin of the New Testament canon. There is great variety in his other writings, which prove his wide genius. Of these we shall only mention the following: a system of Biblical psychology, a system of Christian apologetics, on the history of the Complutensian Polyglot, 'Jesus and Hillel,' a monograph on the state of national culture in

the time of Christ, besides a great number of smaller or larger essays on the subjects of the Old and New Testaments, many of which have been translated into English (see the notice of his 'Iris,' *Athenæum*, February 15th). Space forbids us to enumerate the articles scattered throughout weekly, monthly, and quarterly journals in German and English. In the matter of philology we have to make an exception to our general praise. Delitzsch's views concerning the relations between the Semitic and Indo-Germanic languages, as laid down in the 'Jesurun' (1838) and in Fürst's concordance, were erroneous, and we believe that the author looked in later years on these contributions as youthful attempts. But the greatness of the deceased lay in his exegesis of the Old Testament, and his straightforwardness is evident by his disclaiming his old views of the Pentateuch and Isaiah in the last edition of his commentaries on Genesis and Isaiah. As a man F. Delitzsch was humanity and kindness personified, and a true guide for his numerous pupils, who will not forget their faithful shepherd.

Literary Gossip.

THE next volume of the 'Dictionary of National Biography' will bear upon its title-page the words "edited by Leslie Stephen and Sidney Lee." It is probably not known outside a narrow circle that Mr. Lee has for some years most ably exercised the office of assistant editor to Mr. Stephen. His share in the work has long been so important that it is a mere act of justice that he should now be placed in the higher position of co-editor.

It is rumoured that Messrs. Longman will be the English, and Messrs. Scribner the American, publishers of Mr. William O'Brien's novel, which, in spite of the reputation of the author, is said to be unpolitical. The scene, however, is laid in the Bantry district, and the hero is an Irishman, so it is not improbable that English readers will find a stronger political view expressed than the writer is at all aware of. Except for an unlucky accident the book would now be in the press; but after the manuscript was completed Mr. O'Brien had the misfortune to lose or mislay five chapters. He is now busily engaged in making good his loss, and still hopes to have the book ready for the spring publishing season.

MR. ANDREW LANG'S amusing lecture 'How to Fail in Literature,' which in a few days will appear in cheap form from the Leadenhall Press, has been practically rewritten, and, "like the kiss which the lady returned to Rodolphe, is revu, corrigé et considérablement augmenté."

THE success of the 'Blue Fairy Book' has been such that Mr. Lang will very likely present the public with a new fairy book next Christmas. Meanwhile he has attracted the censure of some Presbyterians in the North by an article on St. Andrews, and is being denounced as an "Anglified Scotsman."

MESSRS. MACMILLAN & Co. will shortly publish a new novel, in three volumes, entitled 'The Heriots,' by Sir Henry Cunningham, whose 'Chronicles of Dustypore' are well known to fame. This time the author has laid his scene in London. The same publishers have in the press a new tale entitled 'The Miner's Right,' by Mr. Rolf Boldrewood, author of that successful story 'Robbery under Arms.'

MR. BARNUM, whose reputation as a raconteur has become widely spread during his recent visit to London, has for some time past been engaged in making a collection of the best and wittiest of his stories. Messrs. Routledge & Sons are to be the publishers.

MR. GLADSTONE has taken advantage of his recent indisposition to read some novels, among them Mr. Hall Caine's 'Bondman,' of which he has addressed the following critique to the publisher:—

"I have been so far favoured by a short indisposition that it has enabled me to complete the perusal of 'The Bondman.' I thank you very much for presenting me with a work of which I recognize the freshness, vigour, and sustained interest no less than its integrity of aim. I do not know whether there are other works tending to establish the connexion of race between the Isle of Man and Scandinavia, in which I have long been disposed to believe."

WE have much pleasure in printing the following letter from Messrs. Hurst & Blackett:—

"Our attention has been drawn to several paragraphs which have appeared to the effect that Miss Beatrice Whitby (author of 'The Awakening of Mary Fenwick' and 'Part of the Property') is dead. We had a letter this morning from the young lady, who is apparently in the best of health."

THE dinner of the booksellers this (Saturday) evening, which we mentioned some weeks ago, is likely to be of a representative character. A large number of letters of regret have had to be posted to members of the trade, because the invitations are limited to two hundred and fifty. We hear that Mr. T. P. Du Chaillu, Mr. H. Rider Haggard, Dr. Evans, Mr. Archibald Grove, Mr. H. O. Arnold Forster, and others will be present.

MR. EDWARD ARNOLD will retire from the editorship of *Murray's Magazine* after the issue of the April number. Mr. Arnold has been most reluctantly compelled to sever his connexion with the magazine (of which he has been editor from its foundation) in order to devote himself entirely to the work of the new publishing business he has recently started in Warwick Square.

A RELATIVE of Wordsworth, Mrs. Dorothy (Wordsworth) Harrison, died last week at Ambleside, in her eighty-ninth year. Wordsworth lost his mother when he was eight years old, and his father when he was about fourteen; and then his paternal uncle, Richard Wordsworth, and his maternal uncle, Christopher Crackanthorpe, became his guardians, and sent him to Cambridge. This Richard Wordsworth was the grandfather of the old lady just dead.

THE accounts of Messrs. Cassell & Co., Limited, show a sum of 43,126*l.* to the good. From this an interim distribution of 5 per cent. has been made. The amount now to be divided will show a dividend at the rate of 10 per cent. per annum, besides a small bonus and a sum of 4,500*l.* carried to the reserve fund.

THE annual meeting of the Newsvendors' Benevolent and Provident Society will take place on Tuesday week (March 18th). Mr. J. Lobb will take the chair. It is proposed to make the John Francis Memorial Fund and the Royal Victoria Pension Fund separate investments.

MESSRS. BELL have in the press a revised and enlarged edition of the somewhat indifferent English translation of Teuffel's 'History of Roman Literature' which was published by them in 1873. The German work has now reached its fifth edition, with very large and valuable additions by the well-known scholar Dr. L. Schwabe, to whom it was entrusted after Prof. Teuffel's death. Prof. Warr, of King's College, is the editor of the new English version, in which the old translation will be thoroughly revised, and all the additional matter from the latest German edition incorporated. The first volume will be published in September.

MR. JUSTIN HUNTLEY M'CARTHY, who has been for some years an ardent and enthusiastic student of the period of the French Revolution, is about to publish the first instalment of the results of his researches. The aim of the author has been to produce a history of the French Revolution which shall be at the same time exhaustive, thorough, and popular, and the two volumes about to be brought out by Messrs. Chatto & Windus form only one half of the entire work.

MR. MORFILL'S inaugural lecture on the importance of the study of the Slavonic languages, delivered before the University of Oxford in January last, will appear in print in a day or two.

THE REV. GEORGE LESTER is going to issue a monograph on 'Grimsby Methodism, and the Wesleys in Lincolnshire.' The three chapters devoted to the latter subject will deal with (1) Samuel Wesley at South Ormsby, (2) Samuel Wesley at Epworth, (3) John Wesley's curacy in the Isle of Axholme. Dr. Rigg will contribute an introductory note.

A VOLUME of Australian "bush" stories, entitled 'Under the Gum Tree,' edited by Mrs. Patchett Martin, is now in the printer's hands, and will shortly be published. Several of the stories are from the "Never-never" country of Queensland, and among the writers are Mrs. Campbell Praed, "Tasma," Mrs. Patchett Martin, Mr. Hume Nisbet, Mr. Marriott Watson, Dr. Manington Caffyn, and others.

MR. W. H. SMITH has ordered a grant of 200*l.* to be made from the Royal Bounty Fund to Sir George Duckett, in recognition of his literary labours. Sir George has been before the public as an author for nearly fifty years, his first appearance in print being made in 1841. Among his chief works have been his 'Technological Military Dictionary, German, English, and French,' dedicated by permission to the Prince Consort, which took the author sixteen years to compile, and obtained for him gold medals from France, Prussia, and Austria; his two volumes on the 'Penal Laws and Test Act: Questions touching their Repeal propounded by James II. to the Deputy Lords Lieutenant and Magistrates of the several Counties of England and Wales'; and his 'Monasticon Cluniacense Anglicanum: Charters and Records of the several Cluniac Foundations in England and Scotland,' for which the French Government awarded him the Palmes d'Or.

AN attempt has been made to found a college magazine for Trinity, Cambridge, on

a basis sufficiently firm to enable it to survive the customary slaughter of journalistic innocents at the end of the May term. The *Trident* will appear three times a year, will be edited by undergraduates, but will be under the regular supervision of a committee of resident fellows of the College. One of its chief features will be free but considerate discussion of college reforms and of college politics generally. The first editors will be Mr. W. Hepburn Buckler and Mr. Malcolm MacNaghten, whose names, however, will not appear in the magazine. For the first number Mr. Burn has written his reminiscences of Bishop Lightfoot, and Mr. Sedley Taylor his of Whewell. Mr. James Payn, in response to a preliminary letter asking for sympathy, is said to have written, "I wish the best of luck for the *Trident*, and may it spare the good and spear the wicked."

IN addition to the Yasna MS. presented to the Bodleian, Destoor Jamaspiji Minocherji, Hon. D.C.L. Oxon., has sent to Dr. Mills for collation a very ancient Yasna MS. with Sanskrit translation, written soon after the death of the celebrated Parsi commentator Neryosangh (probably in the fourteenth century). This MS. is in a most fragile condition, and parts of it are to be photographed, the Librarian of the Bodleian having made a grant for that purpose. A later Yasna MS., with Sanskrit translation, made by one of the Destoor's ancestors in the seventeenth century, has also been sent, together with a MS. of the 'Vendidad' with Pahlavi translation. The learned Destoor Darab Peshotan Sanjana has sent a valuable, but not particularly ancient MS. of the Yasna with Pahlavi translation.

THE forthcoming volume of the *Collectanea* published by the Oxford Historical Society will contain, amongst other papers, notes on the Jews in Oxford by Dr. Neubauer.

THE free library movement appears to be making progress in the smaller towns in Scotland. In the remote northern town of Peterhead, at a meeting of the ratepayers, it was decided unanimously to adopt the Free Libraries Act.

MR. DUNCAN MACLACHLAN, the well-known publisher and bookseller of Edinburgh, has been appointed to the post of sub-librarian in the reference department of the Edinburgh Public Library.

MANY are aware that in Constantinople ancient literary processes come in contact with the modern forms of the West, and this is exemplified by the following. Vebhi Effendi is a Turkish journalist, editor of a leading daily paper and of a marine journal. Five war vessels having lately been launched from the Admiralty, Vebhi Effendi celebrated the occasion with a poem. It is a chronogram, the verses of which are composed of the names of the five ships, and so arranged as to be a panegyric on the Sultan, at the same time that the numeral letters give the present year of the Hejira 1307. Sometimes a minister of state is invited to compose a chronogram to decorate a new public building. It is fortunate that no such feat is demanded of a member of the Cabinet in England.

It is expected that the *Riga'sche Zeitung*, which can boast of an existence of 112 years, will shortly cease to appear. The cessation will be brought about by the Russian

Government's persistent refusal to sanction the appointment of any editor proposed for the post. The publication of the *Nordische Rundschau* has already been stopped.

MR. JAMES HOGG is bringing out a series of papers on eschatology, commencing with an article of De Quincey's which appeared in the *Instructor* in January, 1853, and excited a good deal of horror in Edinburgh at the time. A bibliography of the literature of eschatology is appended to the volume.

DR. FRANCIS WARNER (physician to the London Hospital, &c.) has prepared for publication his lectures on 'The Growth of Intellectual Faculty,' delivered for the Teachers' Training Syndicate in Cambridge during the Lent Term in 1888 and 1889. The author insists on the necessity of observing physical facts, their causes and effects, when considering mental and moral questions, and has worked out a system of observing pupils in school. Special attention is given to such states as "attention, nervousness, sleep, fidgetiness, disobedience, lying, headache, low development, &c." Observations made in schools are largely referred to, and the notes of many cases are given. The book, which is illustrated with diagrams, will be issued shortly by the Cambridge University Press.

THE death is announced of Mr. H. Davies, the veteran editor of the *Cheltenham Looker-On*, which he started some fifty-seven years ago; and also those of Sir Edward Baines, whose name has been so long known in connexion with the *Leeds Mercury*, and of M. Charton, the founder of the *Magasin Pittoresque*.

GERMAN papers report that Tolstoi's work 'The Kreutzer Sonata,' which has been forbidden in Russia, will shortly appear at Berlin in the original language, as well as in German, English, and French translations.

THE late Count Andrassy is said to have left ready for the press a collection of his speeches. The expectation of finding his memoirs among his papers has not been fulfilled.

SIGNOR SAKKELION is about to publish in Athens his catalogue of the MSS. of the library of the celebrated monastery of Patmos, containing a list of 730 codices, and enriched with lithographic plates of facsimiles of the writing of different centuries.

THE most interesting among the very numerous Parliamentary Papers of the week are Woods, Forests, and Land Revenues, Accounts and Report (3*d.*); East India, Correspondence relating to the Numbers and Functions of the several Councils in India (2*d.*); East India, Loans raised in India, Return (1*d.*); East India, Loans raised in England, Return (1*d.*); Duchy of Lancaster, Accounts (1*d.*); and Trade Reports (Annual Series), 1890, Report on the French Budget.

SCIENCE

ATLASES AND MAPS.

THE *Atlas of Commercial Geography*, by J. G. Bartholomew, with Introductory Notes by Dr. H. R. Mill (Cambridge, University Press), is more especially intended to give prominence to those "physical conditions of the earth which directly affect commerce," as also to exhibit the geographical distribution of commodities. There

are altogether forty-seven distinct maps, on twenty-seven plates. Many of these are physical or political maps, such as may be found in most atlases; but others—and these from the point of view of the compilers perhaps the more important—may be described as statistical diagrams illustrating the geographical distribution of commercial products and the existent commercial facilities. The atlas is not intended to supersede ordinary works of reference, but supplies in a comprehensive and, upon the whole, trustworthy manner a vast mass of information, which is certain to prove acceptable to all students of commercial geography.

The *Library Reference Atlas of the World*, by John Bartholomew (Macmillan & Co.), consists of eighty-four maps, accompanied by a very full index, and may fairly be described as one of the most complete and trustworthy works of the kind available at a moderate price. Many, perhaps most, of the maps have been published before, but all have been carefully corrected to date. Among the new maps we would more especially draw attention to one of India in three sheets, the nomenclature of which has been brought into harmony with the spelling adopted in Dr. Hunter's 'Gazetteer.'

The *Century Atlas and Gazetteer of the World*, edited by J. G. Bartholomew (Walker & Co.), is a useful collection of maps, well printed, handsomely bound, and sold at a surprisingly small price.

The most remarkable feature of *Stanford's Map of the British Possessions in West Africa* (Stanford) is the extension given to "British Colonies and Protectorates" and to regions "under British influence." The latter stretch right from the Gold Coast to Agades in the Sahara, and include nearly the whole of the powerful empire of Sokoto and a part of Bornu. The French, on the other hand, are credited with "influencing" a far less extensive region than they actually claim, and apparently with some justice. Whydah, by-the-by, is no longer claimed by the Portuguese.

ANTHROPOLOGICAL NOTES.

The principal paper in the fifth part of the second volume of the *Internationales Archiv für Ethnographie* is by Herr F. Grabowsky on the death and burial customs, the *tiwah* or burial feast, and the ideas about the next world of the Dayaks of Borneo (in German). The body is placed in a temporary coffin or *raung*, raised from the earth on a small scaffold covered with a sloping roof. A remarkable painted tablet in the Museum at Berlin, representing two gorgeously decorated ships in full sail, throws light upon their religious beliefs. The family vault or structure in which the temporary coffins are fixed is called "sandong raung"; that in which the bones are preserved after cremation, the "sandong tulang." These are decorated with wooden figures of the deceased, and representations of birds and other animals. Where he has distinguished himself in the national sport of head-hunting, skulls also adorn the corners of the sandong, or are raised on poles around it. A stand of weapons and a flag form part of the decorations.

Mr. F. S. A. de Clercq furnishes an interesting account (in Dutch) of the "dodadi ma-taoe en goma ma-taoe," or abodes for souls, built by the natives of the district of Tobelo, in North Halmahera. The custom of praying to the souls of ancestors is falling into disuse with the suppression of piracy and decapitating expeditions, but is still frequently practised in the district in question, where a small, highly ornamented house is set apart for the reception of souls. Food is placed there for them, and propitiatory offerings of tobacco made when they are invoked. Those who die a natural death are excluded from these honours, and therefore women rarely share in them. These people believe also in a great

spirit dwelling in unknown space, and in good and evil spirits of various kinds.

Prof. H. H. Giglioli contributes an account (in English) of a singular obsidian scraper used at present by some of the Galla tribes in Southern Shoa; and Dr. E. Modigliani a paper (in French) on the bucklers of the Nias.

The first part of the new review *L'Anthropologie*, to appear every alternate month under the editorship of MM. Cartailhac, Hamy, and Topinard, and to take the place of the *Matériaux pour l'Histoire de l'Homme*, the *Revue d'Ethnographie*, and the *Revue d'Anthropologie*, formerly conducted by them respectively, has been issued. It contains 156 pages of letterpress and ten plates, the latter illustrating a paper by M. Oscar Montelius on the bronze age in Egypt. Dr. Topinard opens the review with an elaborate essay in craniometry on the text of the skull of Charlotte Corday, exhibited by Prince Roland Bonaparte at the late Exposition. The result of a patient investigation is that the skull is that of a typical Parisian female, but the forehead somewhat low and the vault flat. Dr. Hamy contributes a short notice of the works of Alexander Brunias, an English artist, who at the close of the last century published some ethnographical plates representing natives of Dominica and other West India islands. M. Salomon Reinach furnishes an article on a remarkable tomb recently discovered in the Morea. The reviews of current anthropological publications, under the heading "Mouvement Scientifique," are numerous and careful. Particular attention is given to recent publications of the Geological Society of London. The notice of Mr. Anouctchine's work in Russian on the geographical distribution of height in the male population of Russia is especially full and valuable. An account of the proceedings at the recent International Congress of Prehistoric Anthropology and Archaeology, in which Dr. John Evans was the only English anthropologist of note who took part, is given in anticipation of the official records.

On January 24th Dr. Hamy was elected an Academician by the Académie des Inscriptions et Belles-Lettres.

SOCIETIES.

ROYAL.—Feb. 27.—The President in the chair.—The Croonian Lecture, 'The Relations between Host and Parasite in certain Epidemic Diseases of Plants,' was delivered by Prof. H. Marshall Ward.

GEOLOGICAL.—Feb. 21.—*Annual Meeting*.—Dr. W. T. Blanford, President, in the chair.—The Secretaries read the reports of the Council and of the Library and Museum Committee for the year 1889.—The Wollaston Medal was presented to Prof. J. W. Judd; the Murchison Medal to Prof. E. Hull; the Lyell Medal to Prof. T. R. Jones; the balance of the Wollaston Fund to Mr. W. A. E. Usher; the balance of the Murchison Geological Fund to Mr. E. Wethered; the balance of the Lyell Geological Fund to Mr. C. D. Sherborn; and a grant from the proceeds of the Barlow-Jameson Fund to Mr. W. J. Harrison.—The President then read his anniversary address.—The following were elected Council and officers for the ensuing year: *President*, A. Geikie; *Vice-Presidents*, Prof. T. G. Bonney, L. Fletcher, W. H. Hudleston, and J. W. Hulke; *Secretaries*, H. Hicks and J. E. Marr; *Foreign Secretary*, Sir W. W. Smyth; *Treasurer*, Prof. T. Wiltshire; *Council*, Prof. J. F. Blake, W. T. Blanford, Prof. T. G. Bonney, J. Carter, J. Evans, L. Fletcher, A. Geikie, Prof. A. H. Green, A. Harker, H. Hicks, Rev. E. Hill, W. H. Hudleston, J. W. Hulke, Major-General C. A. McMahon, J. E. Marr, H. W. Monckton, E. T. Newton, F. W. Rudler, Sir W. W. Smyth, W. Topley, Rev. G. F. Whidborne, Prof. T. Wiltshire, and H. Woodward.

Feb. 26.—Mr. J. W. Hulke, V.P., in the chair.—Messrs. E. B. C. Hambley, C. N. Lailey, and D. MacD. D. Stuart were elected Fellows.—The following communication was read: 'On the Relation of the Westleton Beds or "Pebble Sands" of Suffolk to those of Norfolk, and on their Extension Inland, with some Observations on the Period of the Final Elevation and Denudation of the Weald and of the Thames Valley': Part III. 'On a Southern Drift in the Valley of the Thames, with Observations on the Final Elevation and Initial Subaerial Denudation of

the Weald, and on the Genesis of the Thames,' by Prof. J. Prestwich.

SOCIETY OF ANTIQUARIES.—Feb. 27.—Dr. J. Evans, President, in the chair.—A paper by Messrs. G. E. Fox and W. H. St. John Hope was read on the desirability of the complete and systematic excavation of the site of Silchester. After a brief description of the site, and of the results of previous excavations under the direction of the late Rev. Mr. Joyce, the writers pointed out the very small portion of the hundred acres forming the area within the walls which had been excavated, and the immense additions to our knowledge of a Romano-British city, its public and private buildings, and its inhabitants, which would be gained by a thorough and systematic excavation, by sections, of the whole of the site. A scheme for doing this by subscription, under the direction of the Society of Antiquaries, had been drawn up by the writers, and submitted by General Pitt-Rivers to the owner, the Duke of Wellington, who had been pleased to express his entire approval of it. The manner in which the excavations should be carried on was fully described, and it was suggested that the most desirable thing to do first was the entire excavation of one of the squares into which the city is known to be divided by lines of streets intersecting at right angles. Owing to the destructive effects of frost and rain, it was not proposed to leave anything permanently exposed after excavation, unless of a very special character, and then it would be roofed in. The owner and the tenant having already consented to the work, there is no reason why the excavations should not be resumed this summer.—A discussion followed, in which the President, Prof. Middleton, Messrs. H. Price, Fortnum, Howarth, and others took part.—Dr. Freshfield suggested that perhaps gentlemen might be induced to defray the cost of excavating special sections or squares. The general feeling was wholly in favour of the undertaking, and it was ultimately unanimously resolved, on the proposal of Prof. Middleton, seconded by Mr. H. Price, "That a systematic and complete examination of the site of the Roman city at Silchester is desirable, and that the Council be requested to consider the steps necessary for continuing excavations upon the spot."

INSTITUTION OF CIVIL ENGINEERS.—March 4.—Mr. G. Berkeley, V.P., in the chair.—It was announced that four Associate Members had been transferred to the class of Members, and twenty-three gentlemen admitted as Students.—The monthly ballot resulted in the election of three Members and of twenty-eight Associate Members.—Three papers were read on railway bridges: 1, 'The Hawkesbury Bridge, New South Wales,' by Mr. C. O. Burge; 2, 'The Construction of the Dufferin Bridge over the Ganges at Benares,' by Mr. F. T. G. Walton; and 3, 'The New Bridge of the London, Chatham, and Dover Railway Company over the Thames at Blackfriars,' by Mr. G. E. W. Cruttwell.

ROYAL INSTITUTION.—March 3.—Sir J. C. Browne, Treas., and V.P., in the chair.—Mrs. S. Bidwell, Mrs. J. Watney, Miss F. Bramwell, Miss M. Lawrence, Sir J. Coode, Sir G. Errington, Sir J. R. S. Vine, Messrs. L. Alexander, R. Heap, W. Ramsay, H. C. Saunders, A. P. Sinnet, W. S. Squire, J. Strain, and J. Walker were elected Members.

SOCIETY OF ENGINEERS.—March 3.—Mr. H. Adams, President, in the chair.—A paper was read by Mr. R. H. Tweddell, 'On the Application of Water Pressure to Machine Tools and Appliances.'

SOCIETY OF BIBLICAL ARCHEOLOGY.—March 4.—Mr. P. Le Page Renouf, President, in the chair.—The following papers were read: 'On the Bronze and Copper of Ancient Egypt and Assyria,' by Dr. J. H. Gladstone, and 'On the Winged Figures of the Assyrian and other Ancient Monuments,' by Dr. E. B. Tylor.

HISTORICAL.—Feb. 20.—*Anniversary Meeting*.—Mr. Hyde Clarke in the chair.—Lord Acton, Earl of Rosebery, Mr. O. Browning, Profs. M. Burrows, M. Creighton, and Max Müller were elected *Vice-Presidents*; Messrs. H. Haines, H. Hall, and J. S. Stuart Glennie, and Dr. Zerffi were elected *Members of the Council*.—Seventy Fellows were elected.

ARISTOTELIAN.—March 3.—Mr. S. H. Hodgson, President, in the chair.—Mr. G. F. Stout read a paper 'On Association Controversies.' He criticized at some length the theory of association by similarity and association by contiguity advocated by Bain, and also the theory of identity advocated by Steinthal, Ward, and Bradley, which he considered was to be preferred to it, though inadequate. The real parting of the ways which lead respectively in the direction of routine and of creative construction is to be found not in the distinction between associa-

tion by similarity and by contiguity, but in the distinction between what he called relative and simple suggestion. The explanation of the flow of ideas given by English Associationists is utterly inadequate because it neglects the Herbartian doctrine of apperception.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 8.—'The Beginnings of Modern Europe,' I. Rev. Canon Benham.
— Victoria Institute, 8.—'Monism, Pantheism, and Dualism of Brahmanical and Zoroastrian Philosophers,' Sir M. Monier-Williams.
— Surveyors' Institution, 8.—'Betterments,' Mr. T. W. Wheeler.
— Geographical, 8.—'Lieut. H. B. Vanhan's Recent Journey in Eastern Persia,' Major-General Sir F. J. Goldsmid.
Tues. — Horticultural, 11, Lecture, 3.
— Royal Institution, 3.—'The Post-Darwinian Period,' Prof. G. J. Romanes.
— Society of Architects, 7½.
— Colonial Institute, 8.
— Society of Arts, 8.—'Claims of the British School of Painting to a thorough presentation in the National Gallery,' Mr. J. Orrock.
— Civil Engineers, 8.—Discussion on the Papers by Messrs. Burge, Walton, and Gruitwell on the Hawkebury, the Dufferin, and the New Blackfriars Bridges.
— Anthropological Institute, 8½.—Exhibition of the Skull of a Carib from a Cave in Jamaica, Prof. Flower; 'Manners, Customs, Superstitions, and Religions of South African Tribes,' Rev. J. Macdonald.
Wed. — Gymnæsiarion, 8.—Preservation of Ancient Monuments in Wales, Mr. J. E. Allen.
— Society of Arts, 8.—'The Chemin de Fer Glissant, or Sliding Railway,' Sir D. Gaiton.
— Huguenot, 8.—'Huguenot History in Venetian Archives,' Sir H. A. Layard.
— Geological, 8.—'Deep Channel of Drift in the Valley of the Cam, Essex,' Mr. W. Whitaker; 'The Monian and Rood Cambrian Rocks of Rhosphire,' Prof. J. F. Blake; 'Crocodylian Jaw from the Oxford Clay of Peterborough,' and 'Two New Species of Labrynthodonts,' Mr. K. Lydeker.
Thurs. Royal Institution, 8.—'The Early Development of the Forms of Instrumental Music,' Mr. F. Niecks.
— Surveyors' Institution, 4.—General Meeting of Fellows.
Royal, 4½.
— London Institution, 7.—'Fashion in Music,' Prof. E. Pauer.
— Electrical Engineers, 8.—Adjourned Discussion on 'The Theory of Armature Reactions in Dynamos and Motors' and 'Some Points in Dynamo and Motor Design.'
— Society of Arts, 8.—'Agriculture and the State in India,' Mr. W. R. Robertson.
— Mathematical, 8.—'Some Groups of Circles connected with Three Given Circles,' Mr. R. Lachlan; 'Perfect Numbers,' Major F. A. MacMahon.
Antiquaries, 9½.—'Fragment of a *Trochilus ilicis* from Southern Italy,' Dr. A. S. Murray; 'Remarkable Glass Bottle of the Roman Period from Cyprus,' Dr. J. Evans; 'Inventories of the Cathedral Church of Lincoln,' Rev. C. Wordsworth.
Fri. United Service Institution, 3.—'The Shooting of Horses for Military Purposes,' Principal Veterinary Surgeon Dr. G. Fleming.
— New Shakespeare, 8.—'On those Characters in Shakespeare which Depart from their Originals (Hamlet, Macbeth, &c.), contrasted with those developed from their Originals (Brutus, Julius Caesar, &c.),' Mrs. C. Stopes.
— Astronomical, 8.—'The Glow of Phosphorus,' Prof. T. E. Thorpe.
Sat. Royal Institution, 3.—'Electricity and Magnetism,' Lord Rayleigh.
— Society of Arts, 8.—'The Atmosphere,' Prof. V. Lewis (Popular Lecture).

Science Gossip.

PROF. SCHUSTER has chosen as the subject of his Bakerian Lecture 'The Discharge of Electricity through Gases.'

SIR JOHN LUBBOCK has nearly ready a revised edition of his volume of 'Scientific Lectures,' to which he has added an 'Address on Money,' delivered before the Institute of Bankers.

THE centenary of Poggendorff's *Annalen* was celebrated the other day at Leipzig. This well-known journal was begun in 1790 by Prof. Gren, of Halle, under the name of *Journal der Physik*. In 1799 Prof. Gilbert became his colleague in the editorship, and it was called *Annalen der Physik*. Gilbert died in 1824, and Poggendorff became the editor, and held his post for the long period of fifty-three years. Since 1877 it has been edited by Prof. G. Wiedemann.

FINE ARTS

ROYAL SOCIETY OF PAINTER-ETCHERS.—THE ANNUAL EXHIBITION of the Works of the Fellows and Associates of this Society, together with a Selection from the Etched Work of Rembrandt, is NOW OPEN at the Society's Gallery, 5, Pall Mall East, from Ten till Six. Admission, 1s.; Catalogue, 6d.

Sir W. R. DRAKE, Honorary Secretary.

'The Horsemen' of Tarentum: a Contribution towards the Numismatic History of Great Greece. By Arthur J. Evans. (Quaritch.)

THIS monograph on this particular coinage of Tarentum is one of the most complete and exhaustive of its kind, and moreover illustrates the remarkable advance which has been made of late years in the study of Greek numismatics. No very great experience in ancient numismatics is

needed to be able to detect at the first glance whether a coin was struck in Italy (Great Greece), in Greece proper, or in Asia, each district having its distinct style of art and work; but in arranging in their chronological order any particular section or class of coins the knowledge of the numismatist is put to a severe test, and unless he is thoroughly grounded in the intricacies of the styles and work of each period, in the various metrological systems, as also in his history, he is liable to go astray.

The classification in their chronological sequence of the various coinages of the cities of the Greek world is a comparatively modern study. One of the foremost to give it an impetus has been Mr. Barclay Head, whose first attempt was made some fifteen years ago with a history of the coinage of Syracuse. Since then he has published similar treatises on the coinages of Ephesus, Boeotia, Lydia, &c. These monographs have served as key-notes to the arrangement of the coinages of other places and districts. They are, in fact, the landmarks of Greek numismatics.

In dealing with one particular section of the coinage of Tarentum Mr. Evans has, perhaps, undertaken a more difficult task than Mr. Head essayed in dealing with the coinage of Syracuse. That series is marked by great changes of types, remarkable epochs of history, and singular variations of styles. These guides were not to be found in the 'Horsemen of Tarentum.' This coinage, which consists of silver staters or didrachms, shows throughout no actual change of type, but only an almost countless number of small varieties, out of which the author has had to form his chronological sequence. In his opening chapter Mr. Evans states his difficulty in clear language:—

"This general unity of type, combined with the multiplicity of issues presenting continued variations of pose, attributes, and symbols, has surrounded the study of these equestrian types of Tarentum with peculiar difficulties."

The term "horsemen" at once identifies to the numismatist the type of the coins. On the obverse is seen a rider on horseback, who is represented in a variety of attitudes. On some coins he is a naked boy or Ephebus crowning his horse, as if after an agonistic victory; on others he is a man in full vigour, now naked, and now armed with helmet, shield, and lance. Occasionally he leads a second horse, in which case he is, perhaps, one of the famous Tarentine cavalry, who went into action with two horses, "binos secum trahentes equos." The horse is standing, walking, cantering, or galloping. On the reverse is seated on a dolphin Taras, the son of Poseidon, the reputed founder of the first Iapygian settlement in that district, who was miraculously saved from shipwreck by his father, who sent a dolphin, on whose back Taras was carried to the shore. He also is represented in various attitudes and with various attributes.

Having fixed the first issue of these coins to B.C. 450, about which time Tarentum adopted a more democratic form of government, the author proceeds to divide the history of the city into periods, ascribing to each certain classes of these coins. To Period II., B.C. 420-380, of which

time there are scarcely any records of the city, but when it appears to have been in a flourishing condition, are assigned the coins which mostly resemble the "democratic" series in workmanship. To Period III., B.C. 380-345, the culminating epoch of the prosperity of Tarentum, during which the philosopher Archytas was chief of the state, are attributed those pieces which show the highest perfection of work and also bear upon them the artists' signatures in monogram. Periods IV.-VI., B.C. 344-281, show a continued development of the types with artists' signatures at greater length. Period VII., B.C. 281-272, marks the time when Tarentum, distrustful of her own strength to carry on the struggle against Rome, called to her aid Pyrrhus, King of Epirus, whose advent is clearly delineated on the coins, not only by the occurrence of certain symbols, such as the elephant, the eagle, or the thunderbolt, but also by a reduction of the standard weight, which shows an alliance with other cities, thus giving to the currency a federal character. How vain this struggle was is only too well known, and Tarentum after a few years was doomed to fall under the sway of all-conquering Rome. This happened in B.C. 272; but with her loss of liberty Tarentum did not relinquish her nominal independence, being left in possession of her own laws, which carried with them the right of issuing her own separate coinage. This right the city retained till after the Hannibalic occupation, B.C. 212-209, after which she lost all semblance of independence, and with it her coinage ceases. This is merely the outline and general principle of Mr. Evans's classification. It would be impossible here to enter with any detail into his reasonings and arguments; they are far too technical for any notice of this kind. He states his views with great clearness, and his work throughout shows the hand and mind of the experienced numismatist, who has accomplished his task without stint of labour and time. He tells us that his inquiry entailed upon him repeated visits to Tarento and other sites of cities of Great Greece, where he had the good fortune to meet with several recent large finds of Tarentine coins, of which he gives detailed lists in the appendices. The results arrived at by the examination of these finds were supplemented by visits to the national collections of Paris, Berlin, Naples, the British Museum, and several others, public as well as private. In fact, this monograph is the outcome of several years' close study and research.

Though confining his attention chiefly to the classification of the "Horsemen" coins, Mr. Evans gives some account of the gold coinages of Tarentum, so far as they are necessary to confirm and strengthen his views of classification. In the chapter on the artists and their signatures much new light is thrown on the general working and economy of the ancient mints of Italy. These signatures we now know mean more than the mere identification of a particular die-sinker's work. The artist who made the dies for the coins appears also to have been responsible for their proper weight and for the purity of the metal. His position corresponded to that of the Anglo-Saxon and Early English "moneyer"; and he was, in fact, master of the mint, acting

under the control of the State. The occurrence, too, of more than one signature on the same piece suggests, according to Mr. Evans's opinion, the existence of confraternities or companies of moneyers, and indicates the joint responsibility of several *maestri* working in the same *bottega*.

We need scarcely add that monographs of this description are of the highest importance to numismatists as well as to archaeologists. Coins have one special feature above all other objects of antiquity, such as sculpture, terra-cottas, vases, bronzes, and gems, inasmuch as they are capable of being dated often to within a few months of their issue, almost without exception to within a very few years. To one important authentic piece of sculpture we have at least five hundred coins which show Greek art in all its phases, from archaism to a condition of perfection, and again downwards in its various stages of degradation. They act, in fact, as guides to the dating of every other class of object, and, as such, archaeologists cannot neglect their study.

The work is well supplied with indices and also with illustrations done by the autotype process, which are of the greatest use in following the learned author's arguments and reasonings.

THE ROYAL ACADEMY.—WINTER EXHIBITION. (Seventh and Concluding Notice.)

We have left to the last the most novel element in this exhibition, viz., the series of life-size, whole-length portraits of English ladies and soldiers of the seventeenth century painted by D. Mytens and an unknown Dutchman of the same school, and all more or less associated with wars in the Low Countries and the deeds of the brothers Vere. Such a company has not been brought together since 1866. The Royal Academy is pretty sure to repeat this interesting experiment, and draw again upon those stores of portraits with which British mansions are crowded. The present collection comes from Raynham Hall, the Marquis Townshend's place in Norfolk, and Charlton Park, the Earl of Suffolk's seat in Wiltshire. A little care and insight enable us to see that the stiffness and, to us, quaintness of the figures are due to the painters, not to their subjects. If they look as if they were pinned against their backgrounds, or as if they would stumble were they to begin to walk on their high-heeled shoes, their features and even the characteristic air of each are not the less veracious and lively because the artists, masters of face-painting as they were, did not know how to put the figures on their legs, or were unable to prevent the ladies' often beautiful hands from hanging in front of petticoats that are stiff with brocade and glisten with embroideries.

Each face is distinct from its neighbour, while many are autobiographical. For example, Mytens's *Countess of Exeter* (No. 190), dressed in deep black and wearing large pearls, is a nervous-looking matron, already on the wane. She wears on her attenuated finger a mourning ring, secured to the wrist by a sable cord, and her darkening skin and sunken eyes attest the ravages of time and sorrow not less effectively than they bear witness to the scrupulous veracity of a sincere artist, who had no idea of what we call flattering, unless he was painting Queen Elizabeth. Then the painters of the day could not help themselves; but even in her case they never made an old woman look young. To return to Mytens: the *Lady Dorothy Carey* (188) is a lively dame, fair-haired and young, whose eyes have a world of laughing mischief in them, while a gay smile ripples in her cheeks and rosy lips. Her dress is of cream white splendidly embroidered, under

a cloak of black satin sumptuously enriched and stiffened with elaborate arabesques of the needle in gold thread. Her pale-brown hair is frizzed out in the French fashion of the time, not generally met with in portraits of the class and period, so as to enclose, as with a frame, her bright face, its rosy complexion and clear-cut contours. A hood, as coquettish as it is neat, of fine lace crowns the dainty head, while a square collar of superb Venetian point is stretched on wires about her comely shoulders, and her deep-blue bodice is secured with narrow scarlet ribbons; her black mantle is lined with blue. Like the rest of the ladies represented here, she stands between looped-up curtains of rich rose.

The *Lady Isabella Rich* (187) is a maiden "in her hair," as it was customary to call a marriageable girl. She afterwards wedded Sir John Smythe, who wrote pedantic books on the 'Conduct of Warres,' which, although one of them went through two editions, no man now reads. Her elaborately wavy hair flows in thin tresses down her back; her gown is white silk, stiff with needlework of a similar design to the *Lady Dorothy's*, while across her shoulders hangs a broad and heavy scarf of vermilion velvet, lined with sky-blue satin and tied in a huge bow on her left shoulder. One sees that she was not a woman of taste, but fond of garish attire, quite different from the *Lady Dorothy's*.

The next portrait to be noticed is that of Elizabeth, born Basset of Blore. The picture seems to have been painted while she was the wife of the Lord Thomas Howard. She had for her second husband William Cavendish, Earl, and afterwards Duke, of Newcastle, "the thrice Noble, High and Puissant Prince," whose life by his second wife everybody has read. The portrait is No. 186, a young and comely woman, with bright black eyes; her face is somewhat pale, yet fair, and her dark, almost brown hair is arranged in the fashion of *Lady Dorothy's*. She wears no coronet of any kind. On her beautiful finger is a broad wedding-ring, such as few of her companions here wear. Her ruff is of superb Venetian point-lace stiffened into flutes, and her ruffles are of the same material, but threefold. Her gown of black brocaded silk is opened in the front to reveal a sky-blue petticoat enriched with Italian embroidery in silver and a heavy silver fringe. This Italian work is exceptional, for nearly all the embroideries in these portraits are English, and, though beautiful in colour and design, are very simple and naive. The embroideries of the underskirts of Nos. 187, 188, and 189 (*The Countess of Banbury*) are examples of this primitive and English taste, but those in No. 169, *The Countess of Suffolk*, with scrolls of foliage, on which kingfishers and partridges are perched, on a deep red ground, are probably Italian, and thoroughly influenced by that Oriental taste which, in another form, marks the handsome Turkey carpets on which nearly every lady stands. The patterns of these carpets are all worthy of attention. The *Countess of Banbury* is posed on a black Malabar carpet; the *Countess of Suffolk*, the *Duchess of Newcastle*, and *Lady Isabella Rich* all stand on pure Turkeys, of design similar to those still in vogue. *Lady Dorothy Carey's* carpet is a rectangular mosaic-like Turcoman of very coarse texture. The *Countess of Oxford* and *Lady Stamford* stand on varieties of an existing type. These young ladies of King James's court all wear laces coloured with the famous yellow starch with which a certain Mrs. Turner was at another time infamously associated. Their shoes are white, and adorned with huge roses of gold or blue sumptuously enriched with lace, those of the *Lady Rich* being further decorated with tear-shaped pearls, or the glass beads so called. The hose of all the younger ladies (186, 187, and 188) is of a deep blue and well shaped, thus showing it was of French manufacture. Although Mytens was able to discern character with judgment, and depict it

with spirit and a sense of humour, he or his drapery painter delineated embroideries, laces, and brocades as if he had been a mere pattern-drawer, trained by a department of science and art; he sets out the designs in the flat, so as to show their details with little regard to perspective.

It is observable that nearly all the ladies, unlike their daughters and granddaughters whom Van Dyck, Lely, and Kneller painted, are flat-chested; they wear stiff corsets, and, except the *Scotch Countess of Suffolk* (169), a daughter of George, Earl of Dunbar, whose taste was more "loud" than fine, they all had true and choice feeling for colour. The *Countess of Oxford* (168) and the *Countess of Stamford* (170)—being Diana and Ann, daughters of William, Earl of Exeter, and his Countess, whose portrait is No. 190—are sisters who must surely have been painted in the same garments. Each holds a lace handkerchief of the same pattern to a thread; each wears a silk dress of warm white embroidered in chevrons of gold, and a skirt most elaborately slashed; each carries a Chinese fan of carved ivory; and their attitudes, collars, cuffs, pearls, coiffure, even the chairs and curtains and carpets, are identical.

Of the men's portraits *Henry, Earl of Oxford* (171), and *Sir Jerome Bowes* (185) illustrate the skill of a very capable artist, who knew how to put his models on their feet much better than Mytens did. He was thoroughly good at rendering the characters and attitudes of his men, for instance, *Sir Jerome Bowes* and the jovial, robust, and full-featured *Sir Robert Carey* (176); and he had an excellent eye for colour of a kind. For example, No. 179, *Sir Simon Harcourt*, is a fine and masculine study in russet-buff and olive-grey; and the visitor should look at the reddish brown and darkened silver, with a broad blue baldric, of *Sir Robert Carey*. The scarlet, blue, and pearl-white of *Sir Henry Paiton* (180), however bright, are in harmony with each other, and with the sad and warm olive-brown dress, laced with tawny braid, the bright blue sash and nodding plume, of *Sir William Lovelace* (181), form excellent examples of a good school. As each soldier was evidently painted in his customary attire, the good choice of colours in the portraits is doubtless not due to the painter, but the treatment and harmonizing of them on the canvases are clearly the work of an accomplished and resourceful hand. Most of these productions are to be admired for the masculine brush-work of the faces, and the highly intelligent designing and draughtsmanship of the hands. Each of these captains "of the Queen's" has the face, air, and movement characteristic of him, like the morion at his side, distinguished by its nodding feathers, red, white, or blue. The sculptured counterparts of some of these men still lie on tombs in English village churches, where the restorer has not destroyed them, although collectors and curiosity dealers may have filched from overhead the "hollow helmets" which are depicted in these pictures, and the banners which drooped above the graves. The swords, which in so many instances adorned their tombs, are most of them now in cabinets. The tomb of Sir Francis Vere, where the noble canopy, sustaining his arms and armour, is borne above his effigies on the shoulders of four kneeling captains such as these, is still a famous ornament of Westminster Abbey. By his side, the same tomb serving for both, lies Horace, Lord Vere of Tilbury juxta Clare, whose portrait by Miereveldt is No. 177 before us.

These pictures are curious reminders of the ancient martial custom of going into winter quarters, at which periods the captains not actually needed went to the chief towns of Belgium and Holland and whiled away the time by sitting for portraits such as these, which some forgotten painter produced for Sir Horace Vere, the English chief commander, who kept them in his ancestral house at Kirby, and whose descendants preserved them in

— an old hall, hung about with pikes, guns, and bows, With old swords and bucklers, that had borne many shrewd blows,

because they remembered that these were the valiant and worthy comrades of those of whom the old ballad declared :—

The most courageous officers
Were English captains three;
But the bravest man in battle
Was brave Lord Willoughbee.

The next was Captain Norris,
A valiant man was he;
The other Captain Turner,
From field would never flee.
With fifteen hundred fighting men,
Alas! there were no more,
They fought with fourteen thousand then
Upon the bloody shore.

"Stand to it, noble pikemen,
And look you round about;
And shoot you right, you bow-men,
And we will keep them out:
You musket and caliver men,
Do you prove true to me,
I'll be the foremost man in fight,"
Says brave Lord Willoughbee.

Then quoth the Spanish general,
Come, let us march away,
I fear we shall be spoiled all
If here we longer stay.

Our space admits only of the briefest reference to the designs, architectural and sculptural, of Alfred Stevens, to which the Academy has wisely devoted an important room. Had opportunity and time permitted, no doubt a better collection might have been got together, but more than enough is exhibited to prove how admirable a disciple of the Italian Renaissance he was, in this being, no doubt, to some extent, an anachronism, but, at any rate, a noble and accomplished master. The occasion may be seized by those who respect the great Duke of Wellington as well as the artist who worthily constructed his monument to demand how long that noble work of art is to be imprisoned in a little chapel at St. Paul's.

It is the duty of all who have profited by this extremely interesting exhibition to join in thanking the owners of the works of art, as well as the Royal Academicians, especially the President and Mr. Horsley, for the instruction and pleasure it has given.

MINOR EXHIBITIONS.

MESSRS. BOUSSOD, VALADON & Co. have never had a finer exhibition at their gallery in New Bond Street than the forty pictures of C. F. Daubigny, to which many English owners have contributed. Most of these works are distinguished by the dignified and serene sentiment characteristic of the illustrious artist, whose place in French landscape art has not yet been filled. On the *Oise* (No. 2) shows his favourite haunt in pure silvery light, with a tenderly flushed sky of grey clouds. The noble *Moonlight* (3) is a view over a vast plain; the firmament is a dark blue, but nearly covered by silvery nacreous clouds of exquisite semi-transparency and lovely hues and tones most delicately graded. It belongs to Mr. H. T. Wells, R.A., and so slight was English knowledge of French art at the time it was sent to the Royal Academy in 1866, that the Hanging Committee could find no nobler place for this masterpiece by a member of the Institute of France than the topmost tier in the East Room at Trafalgar Square, although apart from the high reputation of the painter the supreme beauty of his work ought to have secured for it one of the best places on the line of that room. The serene evening in *Village on the Banks of the Oise* (4) is a painted poem. *Banks of the Oise* (5) is a pathetic gem of fading twilight, lovely in its pathos of a sad but restful repose, and beautiful in colour. A lighted champaign and darkening water are treated with felicity in *Landscape, with Lake* (8). Each visitor will admire the delicate harmonies of tone and tint in the *New Moon* (12) from Mr. J. S. Forbes's collection. On the *Banks of the River Cure, Morvan* (22), is a dignified landscape made solemn by the tokens of impending rain. *Prairies of Villerville* (44), lent by Mr. G. P. Boyce, is a beau-

tiful study of the Norman coast, comparable with *On the Shore near Villerville* (16). Other admirable instances are *On the Seashore* (7), *Rivulet, with Women Washing* (18), *Grey Morning on the Loire* (27), and *Landscape with a Church and Houses* (36).

The Society of Painter-Etchers has opened an unprecedentedly valuable exhibition in the gallery of the Society of Painters in Water Colours. To students no part of this collection will be so important as the century of Rembrandt's works lent (his sole contribution) by Mr. F. Seymour Haden, and comprising specimens in various states of the larger number of the great etcher's masterpieces. Within our limits it is impossible to say more concerning these beautiful and varied works than that they represent and exhaust genius, knowledge, and skill devoted to the needle by the one master of whom it might be truly said that he "ascended at one bound to the summit of his art." Without studying his works no one is a judge of what are the right limits, successes, and aims of the art. Of the more modern contributions we may briefly notice the best in the order of the Catalogue. Mr. Urwick's *At Sonning* (No. 4) is delicate and bright, a true etching according to Rembrandt's principles.—Also good are *Campden, Gloucestershire* (13), by Mr. C. J. Watson; the vigorous and firm *Transept, Burgos Cathedral* (16), by Mr. A. Haig, as well as his *Patio of the Cloisters, Burgos Cathedral* (45), and *Two Bridges, Cuenca, Spain* (123), all of which are in the well-known manner of this Piranesi of our time.—Mr. F. Short has happily attempted the almost forgotten process of aquatint in *The Curfew* (21), which has the qualities of a mezzotint, with desirable clearness and sharpness of touch. It possesses sentiment and dignity. His *Cornish Harbour* (94) is a deftly-drawn etching of exemplary merit; his *Calm* (237) demands the same praise. It is a triumph of delicate precision and deftness of touch.—Mr. E. Slocombe's *Rue des Épiceries, Rouen* (24), departs slightly from his wonted methods, and loses nothing thereby; see likewise, and admire, his capital *Sketch from a Bridge* (30).—*Taking the Oath* (34) is a powerful Rembrandtish example of the skill of Mr. W. Strang, who loyally follows his master, Mr. Legros, and has improved in drawing the human form; he will do better in this respect by-and-by. All his contributions are artistic and pathetic, but they need a little more refinement.—Mr. C. J. Watson's *Rue Chanoinesse, Paris* (39), is an honourable and accomplished compromise between Méryon and Rembrandt; his *Groothoofdpoort, Dordrecht* (58), is equally to be accepted as a specimen of what etching, combined with thorough draughtsmanship, ought to be. In passing let us say that the student of etching must needs be glad to see that the art of drawing—which means more than simple outlining—is no longer regarded as a superfluity by etchers, least of all by the Society of Painter-Etchers.—Very delicate and solid is Mr. W. Ball's pretty *Abingdon* (43).—Mrs. C. M. Nichols's *St. Helen's Cloisters, Norwich* (49), needs only a little more finish to be a gem in its wealth of tones and tints.—We admire Mr. E. Barclay's *Farm near Bude* (62); Mr. R. Goff's *The Pool, London* (71); Mr. T. C. Farrer's capital "*As pensive evening deepens into night*" (109); Mr. L. B. Phillips's *A Brittany Castle* (126), which is full of light and marks a great improvement on his part; and Mr. T. Ellis's *Courtyard of the Church of the Holy Sepulchre* (127).

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 1st inst. the following pictures: J. F. Herring, sen., *A Horse Fair*, 136l. J. Linnell, *The Flight into Egypt*, 556l. D. MacIise, *Snap-Apple Night, or All-Hallows Eve, in Ireland*, 304l. T. S. Cooper, *In the White Hall Meadows, Canterbury*, 504l.; *Sheep descending from the Mountains*, 194l. R. Beavis, *The Shore at*

Scheveningen, waiting for the Boats, 157l. J. B. Burgess, *The Presentation, English ladies visiting a Moor's house*, 189l.; *Col. Newcome's Visit to the Nursery*, 189l. R. Ansdell, *The Cotter's Revenge*, 123l. John Faed, *After the Victory*, 101l. T. Webster, *Waiting for the Bone*, 173l. E. Long, *A Question of Propriety*, 1,050l. T. Faed, *Music hath Charms*, 483l. F. Holl, *Want*, 163l. W. Collins, *Shrimp Boys at Cromer*, 1,260l.; *The Capstan at Work, drawing up fishing-boats*, 840l.; *The Kitten Deceived*, 682l.; *Children playing with Puppies*, 241l. W. Owen, *Beggars, a woman and child, portrait of the artist's son*, 267l.; *The Blind Beggar of Bednal Green*, 147l. W. Dobson, *Portrait of the Artist, with his wife and child*, 131l.

Just-Int Gossy.

SIR J. MILLAIS will be represented at the next Royal Academy Exhibition by one or two portraits and two most important and beautiful landscapes. The subject of each is new to him, and is treated with great originality and feeling for its beauty. One of these works has for its motto "The moon is up and yet it is not night." The time is just after the setting of the sun, while almost colourless, but warm daylight lingers in the calm, cloudless, and even-tinted sky of a late autumn, and all the air is suffused with mist. Through the mist the pale golden disc of the moon at full appears, half way to the zenith, and enclosed by a barely distinguishable halo. The landscape proper comprises, in front, an open, level glade, covered with the burnt remains of the year's furze and fern, and bounded on either hand by clumps of oaks, graceful birches, and larches, while beyond these the darker pines rear themselves like tall phantoms, and loom in the vapour; in the mid-distance a wan reflection of the moon's disc betrays the lake which, so to say, lies *perdu* there; in the remoter space the shadow-like masses of uplands are dimly seen against the hardly less substantial sky. The loneliness and silence of the place have attracted two stags, who, issuing from the thicket, advance into the open, and one of them, fancying he hears a movement near, lifts his head and stands at gaze in our direction. The effect of the whole, tender, soft, and broad as it is, its coloration—composed of delicate browns and warm, silvery greys—and the absence of shadows in the scene, add to the charm of the dim, mysterious illumination of the picture. The second landscape has a motto from "In Memoriam," and depicts an autumnal scene in a dense wood, with a fern-crowded vista between trees opening to and ending in a lofty mass of russet oaks, ruddy beeches, and grey larches; the vista is formed by similar foliage to right and left, but, being nearer, is more distinct, because the vapours which surcharge the view have been searched by the sun, whose lustre glows

On these dews that drench the furze,
And all the silvery gossamers
That twinkle into green and gold.

The underwood is pierced through and through by the long crimson arms of a briar, half smothered in the dark-green masses of the gorse, and nearly lost in the multitudinous fern stems, whose massed fronds hide the earth, and the trees are "knee-deep" among them. The pervading vapour has condensed upon the furze, ferns, and leaves, and upon the gossamers which seem to lace the one to the other and glitter in silvery films amid the thicket. Quite in the front, embedded among the fern stems, is ensconced a hen-pheasant, while her mate, his splendid plumage merged in the shadow of the herbage, is close at hand.

THE British Museum has acquired a Greek vase long reckoned among the art treasures of Castle Howard. Though belonging to the decadence of Greek vase painting, it is interesting because of its bearing the signature of the artist (Πύθων ἑργαφει), and because of the subject,

which presents one of the Greek legends in a light till now unknown in the Greek literature which we possess. It is the story of Alcmena. Her husband Amphitryon has returned from the war, and is filled with indignation at her conduct during his absence. She has fled to an altar for protection, where we see her on the vase. Mean time Amphitryon and Antenor have piled up in front of the altar a pyre of wood and are proceeding to light it. Alcmena raises her hands to the heavens and implores Zeus to help her. In the upper part of the vase appears Zeus, partially visible; he first hurls his thunderbolts at Amphitryon and Antenor, and next sends a tempest of rain to put out the fire. The rain is indicated directly by a great rainbow enclosing a space thickly dotted with drops of rain, and indirectly by two Hyades above the rainbow, who pour down water from vases. Beside one of the Hyades is a figure of Morning (Eos). The names of the various persons, except the Hyades, are inscribed on the vase, so that there is no doubt of the meaning. The vase belongs to a time when it was not uncommon for vase-painters to take their subjects from the dramas of Euripides, and it is thought that the source of this design had been a lost drama of his entitled 'Alcmena,' several fragments of which have been handed down by grammarians. In Plautus a storm is called an "Alcmena of Euripides." A similar scene was enacted in the case of Croesus when Cyrus, having taken him prisoner, set him on a pyre to be burnt alive. Croesus appealed to Apollo, to whose temples he had made so many valuable presents, and Apollo responded by a violent shower of rain, which had the effect of releasing Croesus. That scene also occurs on a vase. The work in the Museum is unique as comprising a representation of rain. Most curiously, the garments of the Hyades, which are distinctly crimson, are spotted in white lines of dots, which, beyond a doubt, indicate drops of rain. The rainbow is banded in different colours.

MR. J. CHAMBERLAIN, M.P., has accepted an invitation to preside at the annual dinner of the Artists' General Benevolent Institution, which is appointed for the 10th of May next.

The recent death of Lord Lamington having created a vacancy among the Trustees of the National Portrait Gallery, Mr. Alexander has accepted the vacant seat. It is needless to add that this appointment confirms the opinions of those who ascribed to Mr. Alexander the magnificent gift of a new building for the gallery in question. The designs for this work are now under consideration by the authorities, and when approved will be immediately put in the builder's hands for execution upon that site in the rear of the National Gallery which has been secured for the purpose. The design Mr. Christian has prepared agrees generally with that of the façade in Trafalgar Square. The triangular piece of land in front of the gallery to be has been bought for a very sufficient "consideration" by the Government from the County Council of London. As it might have been sold for a tavern, it was desirable to prevent the chance of such a thing.

MR. HENRY TATE, of Streatham, has offered to the Trustees of the National Gallery about sixty fine modern pictures, the cream of his collection, estimated to be worth nearly 90,000l. These pictures include Sir John Millais's 'Vale of Rest,' 'North-West Passage,' and 'The Knight Errant'; three works of Mr. Hook, being 'Home with the Tide' (1880) and two others; Mr. Orchardson's 'First Dance,' 'Her Mother's Voice,' and 'The Tiff'; Mr. Waller's 'Success'; two pictures by Mr. Alma Tadema; two by Mr. Gow; two Linnells; Mr. H. W. B. Davis's 'Mare and Foal'; and examples by J. Crome and Constable, Messrs. P. Graham, Waterhouse, Frank Bramley ('Saved,' No. 698 at the last Academy), and Boughton, and Lady Butler. This gift is offered, we understand, contingent on the pictures being housed without un-

necessary delay in Trafalgar Square as a portion of the National Gallery. The Trustees of the National Gallery, naturally enough, wish to be allowed to select the best pictures from the Tate Collection and decline the rest. It is said that the owner demurs strongly to this idea. Meanwhile, the Trustees are in communication with the Treasury as to the means of extending the Gallery so as to accommodate the greater part, if not the whole of the pictures in question. It is hoped that the generous collector will not insist on "the whole or none" being placed in the public gallery, where it is obvious room ought to be found only for the finest examples of the best masters.

DR. ROBERT MUNRO, honorary secretary of the Society of Antiquaries, Scot., is preparing for publication the Rhind Lectures of last year on the 'Lake Dwellings of Europe.' The work will be very fully illustrated and of a comprehensive character. It is expected to be issued early in the autumn.

MR. ARTHUR G. LANGDON, who has given a good deal of attention to the Celtic ornaments on old Cornish crosses, and has read more than one paper on the question, is now making drawings to scale of all the early crosses of the county, with a view to publication. It is a subject that has often been treated, with more or less success, in a fragmentary way, but has never yet been taken in a thorough or exhaustive fashion.

THE Institute of Painters in Water Colours, Piccadilly, has appointed Friday, the 14th inst., for the private view of the exhibition, which will be opened to the public on the following Monday.

MESSRS. MACMILLAN & Co. will publish Miss Jane Harrison's book on the 'Cults and Monuments of Ancient Athens,' to which Mrs. Verrall has contributed a translation of the text of the part of Pausanias which deals with Athens and Attica. In a certain sense Miss Harrison supplies a commentary on Pausanias, but her primary object is to elucidate the mythology of Athens, and with this intent she has examined the monuments, taking Pausanias as her guide. It is hoped that the book will be found useful by students at home as well as by those who have opportunities of seeing the monuments for themselves.

DR. SCHLIEMANN has not, as was reported, left the Troad, but still remains there, and he has just obtained from the Sultan a new firman, allowing him to make fresh excavations at Hisarlik. His attention is now directed, it is thought, to a thorough exploration of the lowest strata, occupied by the earliest inhabitants of the supposed site of Troy.

THE American School of Athens has received the authorization of the Greek Government to conduct excavations at Platea.

MUSIC

THE WEEK.

STEINWAY HALL.—Madame Backer-Gründahl's Pianoforte Recital.

ALBERT HALL.—Royal Choral Society.

WHAT must be regarded as an outrage upon musical art was committed at Madame Backer-Gründahl's pianoforte recital on Wednesday afternoon. For some reason impossible to explain, it has pleased Grieg, the Scandinavian composer, to whom we are indebted for much charming music, to lay violent hands upon Mozart's familiar Fantasia in c, which generally precedes the Sonata in c minor, and add thereto a part for a second piano, utterly out of keeping in style, harmony, and phraseology with the original work. Even if the Mozartean spirit had been preserved, the addition would have

deserved condemnation as so much useless tampering with a great master's ideas. As it is, a feeling of astonishment mingles with indignation that an excellent musician should so far forget what is due to the dignity of his art as to perpetrate such an offence. That a thoughtless assemblage should loudly applaud the performance, in which the recital giver was assisted by Madame Haas, was only to be expected. It seems useless to look for the manifestation of true artistic feeling from an ordinary English audience. The programme of the recital was mainly composed of trifles, Chopin's Nocturne in c minor and Ballade in a flat being the only pieces of importance. These were played in a broad intellectual style, but with little sentiment. We fancy Madame Backer-Gründahl would be heard to the greatest advantage in the larger works of Beethoven and Schumann. Some of Grieg's minor pieces were exquisitely played, and a weird Scandinavian dance called 'Fanti-tull,' by Ole Olsen, may be mentioned for its undoubted cleverness, though it borders on vulgarity. The pianist contributed some well-written pieces from her own pen, and two Scandinavian songs, which were sung by Mlle. Janson.

For the first time in his career Dr. A. C. Mackenzie has chosen a Scottish poem as the foundation for a choral work. If any surprise has been felt that the composer should not long before this have gone to the rich stores of poetry and legend of his native country for inspiration, his setting of Burns's homely story 'The Cottar's Saturday Night' affords the best explanation that could be desired. It is obvious from this that the peculiarities of Scottish melody and harmony do not fit in easily with the ideas of the composer's own brain. He has endeavoured to impart Northern colouring to his work, but the effort has been unsuccessful, the only episode where it would be recognized being that in which he introduces, appropriately enough, a genuine old Scotch tune, 'The Shepherd's Wife.' In art work it is always unadvisable to force the expression of the mind out of its natural groove, and Dr. Mackenzie will be wise in future to select such subjects as will invite, or at any rate permit, perfect freedom of manner in the setting. At the same time, regarded as abstract music, there is much in 'The Cottar's Saturday Night' that calls for admiration. The composer has restricted himself to the chorus and orchestra, but the absence of solo voices is not felt. In accordance with the modern style, the music is continuous, but it is not fragmentary. There are several well-developed movements, the most important being that which commences with the entry of the "neebor lad," Jenny's peasant lover, and goes on to describe the chatter of the humble folk round the supper table, and the energetic yet simply constructed final chorus, an excellent setting of the fine stanza commencing "From scenes like these old Scotia's grandeur springs." The music descriptive of the simple evening worship of the family is as appropriate as it is artistic in construction, and the most impressive point in the whole work is that where the poet speaks of the vision of St. John in the isle of Patmos. Though the introduction of a regularly developed fugue would be absurd in the illustration of such

a theme as the present, Dr. Mackenzie has contrived to avail himself very happily of the effects to be gained by imitation and canonic writing without the slightest suggestion of pedantry. In short, 'The Cottar's Saturday Night' is in every respect worthy of the composer, and it cannot fail to interest choral societies. It should be mentioned that some of the stanzas of Burns's poem are omitted, and that the composer has exercised sound judgment in his elisions. That the Albert Hall Choir was heard to the fullest advantage in the performance on Wednesday cannot be said. The Scotch words and pronunciation, which, of course, proved grateful to the Edinburgh Choral Union, when the work was first performed on December 16th last year, naturally hampered English choristers, and this probably accounts for the uncertainty which prevailed at times. It was otherwise in 'The Dream of Jubal,' which formed the second part. Here the choir recovered itself, and attacked the noble choruses of the work with its customary power and spirit. The most striking feature of the performance, however, was the beautiful delivery of Mr. Bennett's graphic verse by Miss Julia Neilson. Perfect in voice and elocution, and graceful in gesture, Miss Neilson gave the utmost significance to every line, and roused the audience to enthusiasm. The principal vocalists, Miss Macintyre, Miss Hannah Jones, Mr. Barton McGuckin, and Mr. J. McB. Gibson, were all satisfactory, and the rendering of this exceedingly fine and imaginative work must have given the utmost satisfaction to the composer, who occupied the conductor's seat throughout the evening.

Musical Gossip.

MADAME BACKER-GRÖNDAHL, having returned to this country, on Saturday last made her first appearance at the Crystal Palace, where she played Grieg's Pianoforte Concerto, the work in which she made such a striking impression at the Philharmonic Concerts last season. As the Norwegian pianist will remain in London for some time, opportunities will doubtless be found of forming a judgment as to her capacity in other schools of pianoforte playing. Of two pieces by M. Saint-Saëns—a transcription of the 'Jota Aragonesa'—and a 'Marche Militaire' from the Suite Algérienne, Op. 60—we cannot speak, as they were placed at the end of the programme. The other orchestral items were Beethoven's Symphony in D, No. 2; Mozart's Overture to 'Idomeneo,' with Reinecke's ending; and Dvorák's curious little Notturmo in B, for strings, Op. 40. Mr. Braxton Smith created a favourable impression in Handel's 'Love in her eyes' and Schubert's Serenade.

A SERIES of performances of Gluck's 'Orpheus and Eurydice' in English is announced to take place in the theatre at Cambridge on May 13th, 14th, 15th, 16th, and 17th. Orpheus will be played by Mrs. Alfred Bovill, Eurydice by Miss Anna Russell, and Eros by Miss Margaret Davies. The performances will be given under the direction of Prof. Villiers Stanford, and the orchestra and chorus will consist of eighty performers. This enterprise cannot fail to commend itself highly to the consideration of musicians.

M. DE PACHMANN'S Chopin recitals are still attractive, but little remains to be said about them. At his farewell performance for the present season, on Monday, at St. James's Hall, the Russian artist was heard at his best in the B flat minor Sonata, the Ballade in A flat, the Impromptu in F sharp, and the Études Nos. 2 and 3, Op. 25. On the other hand, he cannot escape

blame for introducing vulgarized versions of the Waltz in D flat and the Nocturne in the same key. Who is responsible for the ridiculous additions to the text in these pieces we cannot say, but they are wholly unjustifiable.

THERE is again little to note concerning the Popular Concerts. On Saturday the concerted works were Beethoven's Quartet in E flat, Op. 74, and Brahms's latest Trio in C minor, Op. 101. Miss Fanny Davies played Mendelssohn's Prelude and Fugue in E minor, Op. 35, No. 1, and Herr Joachim gave Schumann's Fantasia in A minor, Op. 131, a somewhat dry work, though, as it was composed expressly for the Hungarian violinist, it is but natural that he should bring it forward from time to time. The vocalist was Madame de Swiatlowsky, a Russian lady with a powerful mezzo-soprano voice and a somewhat dramatic style.

ON Monday the most important items were Brahms's Sextet in B flat, Op. 18, and Beethoven's Trio in C minor, for strings, Op. 9, No. 3. Madame de Pachmann did not create much effect in Mendelssohn's 'Variations Sérieuses.' She seemed ill at ease, and certainly did not play the work so well as at her recent recital. Mr. Hirwen Jones was the vocalist.

THE principal works performed by the Wind Instrument Chamber Music Society at its first concert last Friday at the Royal Academy of Music were Beethoven's early Sestet, for clarinets, horns, and bassoons, Op. 71; Spohr's Septet, for wind and strings, Op. 147; and Franz Lachner's Octet, for wind only, Op. 156.

MR. ANTON HARTVIGSON, a sound, though not a striking executant, gave a pianoforte recital at the Princes' Hall on Wednesday afternoon. His programme included pieces by Chopin, Gade, and Liszt, but was defaced by the same caricature of Mozart's Fantasia in C mentioned above, and an equally reprehensible derangement of one of the sonatas, also by Grieg. Mr. Fritz Hartvigson took part in these inartistic transcriptions, the expediency of which cannot be maintained on any ground whatever.

WE regret to learn that the Royal Academy of Music is about to lose the services of Mr. John Gill, who for twenty-two years has fulfilled the duties of secretary, to the great advantage of the institution. It was in great measure owing to the efforts of Mr. Gill that the Academy was saved from the collapse which threatened it in 1868, and its present prosperity is certainly in part due to his excellent business capacity.

THE orchestra of professors and pupils of the Royal College of Music has reached a very high stage of proficiency. At the concert in Alexandra House on Thursday last week an excellent performance was given of Mozart's Symphony in E flat, and the rendering of the prelude and closing scene from Wagner's 'Tristan and Isolde,' if somewhat rough, was careful and intelligent. Miss Annie Grimson's performance of Scharwenka's Pianoforte Concerto in B flat minor, a work that has recently suffered neglect, deserves a word of commendation. The concert was conducted by Prof. Villiers Stanford.

MISS BESSIE COX gave the first of a series of three concerts at the Steinway Hall on Thursday last week, the performers being chiefly her own vocal pupils. Several of them displayed considerable promise, but it would be invidious to particularize. Mr. M. Barton gave a moderately successful rendering of Schumann's 'Papillons.'

THE Clapham Philharmonic Concert on Thursday last week consisted chiefly of chamber music, the executants being the Messrs. Hann. The programme included Schumann's Quintet in E flat, Op. 44; Spohr's Quartet in C minor, Op. 4, No. 2; and Mozart's Sonata in A, for piano and violin, No. 17. Mr. Walter Mackway's ladies' choir was announced to sing Schubert's 23rd Psalm, Grieg's 'At the Cloister Gate,' and Brahms's 'Ave Maria.'

A PERFORMANCE of Berlioz's 'Faust' was an-

nounced under Sir Charles Halle at Manchester on Thursday evening, with Mrs. Henschel, Mr. Lloyd, Mr. Hilton, and Mr. Henschel as the principal vocalists.

THE resumption of the Bristol Monday Popular Concerts has so far proved highly successful. A large guarantee fund has been secured, and the attendances at the first and second concerts have been very encouraging. The orchestra of seventy performers consists of local professional musicians and about twenty-five members of the Society of Instrumentalists, including several ladies. Mr. Riseley may yet realize that his self-sacrificing efforts in the cause of music have not been made in vain.

WITH reference to Bristol, it may be remembered that an assertion was made some time ago to the effect that the Orpheus Glee Society would pay a second visit to London at the invitation of the Prince of Wales. Nothing, however, has yet been settled in the matter.

HERR SCHRÖTER, director of the Zurich Theatre, made an important discovery during his inspection of the cellars after the recent fire. He found, amongst other things, a number of small bundles, much blackened externally and soaked with water. Upon carefully unrolling them he saw that they contained nothing less than the score of 'Tannhäuser,' written with Richard Wagner's own hand, and signed with his name. Happily only a few sheets are wanting, and the margins alone are burnt, while the notes are perfectly clear and intact. This valuable relic is to be preserved in the archives of the new Zurich Theatre.

THE preparations for the production of 'Tannhäuser' at Bayreuth next year have already commenced. Herr Knieke is making a tour of Germany in order to secure the most suitable artists. In 1892 it is hoped to perform 'Tannhäuser,' 'Tristan und Isolde,' 'Die Meistersinger,' and 'Parsifal.' 'Lohengrin' will be the next production, after which 'The Nibelung's Ring' will be revived.

SIR ARTHUR SULLIVAN's opera 'The Yeomen of the Guard' has been well received at the Gaertnerplatz theatre in Munich.

CONCERTS, &c., NEXT WEEK.

- MON. Royal College of Music Orchestral Concert, 8, Princes' Hall.
- Berlioz's 'Faust,' 8, Hampstead Conservatoire Hall.
- Popular Concert, 8.30, St. James's Hall.
- TUES. Concert for the Benefit of Madame Arabella Goddard, 9, St. James's Hall.
- WED. London Ballad Concert, 8, St. James's Hall.
- Westminster Orchestral Society, 8, Westminster Town Hall.
- Mrs. Alice Shaw's Concert, 9, Princes' Hall.
- THURS. Church of England Temperance Society's Concert, 8, St. James's Hall.
- Philharmonic Concert, 8, St. James's Hall.
- Mr. Coenen's Pianoforte Recital, 8, Princes' Hall.
- SAT. Popular Concert, 8, St. James's Hall.
- Crystal Palace Concert, 3.
- Irish Ballad Concert, 8, St. James's Hall.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. HENSON.—F. R. HENSON'S SHAKESPEARIAN COMPANY EVERY EVENING at 8 (Thursdays and Fridays excepted), in Shakespeare's Fairy Comedy, with the Mendelssohn Incidental Music.

'A MIDSUMMER NIGHT'S DREAM.'
No Fees.—MATINEES of 'A MIDSUMMER NIGHT'S DREAM' every SATURDAY and WEDNESDAY. Doors Open at 2; Commence 2.30.—'HAMLET' THURSDAY and FRIDAY EVENINGS at 8, and every THURSDAY and FRIDAY until further notice. MATINEES of 'HAMLET,' THURSDAY, March 13, at 2.15.—GLOBE.

A Study of Ben Jonson. By Algernon Charles Swinburne. (Chatto & Windus.)

(First Notice.)

WHEN the Rev. John Foster said "there is no such thing as unbiased opinion," he little thought that his words would ever be degraded to the "base uses" of dramatic criticism. Yet, when speaking some time ago of Shakspeare in relation to his contemporary dramatists, it was to such base uses that we ventured to degrade them. We said on that occasion that, although it has become more and more the fashion of late for students of English literature to wax fervid about Elizabethan drama, the amount

of unbiassed opinion upon the subject has in no way increased, but rather has diminished, since the appearance of Lamb's 'Specimens.' Learning on the subject there is in plenty—far more than there was in Lamb's time; but learning is a very different thing from opinion untrammelled by the authority of great names. We even went so far as to hint that to call this age of ours an age of criticism seems to the critic of the dramatic critics one of those delightful and brilliant paradoxes which Matthew Arnold advanced at his own sweet will. Yet assuredly we meant no offence to those fervid students who have discovered so many things after Charles Lamb discovered them, and after the later discoveries of Mr. Swinburne, such, for instance, as the transcendent genius of Marlowe. To do them justice, there is not one of them who has not discovered that transcendent genius. Nor is there one of them who cannot laugh heartily at Hawkins for printing with much reluctance in a note, as being "foisted in the play by the players," the now famous additions to 'The Spanish Tragedy.' Nor, again, is there one of them who cannot laugh heartily at Gifford, who in his edition of Ben Jonson passed over with a single and contemptuous reference these same marvellous additions to Kyd's play. But then they laugh—these fervid ones—under the best authority. In the early years of the century their laughter would have been just as hearty as it is now; but it would have been with Messrs. Hawkins and Gifford, not at them. We say this advisedly, and after much respectful meditation upon their attitude towards certain Jonsonian plays upon which the voice of authority has been either silent or dubious, such plays, for instance, as 'The Staple of News' and 'The New Inn.' Because Dryden in a loose and reckless sentence stigmatized as "dotages" all the later plays of Jonson, and because 'The Staple of News' is found among those later plays, have not critics one and all found it the correct thing to pass this remarkable comedy by as worthless? And would not the same subservience to Dryden's authority have been displayed in regard to 'The New Inn' but for the fact that it was considered to be, although another of the banned later plays, under the protecting wing of a greater authority still—Charles Lamb's? Suppose that Lamb had not quoted from it the only two fine scenes in the play (that where Lovel discloses his passion for the Lady Frances, and that other where Lovel in the presence of the lady gives his definition of love), and suppose that Lamb had not appended to them his words about the undoubted excellence of these extracts—we wonder what the critics would have then had to say about 'The New Inn.' A greater authority than even Dryden's had spoken in favour of 'The New Inn'; but if it had not so spoken would any critic have been found with sufficient penetration and independence of judgment to see that a worse comedy, as a whole, was scarcely ever written than the play which Lamb brought prominently forward, while he altogether neglected 'The Staple of News'? For this reason we fell into a mood of pensive expectation in regard to the dramatic criticism of the future on coming across the follow-

ing passage in Mr. Swinburne's brilliant essay:—

"The scheme of his last preceding comedy had been vitiated by a want of coherence between the actual and the allegorical, the fantastic and the literal point of view; and the result was confusion without fusion of parts: here, on the other hand, we have fusion without confusion between the dramatic allegory suggested by Aristophanes, the admirably fresh and living presentation of the three Pennyboys, and the prophetic satire of the newsmarket or Stock Exchange of journalism. The competent reader will be divided between surprise at the possibility and delight in the perfection of the success achieved by a poet who has actually endowed with sufficiency of comic life and humorous reality a whole group of symbolic personifications; from the magnificent Infanta herself, Aurelia Clara Pecunia, most gracious and generous yet most sensitive and discreet of imperial damsels, even down to little 'blushet' Rose Wax the chambermaid. Her young suitor is at least as good a picture of a generous light-headed prodigal as ever was shown on any stage: as much of a man as Charles Surface, and very much more of a gentleman. The miserly uncle, though very well drawn, is less exceptionally well drawn: but Pennyboy Canter, the disguised father, is equally delightful from the moment of his entrance with an extempore carol of salutation on his lips to those in which he appears to rescue the misused Infanta from the neglectful favourite of her choice, and reappears at the close of the play to rescue his son, redeem his brother, and scatter the community of jeerers: to whose humour Gifford is somewhat less than just when he compares it with 'the vapouring in "Bartholomew Fair":' for it is neither coarse nor tedious, and takes up but very little space; and that not unamusingly. As for the great scene of the Staple, it is one of the most masterly in ancient or modern comedy of the typical or satirical kind. The central 'Office' here opened, to the great offence (it should seem) of 'most of the spectators'—a fact which, as Gifford justly remarks, 'argues very little for the good sense of the audience,'—may be regarded by a modern student as representing the narrow little nest in which was laid the modest little egg of modern journalism—that bird of many notes and many feathers, now so like an eagle and now so like a vulture: now soaring as a falcon or sailing as a pigeon over continents and battle-fields, now grovelling and groping as a dunghill kite, with its beak in a very middenstead of falsehood and of filth. The vast range of Ben Jonson's interest and observation is here as manifest as the wide scope and infinite variety of his humour. Science and warfare, Spinola and Galileo, come alike within reach of its notice, and serve alike for the material of its merriment. The invention of torpedos is anticipated by two centuries and a half; while in the assiduity of the newsmongers who traffic in eavesdropping detail we acknowledge a resemblance to that estimable race of tradesmen known to Parisian accuracy as 'intervieweurs.'"

But let us return to the attitude of criticism in regard to the additions to Kyd's 'The Spanish Tragedy' attributed by external evidence to Ben Jonson. We do not at the present moment recall any contemporary critic of the Elizabethan drama, save Mr. J. A. Symonds, who shows himself to be conscious of the infinite importance of these verses in the study of Ben Jonson—their infinite importance, indeed, in the study of the entire cycle of Elizabethan drama. How is criticism to treat external evidence which says emphatically that these additions were written by the one poet who, according to all laws of internal evidence, could not possibly have written them—the tragedian of

"the flat sanity and smoke-dried sobriety of 'Catiline' and 'Sejanus'?" If they were indeed written by him—if we do really get in these interpolations Ben marvellously translated, but still the veritable Ben—what was the overmastering power and influence at work which could so translate and transfigure that sturdy and self-willed artificer of plays? And having been once so translated and transfigured, how could Ben possibly be retranslated into the smoke-dried tragedian? Do we here exaggerate the magnitude of this literary crux? We think not. America will some day produce—*must* some day produce—a cryptogrammatist ready to prove that 'The Ring and the Book' was written by Lord Tennyson; and when this comes to pass nothing but his ignorance of all literature will prevent the cryptogrammatist instancing the parallel case of 'The Spanish Tragedy'—the case in which the author of 'Catiline,' 'Sejanus,' and those other dreary exercises of a pedantic intellect abetted by a fettered imagination, had been previously the writer of those vital scenes interpolated in Kyd's play—scenes written to order—in which occur one of the most splendid representations of a parent driven mad by the loss of a child, and one of the most splendid representations of the defiant fearlessness that comes to the soul when grief has done its worst, that can be found in English poetry or in any other.

If we were to discuss fully this question—the question whether he who wrote the magnificent speech we give below (the speech of the bereaved father Hieronimo before the threatening king) could afterwards set himself deliberately to manufacture some of the most lifeless tragedies of the seventeenth century—we should be opening up the entire question of the two different tribes of poets: the "tribe of Ben," a tribe far older than Ben himself—as old, indeed, as literature—and that other tribe (descended from the gods) whose best work, perhaps, was done before literature was:—

VICEROY. O damned devil! how secure he is!

HERON. Secure! why dost thou wonder at it?

I tell thee, Viceroy, this day I've seen Revenge,

And in that sight am grown a prouder monarch

Than ever sate under the crown of Spain.

Had I as many lives as there be stars,

As many heavens to go to as those lives,

I'd give them all, ay, and my soul to boot,

But I would see thee ride in this red pool.

Methinks, since I grew inward with revenge,

I cannot look with scorn enough on death.

KING. What! dost thou mock us, slave? Bring tortures forth.

HERON. Do, do, do; and mean time I'll torture you.

You had a son as I take it, and your son

Should have been married to your daughter: ha!

was it not so?

You had a son, too, he was my liege's nephew.

He was proud and politic—had he lived,

He might have come to wear the crown of Spain:

I think 'twas so—'twas I that kill'd him;

Look you—this same hand was it that stabb'd

His heart—do you see this hand?

For one Horatio, if you ever knew him—

A youth, one that they hang'd up in his father's

garden—

One that did force your valiant son to yield, &c.

And yet the external evidence that he who wrote these lines was really he who stands in the forefront of "the tribe of Ben" is so strong that the critic who would challenge

it on account of the power of the poetry must attribute these interpolations to Shakspeare or to Webster or to Cyril Tournour, or else, perhaps, to the unknown author of 'Arden of Feversham.' Perhaps, however, the general reader may need to be reminded how the case stands. According to the excellent authority of Heywood, Thomas Kyd was the author of 'The First Part of Jeronimo' and its sequel 'The Spanish Tragedy.' As early as 1594, indeed earlier, 'The Spanish Tragedy' passed into print, for it had become immensely popular. Like other popular plays it was altered and added to by some working dramatist or dramatists connected with the theatres, and in 1602 appeared an edition of the play enlarged, with "new additions of the painter's part and others." By whom were those additions made? In Henslowe's 'Diary' occur the following entries:—

"Lent unto Mr. Alleyn, the 25 of September, 1601, to lend unto Bengemen Johnson, upon his writtings of his adicions in Geronymo, the some of xxxs."

"Lent unto Bengemy Johnson, at the apoyntment of E. Alleyn and Wm. Byrde, the 24 of June, 1602, in earneste of a booeke called Richard Crockbacke, and for new adicyons for Jeronymo, the some of xli."

Do these entries refer to the additions as we find them in the version of 1602? Or do they refer to other additions given by the actors, but supplanted in the printed version by the additions known to us—additions made by some poet unknown? Had verses of an ordinary kind been attributed by external evidence to any particular writer, it would have been mere pedantry to inquire further into the matter. But these are not verses of an ordinary kind. Although the main body of Kyd's play without these additions (as we get it in the edition of 1599) is not, we venture to think, so poor a production as Lamb and Coleridge deemed it to be, the additions are in poetic quality very far above anything that Kyd is known to have written. Moreover they transcend the very highest poetic flights of Ben Jonson. Nor is this all; they are so essentially unlike the style and temper of all his other plays that it seems almost impossible that they could have come from him—almost impossible that they could have come from any poet who did not work with that free imagination the absence of which from Jonson's acknowledged writings is so depressing to the reader of his plays.

For, as we have before said when speaking of Marlowe, this is the difference between writers "sealed of the tribe of Ben" and writers of the other tribe: in the case of the one tribe the artist is always seen sedulously working his imagination; in the case of the other tribe the imagination is always seen working the artist. Hence in drama, while the characters of the one tribe are ex-cogitated, the characters of the other tribe are projected. Now, if this is really so, what wonder that Jonson's right to the authorship of these additions has on internal evidence been disputed by those three poets and students of English dramatic poetry whose opinion upon such a question is of special importance—S. T. Coleridge and Charles Lamb and Mr. Swinburne? What wonder that, in order to find a poet capable of producing them, Coleridge had to turn to

Shakspeare himself, and Lamb and Mr. Swinburne to Webster?

But why do we dwell upon all this? Because in the discussion of Ben Jonson's genius it is, as we are going to show, the one point of paramount importance. Understand this, and you understand Ben himself and the Jonsonian art. In temper and in method the very opposite of everything Ben Jonson wrote, both before 1602 and afterwards—if the external evidence in favour of these additions having been written by him is to be accepted, the incredible conclusion is forced upon us that there was a brief and almost a momentary period in his life when his imagination was as free as Marlowe's and Webster's, and almost as vigorous as Shakspeare's own. Then is Ben Jonson's case one of the most marvellous instances of acquired methods conquering native impulse—one of the most marvellous instances in all literature of the way in which the wings of genius may be clipped by the shears of doctrine and clogged by the cobwebs of conventional prescription? Or was that momentary light an accidental flash from heaven? Not 'Arden of Feversham' itself is so great a puzzle as these additions to 'The Spanish Tragedy.' Indeed, the two cases are scarcely parallel. There is a difference, and a fundamental one, between the mental attitude of the critic who, without the support of external evidence, attributes (as in the case of 'Arden of Feversham') an anonymous play to the greatest of poets on the ground that no other could have written it, and the mental attitude of the critic who (as in the case of these additions) refuses, in the teeth of the most positive and direct external evidence of authorship, to ascribe verses to a poet, on account of internal evidence alone. Indeed, the true parallel of the crux presented by 'The Spanish Tragedy' additions is not that presented by 'Arden of Feversham,' but that presented by 'Titus Andronicus.' Nay, we will go further, and say that as many poets besides Ben Jonson probably made additions to a play so extremely popular as 'The Spanish Tragedy,' the entry in Henslowe's diary is not so conclusive, or nearly so conclusive, as to Jonson's authorship as is Meres's direct statement about 'Titus Andronicus' coupled with Heminge and Condell's editorial authority in including it in the Shakspeare folio of 1623, and that he who rejects the external evidence as to the authorship of 'Titus Andronicus' may very consistently reject the external evidence as to the authorship of 'The Spanish Tragedy' additions. Coleridge and Lamb, while disputing Jonson's authorship of them on the ground of internal evidence, offer nothing of even an inferential kind that bears upon external evidence. Mr. Swinburne, however, makes the following acute observation:—

"No student will need to be reminded of what is apparently unknown to some writers who have thought fit to offer an opinion on this subject—that different additions were made at different dates, and by different hands, to certain popular plays of the time. The original 'Faustus' of Marlowe was altered and re-altered, at least three times, by three if not more purveyors of interpolated and incongruous matter: and even that superb masterpiece would hardly seem to have rivalled the popularity of Kyd's tragedy—a popularity by no means unmerited."

Mr. Saintsbury, too, has hinted that be-

sides Jonson probably others were employed from time to time to freshen up the play; and it should be borne in mind that although the 1602 edition of 'The Spanish Tragedy' declares itself to be "newly enlarged, with new additions of the painter's part and others," and although it is known from Henslowe's 'Diary' that Ben Jonson was certainly paid for making "new additions," and although in 'Cynthia's Revels' he seems to allude to some additions to this play made by him, the conclusion that Ben's new additions are the same new additions we find in the printed copy is by no means so inevitable as at first may appear. And if they are not Ben's, what known poet's style do these puzzling additions most resemble? That of the author of 'The Revenger's Tragedy,' perhaps—though Mr. Swinburne inclines in his 'Study of Shakspeare' to follow Lamb in tracing Webster.

And now as to the question why these passages form (in our opinion at least) the greatest riddle in dramatic criticism—a riddle which not even Coleridge and Lamb and Mr. Swinburne have fully confronted. In speaking of Marlowe once we divided poets into two great tribes: the poets who are "of imagination all compact," such as Homer, Æschylus, Sophocles, Chaucer, Shakspeare, Cervantes, Rabelais, Marlowe, Webster, Walter Scott, and, indeed, all those who may for convenience be designated the tribe of nature's children, and "the tribe of Ben"—a tribe which, taking its origin long before Ben was born—taking its origin, indeed, in a very early stage of literature—has produced many members, though two of them tower above all the others: the author of 'The Fox' and the author of the 'Comédie Humaine.' As to these two, indeed, so great are they that in importance they may be ranked with all but the most colossal members of the other and older tribe. Yet with the members of that other tribe, whom we have ventured, for comparison's sake, to call the tribe of nature's children, the writers "sealed of the tribe of Ben" must not, and indeed cannot, ever be confounded. Brilliantly and subtly as they depict human life, their "specimens" are characters of induction, whereas the other tribe know nothing of any characters of induction—know nothing of any characters save those of spontaneous projection. The characters of the tribe of Ben say this and do that because by induction the dramatist knows what they ought to say and do. Hence it is not with nature that the tribe of Ben live, but in fanciful chambers of their own—chambers

Carved so curiously,
Carved with figures strange and sweet,
All made out of the carver's brain.

And this is why they see those carvings and nothing else, though the world is in truth full of figures that are not "made out of the carver's brain"—figures carved not quite so curiously as these of the tribe of Ben, but carved by nature and revealed by her to poets of the other tribe. There is no need to exemplify the difference between the two kinds of figures, but if there were we should only have to take the characters in 'The Silent Woman,' or 'Every Man in his Humour,' or 'The New Inn' and set them beside Chaucer's figures in the prologue to 'The Canterbury Tales.' That

millers of Chaucer's is as modern as the miller of Tennyson's idyl; and yet no subtle induction has gone to the making of him. By the side of that miller how old-fashioned and how dead seem Jonson's most vital characters! In inductive rightness, however, how perfect Jonson's figures are! how round and plump is every limb! In the carving of them there is, in 'The Alchemist' at least, scarcely a stroke too little or a stroke too much. Nature, the most modest and unobtrusive of sculptors, pretends to no such inductive rightness as these figures display; and as to her logical power, that has always been so shaky that innumerable theologies, mythologies, and cosmogonies have had to be invented in order to explain it. In an illogical and perhaps half-conscious way she, like Homer and Shakespeare and Chaucer, projects her characters, turns them out as entire organisms, and then leaves them to justify themselves. Here, indeed, is where nature is so charming that she never dreams of justifying her work, and yet she is justified of all her children. Never entirely right and logical are her characters, as are Ben's characters, and as are the characters in the 'Comédie Humaine' and in all the works of all the tribe of Ben; but they are alive—that is all the difference, these characters are alive. From head to foot we believe in them. The credence we give to them is different altogether from the credence we give to those curious figures moulded by the tribe of Ben. Hence their vitality is for all time. It is governed by no fashion, depends on no shifting web of circumstance, as does the vitality of the figures "made out of the carver's brain." Was Ben conscious, we wonder, of the evanescence of figures thus made when he told Charles I. that already the "less poetic boys" judged part of him decayed? "The less poetic boys" indeed! Had he said "the more poetic boys" he would only have been prophesying the temper of Prince Posterity towards all figures "made out of the carver's brain"—that incorruptible and puissant prince who for one of those "thousand" Shakespearean "lines" which Jonson wished had been "blotted" would cheerfully barter away a thousand of Ben's own loaded lines, where, alas! the literary energy quells all poetic life. Yes, the literary energy does the mischief always with the tribe of Ben. Carlyle sneered at the paucity of literary qualities in Scott's novels. Such literary critics as he do well to sneer at Scott. And yet Carlyle professed to admire Shakespeare, not knowing that he who does not admire Scott should carefully keep his mouth closed about Shakespeare. Had Shakespeare lived in later days and written novels would his method have been Balzac's or Scott's? Perhaps his method would have been Richter's or Goethe's, according to Carlyle. Perhaps he would have given us not a 'Guy Mannering' or a 'Bride of Lammermoor,' but a 'Titan' or 'Wilhelm Meister,' until, indeed, he had sufficiently ripened in literary qualities to give us a 'Sartor Resartus.' But as to Jonson, had he lived in the nineteenth century and written novels instead of plays, we can easily guess the style of novel he would have adopted; we can easily guess how assiduously he would have set to work to stifle such endowment of

real imagination as he possessed by arranging his novels in a pseudo-scientific classification, and calling them the human comedy.

Grammatical Gossip.

AN adaptation by Mr. Robert Buchanan of 'The Relapse' of Sir John Vanbrugh is promised by Mr. Thorne at afternoon representations at the Vaudeville. A play more strongly imbued with the spirit of Restoration comedy, and more difficult to fit to modern requirements, cannot easily be found, and success in this experiment will open a new mine to managers and a new vista to lovers of the stage.

ON Monday Mr. Hermann Vezin appeared at the Grand Theatre in 'The Man of Airlie,' Mr. Wills's adaptation of Von Holter's 'Lorberbaum and Bettelstab,' first produced at the Princess's Theatre on the 20th of July, 1867. He was supported by Miss Stettith.

AMONG forthcoming novelties at the Comedy is 'The Favourite of the King,' a new historical play in blank verse, by Messrs. Jocelyn Brandon and F. S. Boas, to be given for the first of a series of afternoon representations on Tuesday next, with a cast including Misses Dorothy Dene, Louise Moodie, and Annie Rose, Messrs. Royce Carleton, Bassett Roe, Crauford, and Beaumont. On the 17th Miss Olga Brandon, supported by Misses Beatrice Lamb and Agnes Thomas, Messrs. Leonard Boyne, Cyril Maude, Waller, and Alfred Bishop, will give at the same theatre, also on an afternoon, 'Corisande,' a four-act play by Mr. Hoyte, an Australian author.

'NUMBER TWO,' a modern comedy, and 'Andromeda,' a poetical tragedy in one act, will be given by Mr. Leonard Outram at the Vaudeville on March 24th and 25th.

'MEADOW SWEET,' a one-act comedieta by 'Terra Cotta,' has been added to the bill at the Vaudeville, and constitutes a *lever de rideau* at once sparkling and sympathetic. It shows the misbehaviour of a young yokel who, having had a taste of London life, which has only rendered more prominent his inherent baseness and vulgarity, brings to the country home, of which he is ashamed, friends who learn to rate him at his true value, and reject him with merited scorn. This trifle is acted with much spirit, Mr. Cyril Maude and Mr. F. Thorne being especially good. The former artist gave a surprisingly clever rendering of the bumpkin whose affectations are ridiculed, and who in the end loses all his privileges. Mr. Blythe, Mr. Gillmore, Miss Ella Banister, and Miss Hanbury were also in the cast.

ON the occasion of Mr. Alexander's first appearance in 'Dr. Bill' at the Avenue Theatre on Saturday next, a one-act comedieta, entitled 'Miss Cinderella,' will be given for the first time.

THE first of the recitations by Mr. Irving and Miss Terry, of which we have previously spoken as in contemplation, is fixed for the 25th of June at the St. James's Hall.

THE run of 'The Middleman' at the Shaftesbury Theatre is approaching an end, the reason advanced being the contract of the management to produce during its occupation of the house a drama by Mr. Arthur Law.

AT the Grand Theatre on Easter Monday Mr. William Terris will, with Miss Millward, make his first appearance since his return from America. He will play his original character in 'Harbour Lights,' and, at an afternoon representation, Claude Melnotte in 'The Lady of Lyons.'

THE first representation of 'Hamlet' was given at the Globe on Thursday, with Mr. Benson as Hamlet and Mrs. Benson as Ophelia.

TO CORRESPONDENTS.—F. H. W.—J. H. M.—R.—E. K.—W. C. B.—G. B. of C.—J. P.—A. W.—W. H. Q.—C. B.—F. H. W.—L. & C.—received.

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LITERATURE

Correspondence between the Right Hon. William Pitt and Charles, Duke of Rutland, Lord Lieutenant of Ireland, 1781-1787. With Introductory Note by John, Duke of Rutland. (Blackwood & Sons.)

At first sight it is surprising that the correspondence between Pitt and his first Lord Lieutenant should have been suffered to remain unpublished for more than a century; but this apparent oversight is in a great degree explained by the fact that the years of the Duke of Rutland's viceroyalty were mainly occupied in an abortive attempt to carry a commercial measure of very great importance at the time, but of ephemeral interest, and in the discussion of a scheme for parliamentary reform which was never proposed. The letters, too, are entirely business letters; and though they are animated by the cordial relations that existed between the writers, they reveal little of the character or disposition of either Pitt or Rutland, and give no insight into the social life of the time or the condition of Ireland. And even their business references are restricted: on many topics of the utmost interest they are silent, passing without a word all matters that concerned Ireland only.

In a brief introductory note the present Duke of Rutland promises the reader that he shall find in these pages a heavy indictment against Grattan's Parliament; but in the nature of things it is inevitable that those who hope to settle the Irish Question by the correspondence of two Tory statesmen who wrote a century ago should be doomed to disappointment; and, moreover, Rutland never brought, nor attempted to bring, against the patriot party charges other than those which every public man brings against his opponents. The Duke of Rutland has done well and wisely in publishing a correspondence of very genuine, if not very thrilling historic interest, but it is difficult to understand to what he refers in his preface when he writes:—

"So much has been said and written during the discussions on Home Rule in praise of Grattan's Parliament, and in condemnation of Mr. Pitt's conduct in abolishing it, that I have thought it right to give to the public the following correspondence between that statesman and my grandfather, the fourth Duke of Rutland. The letters of the latter throw a vivid light on the conduct of the Irish Parliament, and on the prejudicial effect the factious and self-seeking spirit of its members had on the fortunes of the

country. Mr. Montgomery Martin, indeed, nearly half a century ago, called attention to some of the more salient proofs of that misconduct; but his work is now not very accessible, and the story of Grattan's Parliament during these important years is best told in the confidential correspondence between the Prime Minister and the Lord Lieutenant."

This is as if one were to say that the story of Mr. Balfour's administration is best told in the confidential correspondence of Mr. Parnell and Mr. Timothy Harrington, and from the point of view of interest, if not of calm impartiality, we admit that a good deal is to be expected; but disappointment awaits us. There are in all only a dozen of the Viceroy's letters, and more than half of these deal with subjects quite disconnected from the doings of the Irish Parliament—the hobble that Rutland had got himself into on the subject of the Prince of Wales's establishment, the Whitby interest, and patronage—always patronage. Patronage is the subject to which both Premier and Viceroy are irresistibly attracted. "You have a Parliament more manageable than ours," writes Pitt; and Rutland recommends a person for a pension of 300*l.* yearly on the sole plea that "a decayed gentleman, and particularly if a member of Parliament [the italics are his own], is surely a proper object for such a provision."

Pensions, peerages, steps in the peerage, governorships, colonelcies were showered around. Posts and offices of all kinds rewarded those who were fortunate enough or mercenary enough to vote with the Government. The correspondence practically commences at the time of Rutland's appointment, early in 1784, and ceases in September, 1787, a month before his death; and in this brief period, and in a correspondence of less than two hundred pages, we find the claims of the following persons not merely alluded to, but discussed, pushed, pitted one against the other:—Fitzherbert, Shelburne, Molloy, Fawcett, Mr. Miles, Lord Mornington, Lord Camden, Lord Temple, Mr. Gardiner, Robert Stewart (Castlereagh), Sir C. Maude, Mr. O'Callaghan, Mr. Francis, Mr. Yorke, Lord Mulgrave, Lord Glerawley, Lord Longford, Sir Joshua Reynolds, Fitzgibbon, Mr. Pole, the Provost, Mr. Foster, Mr. Beresford, Lord Shannon, Lord Tyrone, Lord Clifden, Lord Hillsborough, Lord Antrim, Lord Drogheda, Dr. Ekins, Lord Bellamont, Sir Sampson Gideon, "Sir Lucius," Lord Luttrell, "A Jew of my own name (Jack Manners)," Major Hobart, Major Dalrymple, General Cunningham, Mr. Eden, Mr. Orde, Pulteney, George Sutton, and others. The atmosphere of self-interest, place-hunting, bribery, and corruption hangs over the whole correspondence; and its unconscious cynicism, its frank acceptance of the theory that an appeal to the pocket is invariably successful, is truly remarkable when we bear in mind that Pitt was only just over twenty and Rutland still under thirty when they took office. Rutland never betrays any sign of young ardour, Pitt only three or four times, and, indeed, the correspondence, both in what it tells and in what it omits, is of extraordinary maturity and discretion.

Whatever these young gentlemen may have been in private life, they were staid

and serious-minded statesmen in even their most confidential correspondence. From the first page to the last there is no levity and as little chivalry, no gossip, and no mention of any subject of which the writer had cause to be ashamed. Their silence is as eloquent as their words. A most surprising instance of this discretion is that in all the pages filled with the question of patronage there is not on either side a single reference to the vexed question of the Irish Pension List, or to that agitation against its scandalous increase which was at this time the chief weapon in the hands of the opposition. Viceroy and Prime Minister alike ignore this ugly sore in their administration; they trade upon the avarice of human nature without shame and without scorn—accepting it as quietly as we all accept our pollution of the air we breathe. Neither one nor other even refers to this shady side of patronage, and though its abuse was the topic of the day, their correspondence contains no hint that during Rutland's administration the Irish Pension List reached the enormous total of 94,000*l.*—four thousand pounds greater than that of England—and that during the final year of his viceroyalty alone it was augmented by 8,750*l.* In the Dublin Parliament this was a burning question, but it is ignored in Rutland's correspondence. Neither are the tithe oppression and the exaction of hearth-money mentioned until the summer of '86, when, however, the duke writes to Orde, in a letter that shows good feeling throughout, hoping that

"the Legislature will in the next session take the grievances of the poor into their consideration, and, if possible, give them redress. The two great points which press are the tithes and the hearth-money."

Pitt too, in a curiously characteristic letter, expresses a wish to redress these wrongs, "being persuaded that Government... can never make its stand effectually till it gets upon right ground."

But in the history of the international relations of England and Ireland these were minor matters. The great difficulty of ministers, and the chief subject of this correspondence, was the regulation of the trade and commerce of the two countries, and only second to this was the pressing question of parliamentary reform. Both Pitt and Rutland had already a project of union in view (a state of mind very natural when we remember that at the time of Rutland's appointment the recognition of American independence was but a few months old), and both appear to have feared that with an independent Parliament Ireland would not long continue a part of the empire; indeed, though a measure for union is but distantly alluded to in this correspondence, there can be no doubt that it was the aim of both Pitt and Rutland, and that wherever differences of policy occurred these were prompted by the desire to render that measure more practicable either through the popularity of England or the subserviency of the Irish Parliament. But Ireland was the sole policy and interest of the Viceroy, while she had but a share of the thoughts of the Prime Minister; and thus we find that in the matter of the commercial treaty Pitt was desirous of getting the best terms possible for England, while Rutland hoped

"that the learned in trade may be able to strike out such regulations as may appease and conciliate the spirit of dissatisfaction and discontent which has obtained in this country.For my part [he continues], I pretend not to be competent to enter into any detail of the kind; but of this I can judge, that the circumstances and claims of Ireland are matters which at least require serious investigation."

The whole of this letter, written six months after Rutland's appointment, is so interesting that we regret that its length prevents us from giving it *in extenso*, for it sets before us most clearly the difficulties that the Viceroy had to face. It was an age of change and revolution, and Rutland's task of steering between English public opinion and the demands of the Irish volunteers was no easy one. We must at least give his views on parliamentary reform:—

"The question of reform, should it be carried in England, would tend greatly to increase our difficulties, and I do not see how it will be evaded. In England it is a difficult question, but in this country it is difficult and dangerous to the last degree. The views of the Catholics render it extremely hazardous; and though Lord Charlemont and Mr. Flood seem to exclude them from their ideas of reform, yet in some late meetings, and in one particularly held lately in this city, the point entirely ran on their admission to vote, which was carried with a single negative. Your proposition of a certain proportionable addition of county members would be the least exceptionable, and might not perhaps materially interfere with the system of Parliament in this country, which though it must be confessed it does not bear the smallest resemblance to representation, I do not see how quiet and good government could exist under any more popular mode."

Pitt, however, is still eager for reform. "Parliamentary reform," he writes, "I am still sure, after answering all you have stated, must sooner or later be carried in both countries"; and again he expresses a hope that he may be able

"to give real efficacy and popularity to Government by acceding (if such a line can be found) to a prudent and temperate reform of Parliament which may guard against or gradually cure real defects and mischiefs, may show a sufficient regard to the interests and even prejudices of individuals who are concerned, and may unite the Protestant interest in excluding the Catholics from any share in the representation or the government of the country."

Later on the same day Pitt writes again in a more urgent and, for him, singularly youthful strain:—

"Could there be any way of your confidentially sounding Lord Charlemont, without any danger from the consequences?.....I am aware you may have seen local difficulties which may discourage you in this whole subject of reform.....but let me beseech you to recollect that both your character and mine for consistency are at stake.....and to recollect also, that however it is our duty to oppose the most determined spirit and firmness to ill-grounded clamour or factious pretensions, it is a duty equally indispensable to take care not to struggle but in a right cause."

Unhappily Rutland's answer is not given; but apparently this, the most ardent of all Pitt's share of the correspondence, did not shake his convictions, for some months later Pitt again writes: "Whatever is to be wished (on which, notwithstanding numerous difficulties, I myself have no doubt), it is, I believe, at least certain, that if any reform takes place here, the tide will be too

strong to be withstood in Ireland." But the measure, which might have spared so much misery to Ireland and shame to England, was never passed, and Pitt had no better fortune with his Act for the regulation of commerce—a masterly solution of one of the most difficult problems of his time. Unlike his grandfather, the present Duke of Rutland lays all the blame of the failure of this scheme upon the "misconduct" and "factious and self-seeking" spirit of the Irish Parliament; but the Coalition Party in England, and Fox in particular, must share at least equally with Ireland the responsibility of the failure of Pitt's cherished scheme, which forms the staple subject of this correspondence.

Now that commercial restraints and protective duties have ceased to exist as between England and Ireland, the details of such a measure are necessarily uninteresting, and Pitt's long and extremely thoughtful letters throw no new light upon its secret history. Briefly stated, the facts of the case are these. Chief Secretary Orde, acting under Pitt's inspiration, introduced the basis of a commercial treaty between the two kingdoms into the Irish Parliament in February, 1785. The Bill, which was drafted in the form of eleven resolutions, ordered the admission of foreign articles through Ireland to England, or *vice versa*, as if directly imported; the abolition of prohibitions between the two countries and the equalization of duties, the regulation of internal duties in due proportion, and the abolition of bounties on goods intended for either country except food stuffs. The last and eleventh proposition provided that whenever the hereditary revenue of Ireland (during peace) produced more than the sum of 64,000*l.*, the surplus should be devoted to the support of the Imperial navy.

Rutland was extremely apprehensive lest this clause should wreck the Bill, which, from its absence of protective duties, was only moderately popular in Ireland; but, notwithstanding adverse petitions from the Chamber of Commerce, it passed the Irish Parliament, and all would have gone well had not Fox, North, and others raised an agitation in England against it for purely party purposes. Pitt was compelled to make numerous alterations, three of them of a very fundamental character. It was stipulated that all trade or navigation laws passed by the English Parliament should *ipso facto* be enacted by the Irish; that none save colonial produce should be transhipped through Ireland into Great Britain (a proviso that would have put an end to the carrying trade with America); and that Ireland should be debarred from dealing directly with any country whatsoever beyond the Cape of Good Hope and the Straits of Magellan so long as the British Parliament protected the monopoly of the East India Company dealing through the port of London.

The objections of Fox were by no means met by the alterations. "I will not barter English commerce for Irish slavery," he exclaimed; and the changes were so unpopular in Ireland that Rutland found his majority reduced to one-half. Commercially, the restraints would have been inimical to the growing industry of Ireland, and they were bitterly resented as an attempt to undermine the newly-acquired liberty of

that kingdom. Rutland at once perceived the impossibility of carrying such a Bill, and, when writing to congratulate Pitt on his majority in the English Parliament, added:

"But I must fairly tell you that the alterations which (in compliance, I suppose, with the prejudices of England) you have found it expedient to make from the original form of the adjustment, will render it very unpalatable to Ireland.....I have not yet considered the different alterations.....But on one point.....I mean that which relates to the perpetuity of the laws for the collection of the revenue, I will not attempt to deceive you, but at once pronounce it impossible to be carried. Be assured Mr. Orde would enter the house with scarce a man to support him on such a question; and when you are convinced of its failure you will scarcely judge it wise to persist in an odious measure.....without the smallest probability of success."

Pitt, however, was still sanguine as to the "manageable" nature of the Irish Parliament, and wrote that the amendment regarding the revenue collection appeared to him "absolutely indispensable," and "essential to the success of this measure." Rutland, thus pushed, sought an interview with Grattan, "but found him impracticable in a degree scarcely credible," and, after detailing a number of defections from the Government party, implored Pitt "to produce such a system as it will be lunacy in Ireland to refuse."

But in reply Pitt protests his inability to "go an inch further," and after the introduction of the Bill Rutland has to report a further list of defections:—

"We had many truants.....Mr. Daly, very unlike himself.....Mr. Cuffe, though written to, and who is at the head of the Barrack Board, never appeared. The Ponsonbys.....declared they could not support beyond the printing. Their connexion is very large, and would have turned the poise of the business."

Situated thus, the Government was compelled to let the measure drop; but from the Viceroy's own letters we gather that the opposition was by no means of the purely factious nature the Duke of Rutland would have us suppose. The grievance was a real one, and in the light thrown by subsequent events, and by the private correspondence between the Prime Minister and the Lord Lieutenant, Flood's apprehension lest the four propositions added in the Parliament of Great Britain should prove "destructive of the liberties and constitution of Ireland" appears well founded. But the fate of his favourite measure disgusted Pitt with Ireland; and although this correspondence continued for more than two years after this fiasco, he never recovered from his disappointment sufficiently to bring forward a scheme of anything like the same importance, and it is probable that this experience of the difficulty of divided rule confirmed his thoughts in the direction of a union.

Pitt's letters form the staple part of the volume, although, either from his greater leisure or more personal acquaintance with Irish affairs, those of the Duke of Rutland are of at least equal interest, and it is to be regretted that while the whole of Pitt's correspondence has been published, that of the Viceroy is represented merely by a selection.

The Source of 'The Ancient Mariner.' By
Ivor James. (Cardiff, Owen.)

NOTHING could well be more unpractical than the way men calling themselves "practical" have of neglecting the poets. Even men of science, as a rule, fail to recognize that it is the poet lurking in them that makes all the great discoveries—that crucibles and lenses are vanities unless when directed by the imagination. For nearly a century it has been known to all men, save only the members of the geographical societies, that the Ancient Mariner demonstrated the practicability of the passage from Behring's Straits to the Atlantic by sailing through it at great speed, and so presumably meeting with no hindrance. Yet here is Capt. Nansen at this time of day ignoring the record, possibly because he never heard of it, but more probably because it was written by a poet, demonstrating (on paper) that the passage is practicable, and determined to undertake it with no better guide than an empty pair of oilskin breeches drifted from the wreck of the *Jeannette* to the south-west coast of Greenland!

Coleridge left his *Mariner* anonymous, and the secret might have been kept for ever had not Mr. Ivor James met with his namesake's well-known account* of his voyage, and convinced himself of the identity of the two mariners, notwithstanding the poet's cunning reversal of routes, and importation of albatrosses, tropical seas, and angelic powers, all foreign to the experiences of the original. It is hardly probable that Mr. James will carry any of his readers within measurable distance of his conclusion, but it must be allowed that he has established the extreme probability of Coleridge having read Capt. James's narrative, and that a little of the local colour of the great poem is reflected from it. Mr. James's assumption that Coleridge had read the actual copy now in the Bristol Free Library would not have been adopted had he seen the book, but that is a trifle on which he has expended a needless amount of ingenuity. Capt. James's voyage was a Bristol adventure, and in one form or another the account of it must have been easily accessible to Coleridge in 1794–1798. It is a most remarkable narrative, the work of a man possessed of great, though untrained literary faculty, whose incidental verses are distinctly poetry, and presented in a manner perhaps only less convincingly veracious than 'Robinson Crusoe.' The Hakluyt Society is at present reprinting it, but it is to be hoped that it may be revived in a more popular form. If Coleridge read the book he must inevitably have been fascinated, and there are some correspondent details in narrative and poem which render this extremely probable:—

And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

The ice was here, the ice was there,
The ice was all around:

It crack'd and growl'd, and roar'd and howl'd,
Like noises in a swound.

The ice did split with a thunder-fit;
The helmsman steer'd us through.

So sang the Ancient Mariner; and thus reports Capt. James: "All day and all night, it snow'd hard" (ed. 1633, p. 11); "The nights are very cold; so that our rigging freezes" (p. 15); "It proved very thicke foule weather, and the next day, by two a Clocke in the morning, we found ourselves incompass'd about with Ice" (p. 6); "We had Ice not farre off about us, and some pieces as high as our Top-mast-head" (p. 7); "The seventeenth.....we heard.....the rutt against a banke of Ice that lay on the Shoare. It made a hollow and hideous noyse, like an over-fall of water, which made us to reason amongst our selves concerning it, for we were not able to see about us, it being darke night and foggie" (p. 8); "The Ice.....crackt all over the Bay, with a fearfull noyse" (p. 77); "These great pieces that came a grounde began to breake with a most terrible thundering noyse" (p. 12); "This morning.....we unfastened our Ship, and came to saile, steering betwixt great pieces of Ice that were a grounde in 40 fad., and twice as high as our Top-mast-head" (p. 14).

There are many similar expressions, but here, perhaps, are more than enough to show that the correspondences are not accidental, especially as most of the contemporary Arctic explorers measured their icebergs by fathoms and not by their masts. *Per contra*, while Coleridge's mariner saw his ice "green as emerald," Capt. James saw it blue—"some of the sharpe blue corners [of the great pieces of ice] did reach quite under us" (p. 6).

Mr. James's endeavours to establish the substantial identity in character of the two mariners are occasionally ingenious, but, generally speaking, too fanciful and shadowy to invite serious discussion; but, oddly enough, the most significant passage in the 'Voyage' has been overlooked by him:—

"What hath been long agoe fabled by some *Portingales*, that should have comne this way out of the South Sea: the meere shadowes of whose mistaken Relations have comne to us: I leave to be confuted by their owne vanitie. These hopes have stirred up, from time to time, the more active spirits of this our Kingdome, to research that meereley imaginary passage. For mine owne part, I give no credit to them at all; and as little to the vicious, and abusive wits of later *Portingals* and *Spaniards*: who never speake of any difficulties: as shoalde water, Ice, nor sight of land: but as if they had been brought home in a dreame or engine."—P. 107.

The last clause is not italicized by Capt. James, but it would not escape the eye of Coleridge, and it may well have inspired "Part VI." of 'The Ancient Mariner,' afterwards elucidated in the gloss: "The Mariner hath been cast into a trance: for the angelic power causeth the vessel to drive northward faster than human life could endure."

The flames of Coleridge's imagination were at all times fed largely by omnivorous reading as well as by his keen observation of his surroundings, and in such a poem as 'The Ancient Mariner' it is but natural that the evidence should have been more easily traceable than in most of his compositions. Mr. James is unquestionably right

in giving much weight to Wordsworth's statement as to the inception and composition of the poem, but he is probably quite wrong in supposing that Wordsworth contributed anything beyond a few characteristic incidental details—as far wrong as in taking seriously certain statements made by De Quincey on the subject. It is quite certain that the albatross came from Shelvocke; we have Wordsworth's own statement that he suggested the supernatural navigation of the ship, and that the skeleton-ship was a dream of Cruickshank's. Add the technical hints from Capt. James's 'Voyage,' and what does it all amount to? Nothing more than the carbon which goes to produce a diamond. The incident of the angelic navigation of the ship is more likely to have been suggested by the fourth-century legend in Bishop Paulinus's Epistle, translated in the *Gentleman's Magazine* for October, 1853, and cited in Brandl's 'Life of Coleridge'; and if the idea were really furnished by Wordsworth he may have got it from Paulinus, though such literature lay much more in the way of Coleridge's reading than of his own. It is certain that Wordsworth did not, for at least a long time, think very highly of 'The Ancient Mariner.' He did not commit himself so grievously as did Southey, who, both in a review and in private letters, called it "a very Dutche attempt at sublimity" (for which misdeemeanour he was pulled up sharply by Lamb); but Wordsworth tried to convince himself and his friends that 'The Ancient Mariner' was mainly responsible for the ill success of the volume, and blamed, not the critics, but the poem, for this result. This flattering view no doubt reached the ears of Coleridge directly or indirectly, and caused him to beg that the offending member might be cut off; for when the second edition appeared in 1800 Wordsworth inserted a note quite sublime in its complacent uncensiousness that he had misinterpreted Coleridge's meaning, and that he was patronizing and apologizing for a poem which was worth all the rest of the volume put together, saving only, perhaps, his own lines on revisiting the Wye. Patient merit may learn in time to take calmly the spurs of the unworthy, but it is harder to bear the wounds received in the house of a friend, and it says much for the good nature of Coleridge that no rupture followed. It is to Wordsworth's credit both as a friend and as a critic that this literary curiosity was never reprinted; and as the original is rare, and has not attracted the notice of any of Wordsworth's or of Coleridge's editors, it may be given here:—

"Note to the *Ancient Mariner*.—I cannot refuse myself the gratification of informing such Readers as may have been pleased with this Poem, or with any part of it, that they owe their pleasure in some sort to me; as the Author was himself very desirous that it should be suppressed. This wish had arisen from a consciousness of the defects of the Poem, and from a knowledge that many persons had been much displeased with it. The Poem of my Friend has indeed great defects; first, that the principal person has no distinct character, either in his profession of Mariner, or as a human being who having been long under the controul of supernatural impressions might be supposed himself to partake of something supernatural; secondly, that he does not act, but is continually acted

* 'The Strange and Dangerous Voyage of Captaine Thomas James, in his Intended Discovery of the Northwest Passage into the South Sea.' London, 1633. Reprinted 1740, and included in Churchill's and in Harris's collections of voyages. As suggested by Mr. J. Taylor in his letter (*Athen.* No. 3254) Mr. James may have been attracted to the subject by reading Mr. J. F. Nicholls's 'Bristol Biographies,' No. II.—Captain Thomas James and George Thomas, Bristol, June, 1870.

upon: thirdly, that the events having no necessary connection do not produce each other; and lastly, that the imagery is somewhat too laboriously accumulated. Yet the Poem contains many delicate touches of passion, and indeed the passion is everywhere true to nature; a great number of the stanzas present beautiful images, and are expressed with unusual felicity of language; and the versification, tho' the metre is itself unfit for long poems, is harmonious and artfully varied, exhibiting the utmost powers of that metre, and every variety of which it is capable. It therefore appeared to me that these several merits (the first of which, namely, that of the passion, is of the highest kind) gave to the Poem a value which is not often possessed by better Poems. On this account I requested of my Friend to permit me to republish it."

To revert to Mr. James, he may possibly remain unconvinced that he is amenable to the charge of being wise above that which is written, but there are a few faults which he will discover for himself when revising his interesting little pamphlet for a second edition. The most important, perhaps, is a misreading of the text of Capt. James. On the passage home he says:—

"Amongst these several and hourly dangers, I overheard the men murmur; and say that they were happy I had buried; and that if they had a thousand pounds they would give it, so they lay fairly by them; for we (say they) are destined to starve upon a piece of Ice. I was faine to endure all this with patience: and to comfort them up againe, when I had them in a better humour."

Mr. James paraphrases this passage thus mistakenly:—

"The captain heard from among the men the whispered wish that he had been buried before he had induced them to tempt Fate, which seemed now, they said, to have destined them all to starve on a piece of ice."

The same kind of inaccuracy, though happily not to the same degree, attends Mr. James in a large number of his numerous quotations, and many of his references are inadequately given. But the booklet is worth reading by lovers of 'The Ancient Mariner,' and who is not?

An Arabic-English Dictionary on a New System. By H. Anthony Salmoné. 2 vols. (Trübner & Co.)

THERE can be no doubt of Prof. Salmoné's object in the preparation of his dictionary, and many scholars will wish him success in the course he has adopted. We have here no attempt to assist the authors of modern vocabularies and handbooks in supplying, by virtue of a certain number of lessons, so much of bare "colloquial" knowledge as will suffice for the passing needs of residents or travellers in a Semitic country, who remain as ignorant of the etymological character of the words supplied as are the drivers, donkey-boys, or other natives with whom they converse. Nor are means offered to the student for attainment of his goal by any but a straight and lawful road. The author, it is true, has endeavoured to simplify the study of Arabic, but it is of classical or literary Arabic, and in pursuit of his aim he naturally ignores the slipshod method of instruction which rests contented with a parrot-like acquirement of sounds. In short, his theme is a noble Semitic language, not the mere jargon of the street and bazaar,

whether in Cairo or any other centre of Arab town life.

The great care bestowed upon the production of the work, the minute research of which it is the outcome, the time occupied and labour expended in putting its several parts together—all these self-evident truths, though they may not disarm criticism in estimating practical results, cannot fail to impress the critic favourably on a first inspection of Mr. Salmoné's pages. In respect of outer form, moreover, there can be no diversity of opinion on the merits of the dictionary. It is portable and exceptionally well "got-up." The type, Arabic and English—especially the first—is excellent; and as for the small accompanying volume for English and Arabic, nothing could be more compact or convenient. The whole publication is highly creditable to the printer, M. Drugulin, already well known for his successes in Oriental typography.

Whether the system so elaborately worked out by the inventor is one which will "facilitate the study to the beginner," as confidently inferred in the preface, yet remains to be proved. Ingenious and practical as it is, it presupposes a certain amount of knowledge of the subject which is not always attained without long and assiduous apprenticeship. To the Arabist the bearings of the question will at a glance be apparent. For the non-Arabist, it may suffice to explain or recall the fact that in the structure of the Arabic language words must be regarded as the expression or development of ideas of which the origin—for instance, love, fear, grief, &c.—is a root of three letters; that certain specified letters, called *servile*, are set apart to be added to the radicals in such a manner as to expand or modify the original meaning; but that the application of these, as regards number, position, and punctuation, so as to form new and intelligible words in themselves, is regulated with mathematical precision by laws and precedents of the most binding nature. Thus the triliteral root itself is the first conjugation, and each of the twelve or fourteen conjugations which follow is an expansion or modification of the first. One form is that of intensity, one of desire, one of reciprocity; but study and practice are imperative for due comprehension of details. In English the changes might be represented by adverbs or expletives; or love might become adoration, craving, mutual affection, and so on. Now, as the dictionary under notice is essentially one of roots, no student can avail himself of it, in the ordinary course of reading, who is not able to divest the word, of which he seeks the interpretation, of any servile letters it may chance to possess. This done, he must trace it out from the root to its own particular form by means of a table which, though exceedingly ingenious and simple enough when understood, may well perplex the "beginner" of scientific Arabic, however fluent he may be in his acquired colloquial. But Mr. Salmoné doubtless means that his beginner will be driven—or should be driven—to relieve himself of perplexity by mastering those first principles of grammar which are as necessary to the serious student as a knowledge of anatomy is to the surgeon. We read in the preface:—

"An alphabetical Arabic Dictionary, or anything like a successful attempt at it, is, as every

one who is in the least acquainted with the language knows, an impossibility. For even in the so-called alphabetical Dictionaries the beginner has to look for many words under their respective roots, although they may be quite as perplexing as others which are given in alphabetical order—and, indeed, in many instances they are far more so. Moreover, as it is quite impossible to give all the persons of all the tenses of the verb, this system can never be consistent with itself. Hence, the assistance given to the student is more apparent than real."

There is much force in the argument put forward, for no knowledge of the principles which rule the formation of Arabic derivatives can be considered thorough if imparted only by the unmethodized and unexplained illustrations of an "alphabetical" dictionary. But Freytag and his Arab authorities have done something also in a right direction, and it is to be observed that Mr. Salmoné acknowledges the assistance he has received from Lane and Butros Bustany. Dr. Steingass, in the introduction to his comparatively recent work, admitted the necessity of "finding a golden mean between a merely alphabetical arrangement and a strictly etymological disposition under roots," the latter of which might, he feared, embarrass the reader. Richardson's is practically a dictionary of Arabic in its relation to Persian, and consequently, in spite of a copious vocabulary, its uses, to a student of Arabic only, are somewhat restricted. But with all its defects and shortcomings, it is only fair to state that in the absence of more systematic works, the huge old quarto, known first as Richardson's and afterwards as Johnson's Persian and Arabic Dictionary, has been in its way very serviceable to learners of the latter as well as of the former language.

The author of this new dictionary must have experienced some difficulty in reducing within reasonable limits the number of interpretations forthcoming, on good authority, for his respective roots. He explains the first meaning shown to be "invariably the most important one, and the one that generally runs throughout the other conjugations and the various forms of the same." M. Renan has well said: "On éprouve une sorte de vertige à la vue de ces sens divers et presque contradictoires, qui, dans les dictionnaires arabes, se présentent sous chaque mot"; and cites in a foot-note the instance of a native lexicographer who asserted that he had found in his language no fewer than twelve million three hundred thousand and odd words! Under the head *abû*, father, Freytag supplies more than two hundred and twenty-five examples in which the use of this word as a prefix implies a special idiomatic signification. Mr. Salmoné gives seven only, all of which are in Freytag, though one of them, *abu jâbir*, bread, has to be looked for under a separate letter. By the way, why does he not transliterate his word at the close of p. xvii, Explanatory Notes, "Muslim" instead of "Mussulman"?

Life of the Lady Arabella Stuart. By E. T. Bradley. 2 vols. (Bentley & Son.)

MISS BRADLEY has spared no pains in producing a readable biography of the most unfortunate of all the ladies belonging to the house of Stuart. She has had access to manuscript letters and papers denied to previous writers, and it seems doubtful,

although Miss Bradley is sanguine on the point, whether any further light will be shed hereafter on the mysteries of the Lady Arabella's career. All the advantages which good type, paper, and binding bestow on books, Miss Bradley's two volumes possess in full measure. The work is embellished by two neatly executed portraits, and an interesting facsimile of an autograph letter. Miss Bradley has appended to the memoir an imposing collection of *pieces justificatives* and an exhaustive list of portraits, which must give her book a permanent place in every historical library.

Lady Arabella died at the age of forty. To summarize her career in a sentence, we may say that the accident of birth forced her into an embarrassing public position, which her personal character and training disabled her from filling satisfactorily. As third cousin to Queen Elizabeth and first cousin of James I. of England, she was so closely connected with the succession to the English throne that it was impossible to allow her all the liberty of action congenial to her self-willed and exuberant temperament. Very little wisdom was shown in the policy pursued towards her by her kindred, and the failure of her life is largely due to their misfortunes and mistakes. Her youthful father, Charles Stuart, Earl of Lenox (Darnley's brother), died before she was two years old. She lost her mother, a sister of the first Earl of Devonshire, before she was seven. Her maternal grandmother was her guardian for the greater part of her life. This lady was singularly ill-fitted for the office. She was the far-famed heiress—known in her youth as "Bess of Hardwick"—who married four times, her second husband being Sir William, the founder of the Cavendish family, and her last husband being George Talbot, sixth Earl of Shrewsbury. Imperious by nature, she ruled her numerous children and step-children with an unsympathetic rigour which led to perpetual wrangling in her household. It was in that uneasy environment that Arabella was brought up. She enjoyed all the advantages of a good literary education, but she and her grandmother were by nature antipathetic, and the girl was in consequence subjected to irritating restraints, which developed the worst traits in her character. Scheming politicians sought to turn her kinship with the sovereign to their own ends, and her name in the time of Elizabeth was offensively paraded as that of the rightful successor to the throne. The queen never favoured her claims. Influential suitors were suggested for her hand, but their suits obtained no official recognition. Dynastic considerations led Elizabeth to encourage the old countess in treating Arabella as a child after she had reached woman's estate. That policy led to a tragic result. When twenty-seven years old the Lady Arabella was, for the first time, suspected of having a lover. Elizabeth's reign was nearing its close, but the queen had life enough left to punish with characteristic severity the indiscretions alleged against a member of her family, who was regarded by some of her subjects as her possible successor. Miss Bradley has dwelt in detail on the Lady Arabella's sorrows while Elizabeth lay dying, and has given more information about the episode than was accessible before; but the name of Arabella's lover

is nowhere mentioned. There seems, however, good reason for accepting (with Miss Bradley) the popular rumour that in 1602 Arabella was, or pretended to be, infatuated with William Seymour, then a boy of fourteen. In other words, the harsh restraints imposed on Arabella had at length produced a condition of mind bordering on hysteria. Happily Arabella recovered from her aberration, and under James I. she secured a position of independence hitherto denied her. Her kinship with the new king continued to make her the object of revolutionary plots, but she was so conspicuously innocent of political ambition that she never personally incurred James's suspicion. Possessed of an income of her own, she indulged an extravagant taste for dress, ran into debt, and shared with Queen Anne the honours of the masques performed at court. But the effects of her early training were ineradicable. Her intimacy with Seymour recommenced in 1609, when she was thirty-four and he twenty-one, and it ended in a secret marriage. James I. was as indignant as Queen Elizabeth could have been at this disregard of the royal authority in disposing of his kindred in marriage. Arabella's imprisonment and her adventurous attempt at escape followed, and they were succeeded by her madness and death.

It is this romantic story that Miss Bradley has succeeded in telling with praiseworthy clearness and sympathy. There is no element of greatness in Arabella's character or career. Politically her life presents few points of interest. But its domestic pathos appeals to all. Arabella's gossipy letters, written to her kinsfolk from James's court, possess a charming simplicity, and suggest how happy a life she might have led had she been born to lower estate.

We trust Miss Bradley's biography may reach a second edition. In that case she might supply an additional note or two on Arabella's relations with the literary men of the day. A sonnet to Arabella appears in the early issues of Chapman's translation of Homer, and it might be worth quoting. We should also like to know more of a play on the subject of Arabella's tragic fate, which the Deputy-Keeper of the Records told us a year or two ago was noticed in the despatches of the Venetian ambassador transcribed by Rawdon Brown. Miss Bradley's book is laudably free from misprints or errors. It is, however, hardly fair to describe William Fowler, Queen Anne's secretary, as "a ridiculous personage, at once simpleton and buffoon," without mention of his poems which are preserved in the library of the University of Edinburgh, and were presented by Drummond of Hawthornden, Fowler's brother-in-law. The leading conspirator in the "Bye Plot" was not Lord Brooke, but simply George Brooke, younger son of the seventh Lord Cobham. It is not quite accurate to describe "Clarenceux the herald" as attending the funeral of the Countess Dowager of Lenox. The official intended was Clarenceux king-of-arms. But these are trifles, and their triviality is a testimony to Miss Bradley's careful accuracy.

NOVELS OF THE WEEK.

- By Woman's Favour.* By H. Erroll. 3 vols. (Bentley & Son.)
William Orleigh. By Esmé Hope. 2 vols. (Remington & Co.)
Old Crusty's Niece. By J. Jackson Wray and T. Jackson Wray. (Nisbet & Co.)
Mrs. Danby Kaufman of Bayswater. By Mrs. Mark Herbert. (Digby & Long.)
Craythorne: a Waif. By W. S. Tratman. (Roper & Drowley.)

THE ease and lightness, not to say slightness of touch, with which 'By Woman's Favour' is written, leave a critic with the impression that Mr. Erroll could do more with his material were he so inclined. The effects are produced without elaboration and in a very few words. The best is the sordid yet fairly respectable London lodging-house "run" by a third-rate music-hall manager, his poor little French wife, and their daughter Lucy. Lucy Mellon, the commonplace heroine of humble life, is perhaps the most lifelike and typical of the triplet of women who, in different ways, forward the fortunes of Mr. George Collins (poet), who, with an eye to worldly advantage, deserts his home in the North and appears in London. His sudden and surprising successes are, however, more the result of man's than woman's favour, at first at least.

'William Orleigh' does not only exist to bore the reader; the destruction of Robert Elsmere's ghost is also a cause of its being. Nor is the author's task destructive only; she kindly undertakes to set poor old Christianity on its legs again, and to prove a vast deal, in the theological line chiefly, though there is really no burning question of the day she does not, in some measure, "tackle." One thing she preves with inexpressible dreariness, and that is that the effect of 'Robert Elsmere' is not yet "worked out" in fiction. Such a fuss as is made by William and his friends about their religious convictions or the lack of them never was heard. No one meets friend or neighbour without "a little conversation on graver topics" immediately ensuing; especially strong are they on the "testimony" question; or else some one brings his own particular theological views to bear on a weaker brother, "who," we are told, "soon became completely exhausted." As to William himself, he is simply "collecting evidence" all the time, generally with, but sometimes without, his note-book, and always in a cold-blooded and officious manner. He keeps a diary, too, from which extracts are freely given. "Having learnt the value of the Socratic Dialogue," he from the first holds his own with the gloomy atheists and fairly cheerful agnostics who surround him. He is not always an unmixed joy to his relatives and friends, however. In a conversation with him somebody was once considerably nettled, and handed him an album of Italian views to draw him off. But with subtlety and guile William revenged himself later on by proposing a game of bagatelle just as his opponent was scoring a point in an argument. A certain Abbé, called Monsieur Le Abbé, without replying to his remarks, "looked pityingly at him for about five minutes." But this did not daunt nor distract him from his fell designs on the peace of mind of the poor Abbé and other people.

To Orleigh senior (theist and socialist combined) he grew into a species of moral Frankenstein. The father on one occasion "haughtily" bade him "to let him be," and even bound him over for six months to keep the peace, so weary was he of William and the Socratic method. Even more depressing than William's sprightly priggishness is the spectacle of a blighted being called Charles Stuart. From having been one of the fairly cheerful agnostics of the story, he became as one having "not a single fixed opinion." He even "doubted his own identity," so far had Mr. Orleigh and William combined managed to befuddle his intellect. "Had my early training only been better," mused this spiritless person, "Mr. Orleigh could not have made of me the spiritual wreck I am." Everything comes out right notwithstanding. As children work through their necessary diseases (only with infinitely more noise and fuss) so does William pass through the various stages of fashionable "unbelief" till, by means of a luminous cross, two handsomely bound copies of 'In Memoriam' and 'The Christian Year,' and the sight of his mother's tomb, he (with others of the story) emerges, and with his usual "moderation in all things" appears as "a monthly communicant" at St. something or other's.

'Old Crusty's Niece' is better fitted to meet the requirements of the village lending library than to adorn any other position of usefulness we can imagine. It is stamped with the hall mark of the sterling British workman (a somewhat ideal character, perhaps). A man's a man for a' that may be said to be the predominating sentiment of the story, but there are others of a kindred nature. In it figure a stalwart carpenter and his widowed mother, addicted, in their hours of ease, to the quoting of poetry, a strong "cup o' tea," and "a good wash." Of course these and others of the same make have a manifest advantage over the young squireen with his artificially curled locks, lilac gloves, and shooting jacket. We do not say that the picture of these people and their conversation (or attire) strikes us as being exactly lifelike, but it does not matter. With the exception of the young squire (who is, of course, beneath contempt) and one or two more (not belonging to the noble army of the proletariat) all are of the sort whose hearts are in the right place, though their *h's* and their grammar are anywhere.

If any reader is led to expect something rather piquant and highly flavoured from the title of Mrs. Herbert's story, he or she will, we believe, be woefully disappointed. There is something in a name after all, and Mrs. Herbert's title is somehow suggestive of amusement, which is just what it does not afford. It is really a silly, badly written, vulgar little tale. Mrs. Danby Kaufman (why of Bayswater? there is no flavour of that locality, nor, indeed, of any other) is the lady who is the cause of "this anguish," so to speak. There are, however, so many reasons for blaming her that one counteracts the other, and we neither praise nor blame, nor, indeed, weigh her in the balance at all. She wrote a skit on her family she had better have left unwritten; she married her scapegrace brother, clandestinely, to a rich young heiress (a minor); she also neglected her

child and household generally, and did a variety of other reprehensible or inexplicable things (in which, the latter at any rate, other people seem to have joined pretty freely); but not one of these things excites the slightest interest in the reader.

Mr. Tratman lacks judgment, and the power to construct a strong story, rather than ability to write a simple and straightforward tale. The first twenty or fifty pages of 'Craythorne' go well enough, and the reader would be content to follow his guide through ten times as many, for the sake of a fair development of the characters to whom he has been introduced. But in proportion as the plot thickens and the sensations are multiplied, the interest of the novel gradually wanes. The more Mr. Tratman elaborates his machinery, and the more vehemently he jerks the strings of his puppets, the more it is manifest that he has allowed his little drama to get beyond his control. His ambition to soar too high has marred what might have done him credit as a humble flight.

OUR LIBRARY TABLE.

WE have received from Mr. Fisher Unwin *Russia*, by Mr. Morfill, a well-written volume, chiefly on the history of Russia—accurate and complete. There is not much in the book about the present position of the Russian empire; but there is a list of works relating to the country, from which, however, some of the most valuable seem to have been omitted. Still, treating the book as a work on Russian history, it is excellent, and it is illustrated by some most interesting prints of portraits and portrait medals. The only real fault that we have to find with the book is that the title rather implies a general work upon the empire. The volume, however, forms one of the series known as "The Story of the Nations," which is an historical series, and in such a series it well holds its place. There is a geographical and ethnological introduction, which is somewhat brief and slight; and the chapter upon the institutions of Russia which is promised in the introduction hardly seems forthcoming at the close of the book, for the chapter entitled "Social Condition of Russia before and after the Time of Peter the Great" and the chapter upon "Political and Literary Landmarks—Authorities" can scarcely be said to give a picture of the institutions of Russia at the present time. The reader must understand that if he wants more than history he must turn to the volumes of Sir Donald Mackenzie Wallace or to some other modern book.

THERE reaches us from Mr. Walter Scott a translation, by Mr. Eastman, of a Danish work by Dr. Georg Brandes, called *Impressions of Russia*, which differs greatly from the volume of which we have just written, inasmuch as there is no history, except a little literary history, in the Danish book. We cannot recommend this work as in the least replacing the books of Sir D. Wallace and of M. Anatole Leroy-Beaulieu—except so far as literature is concerned; but upon all Russian literary questions Dr. Brandes is an excellent guide. Nowhere that we know of is it possible to find an equally full description of the Russian literature of our time; and the analysis of the works of the modern novelists of Russia is complete. The account of the origin of Bazarof in 'Fathers and Sons' is extremely interesting. It appears that Tourguénief had met, when on a journey in 1860 in a railway carriage, a young Russian physician who gave him his Bazarof. The author began to keep "Bazarof's Diary," that is to say, each time that he read an interesting book or met a person who had much to tell him that was new, he criticized the book or the person in his diary,

not from his own point of view, but from that which his Bazarof would have taken. The result was the production of a masterpiece which has given both a name and a form to a school of thought which has, since the appearance of 'Fathers and Sons,' pervaded Russian letters. In contrast to Tourguénief we have Dostoyevski:

"Look at this countenance! half the face of a Russian peasant, half the physiognomy of a criminal, with flattened nose, small, piercing eyes, under eye-lashes which tremble with nervousness, long, thick, untidy beard, and light hair; add to this the forehead of a thinker and a poet, large and shapely, and the expressive mouth, which, even when closed, speaks of tortures without number, of ingulfing sadness, of unhealthy desires, enduring pity, sympathy, passionate envy, anxiety, torture! Look at this body, which is nothing but nerves, small and slender, round-shouldered, and tenacious of life, from his youth up subject to epileptic fits and hallucinations! This exterior, at first sight plain and vulgar, on closer examination stamped with weird genius, thoroughly morbid and wholly extraordinary, speaks of Dostoyevski's epileptic genius, of the depths of mildness which filled his soul, of the billows of almost insane acuteness which frequently mounted into his head."

The author describes at length the conviction of Dostoyevski for high treason; his life in a Siberian house of correction; the horrible corporal punishments to which he was subjected; his death to literature for ten years; his return from Siberia with his nervous system destroyed, but with marvellous knowledge of the New Testament—the only book that he had been allowed—and its extraordinary results upon his character and life; how revolt was quenched in his soul; how he had discovered with what little knowledge of men he had tried to reform the world, and to what extent, in his meekness and humility, he found his horrible punishment just, and was even grateful to his Government:—

"In the next place he had obtained a thorough knowledge of the inner life of the Russian people. His fate had opened to him an insight into that which is generally regarded as the sewer of humanity; and there he found in every one, even in those who had sunk the deepest, something of value in spite of all their depravity. At the same time that he had lost all faith in the use or possibility of a political revolution, he had found the faith in a moral revolution, starting from the bottom, in the spirit of the gospel. Thus he returned as the philanthropist among the Russian authors, as the author of the helpless pariahs."

There is no fact in literature more extraordinary than that, in old age, a man who had gone through such horrors should have become the first novelist of his country and one of the greatest of the world; and if we had no other reasons for commending 'Impressions of Russia' to our readers, the account of Dostoyevski's work would be a sufficient one.

AFTER two books on Russia we come to two books on Italy, of which the first, which reaches us from Mr. Fisher Unwin, is *Italian Characters in the Epoch of Unification*, by the Countess Cesaresco. This handsome volume contains interesting articles upon most of the best-known statesmen of young Italy, except Cavour, Mazzini, and d'Azeglio. There are chapters, among others, upon Ricasoli, upon Daniel Manin, the Poerios, Bixio, and the Cairoli. We can especially commend the chapter upon the last-named statesmen as giving an excellent picture of two of those patriots who have made Italy what she is.

A BOOK of a very different kind, also in some measure a work on Italy, is Mr. Stead's *The Pope and the New Era* (Cassell & Co.). The author had intended in leaving England to find or to make the Roman Catholic Church world-wide, and in writing from Rome, as he does in the letters here reprinted with additions, he admits that it is, too much for his wishes, an Italian institution at the present time as regards its government. This is throughout the work his theme—what the Pope might do if he would fill the Church with Anglo-Saxon cardinals, as contrasted with what he does, carefully retaining an Italian

majority, and providing for the election of a succession of Italian Popes.

In *The New Spirit* (Bell & Sons) Mr. Havelock Ellis is very severe on Carlyle. He thinks Carlyle's essay on Diderot "old-fashioned" (alas! who knows whether even "The New Spirit" may not seem old-fashioned, as our ancestors would have said, one of these odd-come-shortlies?); and he speaks regretfully as a very aged man (how aged may be judged from the fact that he looks on those who read the 'Origin of Species' in 1859 as an interesting, but far removed generation) of "some who looked on Carlyle as a prophet in their youth." Nevertheless, it so happens that Mr. Carlyle described, as it seems to us, Mr. Havelock Ellis himself with great exactness in the person of a certain biographer of Voltaire, "an inquiring, honest-hearted character, many of whose statements must have begun to astonish even himself." Mr. Ellis must be very "inquiring," for we have seldom met with one who knows so many things that other people do not know. "The rise of women to supreme power in the near future," says Mr. Ellis, "is certain." Not "likely" or "possible," but "certain." The proud male is doomed. "The destinies of nations shape themselves before" Mr. Ellis's "eyes with singular clearness. Within a measurable period of time France will have become a beautiful dream; all Frenchmen will be Belgians or Italians." Mr. Ellis, it will be observed, knows this. It is not his opinion, not his prophecy even; there is no doubt or chance about it. He knows likewise all about "that everlasting gospel which from the time of Joachim of Flora downwards has always gleamed in dreams before the minds of men as the successor of Christianity." This kind of writing is very common nowadays, and classes itself very easily in the experienced reader's mind. Let us say, to Mr. Ellis's credit, that he is far from being an offensive exponent of panting modernity. He seems to be much more sorry for than angry with the poor old fossils who could read in 1859. He does not propose to abolish all the past; he thinks we really must make a religion; he speaks most handsomely of Shakspeare and Goethe and Aristotle; he praises most liberally "the sane and lofty sensuality of Boccaccio." His is clearly the most amiable side of the New Spirit. The prophets of that spirit dealt with by Mr. Ellis are five—Diderot, Heine, Whitman, Ibsen, and Tolstoi. As for Ibsen and Tolstoi, we suppose that no sane and lofty human being, after the infinite amount of chatter that there has been about them in the last two or three years, wants to hear another syllable; and very much the same may be said of Mr. Whitman. The Boers of South Africa are not a literary folk, but one of their practices is highly worthy of literary imitation. When a spot of ground becomes too much infested by the common herd they *trek*. It would be an insult to the reader to work out the parallel. As to Diderot and Heine, they are too old to be stale, and it is interesting to know that Mr. Ellis thinks Diderot singularly fertile in ideas, and Heine full of humour. Both things are undeniably true, though perhaps it was hardly reserved for the New Spirit to inform us of them. But that is the way with your new spirits; and for our parts we could be well content that they should sometimes tell us what is not exactly new rather than labour solely to tell us what is not exactly—the rhyme to "new." In short, to drop irony, Mr. Havelock Ellis is a fresh example of one of the commonest and not the least pathetic of the fallacies incident to the human intellect—the belief that there is something new under the sun. But we have known exponents of that belief who were far more ignorant and far less amusing. Only we should like him to inform us what he means by this sentence: "A great wave, with Luther on its crest, swept across Europe, reached at last the coast of England, and left on its shores, as a dreary monumental symbol, St. Paul's Cathedral." Did Luther set London on fire a century

and more after his death? Is this charge a late reparation for that on "London's pillar"?

WE have received from Messrs. Ward & Downey *An Artist's Tour in North and Central America and the Sandwich Islands*, by B. Kroupa, with illustrations, a work which is a little disappointing. It has no great value as a book of travel, and the illustrations are not of much merit. The best part of the volume is that which describes life among the Navajo tribe of Red Indians.

ANOTHER volume of American travel is Dr. Blaikie's *Summer Suns: a Holiday Trip to the Pacific Slope*, published by Messrs. Nelson & Sons. It is such a book as may interest the Presbyterian congregations in Scotland and in Canada, to which Dr. Blaikie is well known.

BARON DE MALORTIE sends a greeting from Cairo to his English friends in the shape of "a medley of typical stories," under the title of *Twist Old Times and New* (Ward & Downey), which are partly reminiscences and partly traditions, rescued from the borderland of history and private biography. The writer draws on the experiences of his forefathers for several generations, as well as on his own; and this latitude enables him to include scenes from the lives of the great and little Napoleons, of the Jérômes and the Bernadottes, of Maximilian and the Mexicans, of Bismarck and Thiers, of the continental Rothchilds, and so downward to many an unnamed or pseudonymous actor on the crowded stage of his reminiscences. The Mexican chapters appear to possess a certain historical value, and, at any rate, they throw some new side-lights upon the lamentable story of the Mexican expedition. But the reader of Baron de Malortie's pleasant pages will not ransack them for historical materials. He will find them crammed with details of familiar, convivial, military, or diplomatic life, with incident and anecdote accumulating through a varied and eventful career, and will obtain no more than the kaleidoscopic view of men and things which the author undertakes to provide. There is, perhaps, nothing in the whole book that is more touching, more amusing, or more characteristic of the epoch of change from old to new, in the last-surviving feudalism of North Germany, than the account of a visit to the castle of the worthy Freiherr von Schreckenbourg. The baron is a barbarian of the old régime of Hanover, prouder than the most polished outcome of the newer civilization, who would not dream of selling a single stick which he had inherited, but does not hesitate to melt down his heirlooms, or to cover his cattle with Gobelin tapestries.

What might have been expected, by Mr. Frank R. Stockton (Allen & Co.), appears to be a children's book, but from the author of 'Rudder Grange' one would expect something which would also, if not primarily, amuse grown-up people. It is possible that Mr. Stockton's meaning lies too deep, and an apology perhaps should accompany the confession that the story appears to be for children only. It is an account of the labours of two children who determined to support an old negro woman and save her from being sent to an almshouse. Mr. Stockton is so clever in the art of narration that he can always avoid dullness, but his store of fun has hardly been equal to the duty of making his book lively. The illustrations are depressing enough to add a good deal to the difficulties with which he has had to contend.

FROM Messrs. Gordon & Gotch there reach us *The Australian Handbook* for 1890 and a little pamphlet written for 'The Australian Handbook' and called *Early Struggles of the Australian Press*, by Mr. James Bonwick. The 'Handbook' is equal to its predecessors, which is high praise; and it is invaluable to all who have to do with Australasia, including under that term New Guinea and Fiji. We are tempted to ask how the map at p. 347 can fairly be described as a "Railway Map of West Australia," and we might

also complain, were we inclined to hypercriticism, of the colony of Western Australia being called "West Australia" throughout the book; but 'The Australian Handbook' is too well known for such trifles to affect its fame. The little pamphlet by Mr. Bonwick, sent out with 'The Australian Handbook,' contains a good deal of interesting anecdote upon the birth of the Australian press, and many of the quotations from the early journals of Australia are full of excellent jests.

WE have also received from Messrs. Gordon & Gotch two divisions of the *New South Wales Railway Tourists' Guide*, published by authority through the Government printer at Sydney. These guides to the chief beauties of New South Wales scenery in the Blue Mountains, the National Park, and others of the loveliest portions of the colony resemble in form the paper-covered guides which are sold on all the railways of the United States, but which in this country are somewhat wanting, although they were attempted on a large scale in the early days of railways by the late Sir Henry Cole, and have been revived in recent years for some of our chief lines.

MR. JOHN MURRAY has published a fourth edition of his *Handbook for Travellers in Algeria and Tunis*, edited by Sir R. L. Playfair. This new edition follows at only three years' distance the third edition, which has been thrown out of date by the opening of the railway from Algiers to Tunis, and extraordinary extension of railway development in Algeria. The 'Handbook' is fully up to the most recent dates, and is one of the best of an excellent series.

MR. BURDETT's admirable work *Burdett's Official Intelligence* (Spottiswoode) contains this year chapters on the National Debt, supplying the complete figures of Mr. Goschen's conversion, on the colonial and municipal loans, on Indian finance, &c., all treated in a clear and judicious manner.—The *Mining Manual of Mr. Skinner* has reached its third year of publication, and contains a large number of facts in a convenient shape.—The *London Diocese Book*, issued by Messrs. Griffith & Farran, is a highly useful handbook, supplying a great variety of information, and may be highly recommended. A few changes might have been noted on a fly-leaf. Dr. Cuthbertson, for example, is dead, and Mr. Heard has left Westminster for Fettes.

Folk-lore (Nutt), the new quarterly which has arisen from the ashes of the *Archæological Review* and the *Folk-lore Journal*, has made an excellent start. Prof. Haddon's 'Legends from Torres Straits' is a specially interesting article. The bibliography deserves decided praise.—We have also received the new number of the interesting *Revue Félibréenne*.

WE have received the catalogues of Mrs. Bennett, Messrs. Garratt & Co. (fairly interesting), Mr. Gray (topography), Mr. Harding (topography and theology), Mr. Haigh Hartley, Messrs. Jarvis & Son, Mr. May, Mr. Nutt (good catalogue of historical works), Mr. Reader (fairly good), Messrs. Sotheran, and Mr. Spencer (rather good),—also those of Mr. Downing, Messrs. Conway & Co. (good catalogue of autographs), Mr. Thistlewood, and Mr. Wilson of Birmingham, Mr. Toon of Brighton (some interesting books and MSS.), Mr. Murray of Derby, Mr. Rooney of Dublin (fairly good), Mr. Common of Exeter, Mr. Teal of Halifax, Mr. Howell and Messrs. Young & Sons of Liverpool (both rather good), Mr. Scott of Sheffield, and Mr. Iredale of Torquay. Messrs. Luzac & Co. have forwarded the first number of their *Monthly List*. M. Charavay has sent us a catalogue of valuable autographs he is going to sell next Friday. Catalogues have also reached us from M. Lissa (French literature) and M. Stargardt of Berlin, and M. Twietmeyer (French literature) of Leipzig.

We have on our table *The Makers of Modern Italy*, by J. A. R. Marriott (Macmillan).—*Our Norway Cruise*, by J. Young (Glasgow, Strathern & Freeman).—*Moffatt's Outlines of English History* (Moffatt & Paige).—*P. Vergili Maronis Georgicon*, Lib. I., edited by T. E. Page (Macmillan).—*The Pronunciation of Greek*, by E. A. S. Dawes (Nutt).—*University College, Dundee, Calendar for 1889-90* (Dundee, Leng).—*Moffatt's Outlines of Geography* (Moffatt & Paige).—*The Physiology of Industry*, by A. F. Mummery and J. A. Hobson (Murray).—*The Prevention of Measles*, by C. Candler (Kegan Paul).—*Draughts and Backgammon*, by "Berkeley" (Bell).—*The French and English Birthday-Book*, compiled by K. D. Clark (Low).—*The Music of the Poets, a Musician's Birthday-Book*, edited by Eleonore D'Esterre-Keeling (Scott).—*An Honest Hypocrite*, by E. S. De Grote Tompkins (Cassell).—*The Devil is Dead*, by "Real People" (Gilbert & Rivington).—*Three People's Secret*, by G. M. Fenn (Simpkin).—*Desborough Hold*, by an Old Boy (Digby & Long).—*The Bairns Annual*, edited by A. Corkran (Field & Tuer).—*Miss Peggy O'Dillon*, by V. Walda (Dublin, Gill).—*Hold Fast by Your Sundays*, by the Author of 'Deepdale Vicarage' ('Home Words' Office).—*My Rectors*, by a Quondam Curate (Skeffington & Son).—*Our Boys and Girls*, Vol. 1889 (W.M.S.S.U.).—*Our Sunday Book of Reading and Pictures*, edited by T. Archer (Griffith & Farran).—*Scribner's Magazine*, Vol. VI. (Warne).—*A Daughter of the South*, by C. A. Sherard (Griffith & Farran).—*Fairy Rosebud*, by A. Whynates (Dean & Son).—*The Exile's Return*, by E. H. B. (Cambridge, Palmer).—*The Historic Relation of the Gospels*, by the Rev. J. J. Halcombe (Smith & Innes).—*Pictures of the Childhood of Jesus* (Nelson & Sons).—*The First and Second Books of Samuel*, with Map, Introduction, and Notes by the Rev. A. F. Kirkpatrick (Cambridge, University Press).—*Burning Questions*, by W. Gladden (Clarke & Co.).—*Occasional Thoughts of an Astronomer on Nature and Revelation*, by the Rev. C. Pritchard (Murray).—*The Bible true from the Beginning*, by E. Gough, Vol. II. (Kegan Paul).—*Why We Suffer*, by H. Hayman, D.D. (Allen & Co.).—*Die Universitäten Englands im 16. Jahrhundert*, by A. Zimmermann (Freiburg, Herder).—*Za Apeninami*, by S. Belza (Cracow, Gebethner).—*and Hartmann von Aue als Lyriker*, by F. Saran (Halle, Niemeyer). Among New Editions we have *Coleridge*, by H. D. Traill (Macmillan).—*The Congregation in Church* (Mowbray).—*The Cardinal Archbishop and the Invincible Armada, 1588*, by Col. Colomb (Allen & Co.).—*The Elements of Physiology*, by J. J. Prince, Part II. (Heywood).—*and A Far Look Ahead; or, the Diothas*, by I. Thiussen (Putnam).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Forbes's (J.) *The Servant of the Lord in Isaiah xl.-lxvi.*, 5/
Ryan's (T.) *The Apocalypse considered as the Final Crisis of the Age*, cr. 8vo. 3/6
Smyth's (J. P.) *Old Documents and the New Bible*, 2/6

Lavo.

Harris's (E.) *A Table showing at a Glance the Incidence of the English Death Duties*, cr. 8vo. 2/6

Poetry.

Carleton's (W.) *City Ballads and City Legends*, 12mo. 2/6 cl.
Fisher's (F.) *Poems and Notes descriptive of Killarney*, 2/
Leighton's (W.) *Poems*, Complete Edition, illustrated by J. Leighton, cr. 8vo. 3/6
Moore's (T.) *The Epicurean, a Tale, and Alciphron, a Poem*, cr. 8vo. 2/6 bds.

History and Biography.

Bell's (H. G.) *Life of Mary, Queen of Scots*, 2 vols. 12mo. 6/
Ferguson's (R. B.) *History of Cumberland*, 8vo. 7/6
Noyer (Madame du), *Correspondence of*, translated and edited by F. Layard, 2 vols. 8vo. 3/6
Parkinson's (Rev. T.) *Yorkshire Legends and Traditions*, Second Series, 7/6
Thornton's (P. M.) *The Stuart Dynasty, Short Studies of its Rise, Course, &c.*, roy. 8vo. 12/
Trelawny's (E. G.) *Adventures of a Younger Son*, with an Introduction by E. Garnett, 8vo. 5/

Philology.

Milton's *Samson Agonistes*, with Introduction and Notes by H. M. Percival, 12mo. 2/6

Science.

Bartholomew's (J. G.) *Pocket Atlas and Gazetteer of Canada*, edited by J. W. Harper, 32mo. 2/6 cl.
Gray's (John) *Electrical Influence of Machines*, cr. 8vo. 4/6
Hughes's (A. W.) *Nerves of the Human Body*, 4to. 7/6
Kearton's (W.) *Birds' Nests, Eggs, and Egg Collecting*, 5/ cl.
Sedgwick's (W.) *Force as an Entity, with Stream, Pool, and Wave Forms*, cr. 8vo. 7/6 cl.

General Literature.

Berdie's (E.) *Browning's Message to his Time, his Religion, Philosophy, and Science*, cr. 8vo. 3/6
Besant's (W.) *The Holy Rose*, cr. 8vo. 6/ cl.
Blackie's *Modern Cyclopaedia*, ed. by C. Annandale, Vol. 5, cr. 8vo. 6/
Blackie's (J. S.) *Essays on Subjects of Moral and Social Interest*, cr. 8vo. 5/
Carmarthen's (K.) *A Lover of the Beautiful*, cr. 8vo. 6/
Carter Harrison's *Dollis Brooke*, cr. 8vo. 6/
Crack County (A.), by Mrs. E. Kennard, 12mo. 2/ bds.
Davidson's (H. G.) *The Queen of the Black Hand*, cr. 8vo. 6/
Fenn's (G. M.) *The Mynns Mystery*, 2/ bds.
Foster's (B.) *A Queen of Roses*, cr. 8vo. 6/
Garden (The) as considered in Literature by Certain Polite Writers, with Critical Essay by Howe, 18mo. 2/6
Green's (E. E.) *Dorothy's Vocation*, cr. 8vo. 2/ cl.
Greenwood's (J.) *Prince Dick of Dahomey*, cr. 8vo. 3/6
Homeric Birthday Book, *Gems from the Iliad and Odyssey of Homer*, selected by V. E. G., 32mo. 3/6
Hutchinson's (H. G.) *Golf*, 10/6. (The Badminton Library.)
Oliphant's (Mrs.) *The Duke's Daughter and the Fugitives*, 3 vols. cr. 8vo. 25/6
Sheba, a Study of Girlhood, by Rita, cr. 8vo. 2/6 cl.

FOREIGN.

Theology.

Bratke (E.) *Wegweiser zur Quellen- u. Litteraturkunde der Kirchengegeschichte*, 6m.
Ewald (F.) *Das Hauptproblem der Evangelienfrage*, 6m. 80.
Hartel (W. v.) *Patristische Studien*, Part 1, 1m.

Fine Art and Archaeology.

Altarschrein (Der) v. Hans Memling im Dom zu Lübeck, 25m.
Goldschmidt (A.) *Lübecker Malerei u. Plastik bis 1630*, 25m.
Kloster Maulbronn (Das) in Württemberg. Part 1, 2m. 40.
Schmid (M.) *Die Geburt Christi in der Bildenden Kunst*, 4m. 50.

Philosophy.

Guyau (M.) *La Genèse de l'Idée de Temps*, 2fr. 50.

Political Economy.

Roswag (C.) *L'Argent et l'Or*, Vol. 1, 25fr.
Say (L.) *Le Socialisme d'Etat*, 5fr. 50.

History and Biography.

Mémoires du Baron Hyde de Neuville, Vol. 2, 7fr. 50.
Pellet (M.) *Variétés Révolutionnaires*, Third Series, 3fr. 50.
Plantet (E.) *Correspondance des Deys d'Alger avec la Cour de France, 1579-1833*, 2 vols. 30fr.

Philology.

Darmesteter (A.) *Reliques Scientifiques*, 2 vols. 40fr.
Wentzel (G.) *De Grammaticis Græcis Quaestiones Selectæ*, I., 3m.

Science.

Ledieu (A.) et Cadat (E.) *Le Nouveau Matériel Naval*, Vol. 2, 30fr.

General Literature.

Malot (H.) *Paulette*, 3fr. 50.
Mendes (C.) *Métophile*, 3fr. 50.
Montépin (X. de) *Marat*, Second Series, 2 vols. 6fr.
Renard (G.) *Les Princes de la Jeune Critique*, 3fr. 50.

MR. RIDER HAGGARD'S ASSAILANTS.

39, Paternoster Row, March 11, 1890.

IN an article in the *Fortnightly Review* for March Mr. Runciman brings a charge against Mr. Rider Haggard of ungentlemanly conduct towards Mr. E. F. Knight. His statement is briefly this:—

1. That Mr. Haggard borrowed his story of the great crabs in the valley of the subterranean river in 'Allan Quatermain' from Mr. Knight's 'Cruise of the Falcon' without due acknowledgment.

2. That Mr. Knight himself subsequently published a story in *Cassell's Saturday Journal* in which he used the same incident.

3. That Mr. Knight was accused of plagiarizing from 'Allan Quatermain.'

4. That Mr. Haggard was asked to clear the reputation of Mr. Knight.

5. That instead of writing a letter to the press acknowledging his debt, and clearing Mr. Knight's reputation, he put a fly-leaf at the end of "a new edition" of 'Allan Quatermain,' in which "he presumes to make game of the clever gentleman whom he had exposed to ridicule."

The facts are very simple, and are as follows:—

1. Mr. Haggard did take the idea of the great crabs in the valley of the subterranean river, with due acknowledgment, from a review of a book of travels, which book he only knew through this review, but which was undoubtedly the 'Cruise of the Falcon.'

2 and 3. Mr. Runciman is presumably correct in these statements; but Mr. Haggard has never seen Mr. Knight's story in *Cassell's Journal*.

4. Mr. Haggard never heard from Mr. Knight on the subject, and was unaware that any charge of plagiarism had been brought against Mr. Knight. The only intimation he ever had on the matter was incidentally contained in a letter, still in his possession, received in October, 1888 ('Allan Quatermain' having been published in June, 1887), from a friend, who told him, on Mr. Runciman's authority, that Mr. Knight was vexed because he fancied that Mr. Haggard regarded his crabs as "mere blague." To this letter Mr. Haggard replied, stating his regret, and asking his friend to tell Mr. Runciman that he fully believed in the crabs, and had not the slightest intention of hurting Mr. Knight's feelings.

5. The explanation which Mr. Haggard is accused of putting into "a new edition of 'Allan Quatermain'" is not to be found in the new edition. It was dropped in the new edition as having served its purpose. It was, on the other hand, published in the first edition, in order to prevent a repetition of the false charges which were brought against Mr. Haggard in connexion with 'She.' Any one of the twenty thousand people who possess a copy of the first edition of 'Allan Quatermain' can verify this fact for himself.

The charge that Mr. Haggard was guilty of "a petty little sneer, a petty little evasion," was based on the following words (published in the first edition of 'Allan Quatermain'): "But if I remember right, the crabs in the book, when irritated, projected their eyes quite out of their heads. I regret that I was not able to 'plagiarise' this effect, but I felt that although crabs may, and doubtless do, behave thus in real life, in romance they 'will not do so.'" By this Mr. Haggard meant no sneer at Mr. Knight, but merely implied that there were things in nature so strange that they would hardly be believed if introduced into fiction.

LONGMANS, GREEN & CO.

THE FABLES OF KYBIΣHΣ.

ONE can never hope to convince Dr. Neubauer by any suggestion made in the wide field of Semitic scholarship which he has taken under his protection. He is a confirmed sceptic in such matters with regard to hypotheses proposed by others, and I often wonder what would happen if he applied the same rigorous criticism to the many brilliant and hazardous conjectures which he himself pours forth in such profusion. However, on the present occasion he performs the function of *advocato del diavolo* with all the mildness customary with that official. At any rate, I see nothing in his triad of objections which invalidates my equation כובסים = Kyβισms.

(1) The fact that some "early" (i.e., late mediæval) texts read כובסים does not affect the question more than the fact that the earliest text of the complete Talmud (that of Munich of the fourteenth century) reads כובסים. In both cases an attempt was made to get some meaning out of a proper name the significance of which had naturally been forgotten after a thousand years. I do not think the meaning thus arrived at, "fables of washermen," is a very satisfactory one, nor is Dr. Neubauer's suggested "fables of date-skins" (in the literal, or a less modest sense) much of an improvement on the guesses of the mediæval rabbis.

(2) "The Greek κ is invariably transliterated in Hebrew writings by פ, and not by כ," says Dr. Neubauer. I am surprised that a professed philologist should have committed himself to such a statement. I could mention dozens of examples to the contrary, but it will probably suffice to refer to the etymological equations כפלין = κεφαλαίον, כרן = κήρυξ, כרברן = καρ-χρδών. Curiously enough, when the rabbis had

occasion to speak of the Greek letter itself, they made use of δ not ρ : "ΝΕΨ (κῶππα) in Greek means twenty" (Midr. rab. on Lamentations, s.v. 'רבת'). The New Testament equations $\kappa\eta\phi\acute{\alpha}\varsigma$ (John i. 43)= $\nu\iota\phi\acute{\alpha}$ $\sigma\iota\kappa\epsilon\pi\alpha$ (Luke i. 15)= $\nu\iota\phi\acute{\alpha}$, to which Dr. Neubauer has himself called attention ('Studia Biblica,' 56), show that the equivalence of κ and δ was recognized in transliterating Hebrew into Greek, as well as *vice versa*.

(3) Dr. Neubauer cannot admit "that the rabbis could have known the Libyan fables..... and certainly not the name of their author, who has been unearthed by modern research." But modern research did not invent Kybises, who is expressly mentioned by four Alexandrine authorities as the father of Libyan fable, while Babrius puts him on the same level as Æsop. If the Alexandrines knew him so familiarly, there is no reason why the rabbis of Jabne, with their close connexion with Alexandria, should have been ignorant of him. Certainly, notwithstanding Dr. Neubauer's denial, they were acquainted with the "Libyan" fables associated with Kybises's name. For, as I have shown for the first time by a minute analysis of the Talmudic fables, of the thirty extant fables in the Talmud and Midrash, nineteen can be traced to India, of which thirteen are also to be found in Hellenic fable, for the most part only in Babrius, who himself refers to Kybises. It was only after working out these results that I ventured to transpose Roth's rather wild suggestion that the $\mu\acute{\iota}\theta\omicron\iota$ $\kappa\upsilon\beta\iota\omicron\rho\upsilon\varsigma$ was a "Greek transcription of the title 'Mishle Kob-sim,'" and to suggest the exact contrary, viz., that $\mu\acute{\iota}\theta\omicron\iota$ $\kappa\upsilon\beta\iota\omicron\rho\upsilon\varsigma$ with the almost imperceptible change of δ into ρ was a Hebrew version of $\mu\acute{\iota}\theta\omicron\iota$ $\kappa\upsilon\beta\iota\omicron\rho\upsilon\varsigma$. I see nothing in Dr. Neubauer's objections that should cause me or others to doubt the probability of the identification.

JOSEPH JACOBS.

THOMAS GUY AS A PUBLISHER.

THE career of Thomas Guy, the founder of Guy's Hospital, as a bookseller and publisher, has hitherto been very obscure. In Maitland's 'London' we learn that he at first dealt in Dutch-printed Bibles, and afterwards contracted with the University of Oxford for their privilege to print Bibles, in which he did "a very great trade for divers years." Beyond this, only two books have been recorded as published by him, viz., 'Jacob's Ladder,' by J. Hall, B.D., ninth edition, 1698, and 'Death's Vision,' a sacred poem, 1709; and it has been accepted that his imprint is very rare, simply because no one has ever attempted seriously to investigate his life. In making researches for a biographical history of Guy's Hospital and its founder, in which Dr. Wilks, F.R.S., who has special knowledge of the modern history of Guy's Hospital, has joined me, I have found much material about Guy's publishing career hitherto unknown, a brief account of which I will with your permission lay before your readers. His imprint is not specially rare, he certainly was a very considerable publisher, and the history of his connexion with the University of Oxford is both interesting and essential to a right understanding of the history of Oxford printing.

The most extensive collection of books printed by Guy is now, strange to say, in the Howley Library at Canterbury Cathedral, to which it has been presented, together with the rest of the late Archdeacon Harrison's library, by his widow. The archdeacon was son of the second Benjamin Harrison, who was treasurer of Guy's Hospital from 1797 to 1847, and who had collected all books he could obtain bearing Guy's imprint. To his endeavours we are indebted for the largest collection of Oxford-printed Bibles of 1675-91 that can probably be found anywhere, more than two dozen in number, and various other books published by Guy. There is an un-

equalled collection of the successive editions of James Howell's 'Familiar Letters, Domestic and Forren,' which give such important information about the early Stuart period. The fourth and three subsequent editions were published by Guy, the dates extending between 1673 and 1705; and the eighth edition, though the title-page does not bear his name, contains the same frontispiece as before, marked "sold by Thomas Guy," while the ninth edition, 1726, was sold by, among others, J. Osborn, Guy's intimate friend in late life. The Harrison collection includes no fewer than three copies of the fifth edition (the British Museum having two, and the Bodleian one, while the British Museum also has the sixth and seventh editions). Next in interest is John Ogilby's translation of Virgil, with thirty-two plates and notes. In one edition without date the notes are printed in the margin and at the foot in a very crowded page; in another, a third edition, dated 1675, of which there are two copies in the Bodleian, they are printed separately at the end of each section of the book, which is dedicated to the Princess Mary, daughter of the Duke of York, afterwards James II. This was printed by the author for Peter Parker and Thomas Guy. Then we have a small Horace, 1678, a reprint of John Bond's edition; and in this I found a brief catalogue of great interest, entitled "School-Books printed at the Theatre in Oxford; and are to be sold by Peter Parker and Thomas Guy in Cornhill, against the Royal Exchange." In this list of Oxford-printed books are editions of Pliny, the Iliad, Theocritus, Herodian, Lydiat's 'Chronology,' Justin, Nepos, Sallust, Quintilian, and Maximus Tyrius, giving evidence of much active work at Oxford at this early date. Then comes a list of books printed in London, including the following: Elisha Coles's Dictionary, English-Latin and Latin-English, and his English Dictionary, explaining difficult terms, &c.; Erasmus's 'Colloquies,' the Latin Phrase-Book of Winchester School, Godwin's 'Antiquities,' complete, Martial's Epigrams, Quintus Curtius, Lucius Florus, Valerius Maximus (Latin and English editions of each), Caesar in Latin, Mantuan's Eclogues in English, Sleiden's 'Four Empires,' Juvenal's Satires and Lucan's 'Pharsalia' in English, as well as Ogilby's Virgil and Howell's 'Letters' already mentioned. There are numerous details of interest about these books which I must leave for my full life of Guy. I find also mention of a 'Nomenclatura Trilingua; or, a Short Vocabulary of English, Latin, and Greek,' with a collection of proverbs; and of 'Colloquia Trilingua,' published by Guy; and a copy of Beza's Greek Testament, 1705, published by Guy, is at Canterbury.

A careful examination of R. Clavell's 'Catalogue of Books printed in England, 1666-1695,' in the British Museum, gave me the following additional titles of books published by Guy: under "Divinity," in folio, Robert's 'Key of the Bible'; octavo, Ellis's 'Catechism'; 'Goodwill towards Men: a Treatise of the Covenants, New and Old'; 12mo, Ellis's 'Christianity in Short; or, the Way to be a good Christian,'—under "History," in folio, 'Cleopatra, the most famed Romance, in Twelve Parts'; 'Ibrahim; or, the Illustrious Bassa'; Ligon's 'History of the Barbadoes';—under "Miscellanies," quarto, 'Case of Interest; or, Usury as to the Common Practice Stated and Examined,'—and under "Poetry," Ogilby's 'Paraphrase on Virgil.' Several of these are also stated to be published by Peter Parker, who, as we shall see, was Guy's great ally and *alter ego* in publishing, and there is reason to believe that many of the books under his name alone were issued jointly with Guy. Clavell, I may add, does not give the names of the publishers of sermons, discourses against Popery, plays, and some other classes of books, among whom Guy might also have figured considerably.

Finally, in looking at the imprint of the edi-

tion of Coles's Latin Dictionary, 1677, at the Bodleian, I found that it was printed "for Peter Parker..... and Thomas and John Guy....." thus discovering what has never been known before, that Thomas Guy had his brother John in partnership with him at that date. The important details about Guy's connexion with the University of Oxford I must leave for another article.

G. T. BETTANY.

UNPUBLISHED VERSES BY COLERIDGE.

I FOUND the following verses in a volume of miscellaneous tracts, bound up apparently by Southey, and now in the Forster Library at South Kensington. They are printed in a fragment of what appears to have been a privately printed autobiographical sketch of Miss Matilda Betham, the cherished friend of the Southseys and the Lambs. The fragment is probably unique, for Miss Betham's distinguished niece and biographer, Miss M. Betham-Edwards, informs me she was unaware of the existence of anything of the kind, and that she is unable to identify the "Boughton" of the verses.

Although these are not expressed, as a whole, in Coleridge's happiest vein, I think them well worthy of preservation for the sake of not a few fine and characteristic lines. Among these I should be unwilling, perhaps, to claim a place for

The Almighty, having first composed a Man,
Set him to music, framing Woman for him;

but they are interesting for the courage with which they announce as a *fait accompli* something which our Poet Laureate ventures only to hope for in the far future when the stones of Girtton and Newnham shall have become grey with lichen,—

Till at the last she set herself to man
Like perfect music unto noble words.

J. D. C.

One of our most celebrated poets, who had, I was told, picked out and praised the little piece 'On a Cloud,' another had quoted (saying it would have been faultless if I had not used the word *Phabus* in it, which he thought inadmissible in modern poetry), sent me some verses inscribed 'To Matilda Betham, from a Stranger'; and dated 'Keswick, Sept. 2, 1802, S. T. C.' I should have guessed whence they came, but dared not flatter myself so highly as satisfactorily to believe it, before I obtained the avowal of the lady who had transmitted them.

Matilda! I have heard a sweet tune play'd
On a sweet instrument—thy Poésie—
Sent to my soul by Boughton's pleading voice,
Where friendship's zealous wish inspir'd,
Deeper'd and fill'd the subtle tones of taste:
(So have I heard a Nightingale's fine notes
Blend with the murmurs of a hidden stream.)
And now the fair, wild offspring of thy genius,
Those wanderers whom thy fancy had sent forth
To seek their fortune in this mortal world,
Have found a little home within my heart,
And brought me as the quirent of their lodging,
Rosebuds, and fruit blossoms, and pretty weeds,
And timorous laurel leaflets half-disclos'd,
Engarlanded with gauding woodbine tendrils!
A coronel, which, with undoubting hand,
I twine around the brows of patriot HOPE!

The Almighty, having first composed a Man,
Set him to music, framing Woman for him,
And fitted each to each, and made them one!
And 'tis my faith, that there's a natural bond
Between the female mind and measur'd sounds,
Nor do I know a sweeter Hope than this,
That this sweet Hope, by judgment unprov'd,
That our own Britain, our dear mother Isle,
May boast one Maid, a poetess indeed,
Great as th' impression'd Lesbian, in sweet song,
And O! of holier mind, and happier fate.

Matilda! I dare twine thy vernal wreath
Around the brows of patriot HOPE! But thou
Be wise! be bold! fulfil my auspices!
Thou sweet thy measures, stern must be thy thought,
Patient thy study, watchful thy mild eye!
Poetic feelings, like the stretching boughs
Of mighty oaks, pay homage to the gales,
Toes in the strong winds, drive before the gust,
Themselves one storm of fluttering leaves;
Yet, all the while, self-limited, remain
Equally near the fix'd and solid trunk
Of Truth and Nature in the howling storm,
As in the calm that stills the aspen grove.
Be bold, meek Woman! I but be wisely bold!
Fly, Osirich-like, firm land beneath thy feet,
Yet hurried onward by thy wings of fancy
Swift as the whirlwind singing in their quills.
Look round thee! look within thee! think and feel!
What nobler meed, Matilda! canst thou win,
Than tears of gladness in a BOUGHTON'S eyes,
And exultation even in strangers' hearts?

THE SPRING PUBLISHING SEASON.

MESSRS. HODDER & STOUGHTON'S spring list includes the following: 'Joints in our Social Armour,' by Mr. J. Runciman; 'The Christian Ministry: its Origin, Constitution, Nature, and Work,' by the Dean of Norwich; 'The Voices of the Psalms,' by the Bishop of Ossory; 'The New World of Central Africa,' by Mrs. Grattan Guinness; 'Prof. W. G. Elmslie, D.D., Memoir and Remains,' by Dr. Robertson Nicoll; 'My Lady Nicotine,' by Mr. J. M. Barrie, author of 'A Window in Thrums'; 'Rescuers and Rescued: Experiences among our City Poor,' by the Rev. James Wells; 'Veni Creator: Thoughts on the Holy Spirit of Promise,' by the Rev. H. C. G. Moule; 'The Makers of Modern English,' by Mr. W. J. Dawson, author of 'The Threshold of Manhood'; 'Until the Day Break, and other Hymns and Poems,' by the late Rev. Horatius Bonar, D.D.; 'Nunnery Life in the Church of England; or, Seventeen Years with Father Ignatius,' by Sister Agnes, with introduction by the Rev. W. Lancelot Holland; 'Ecce Venit,' by Dr. A. J. Gordon; and the following volumes of 'The Expositor's Bible': Dean Chadwick on the Book of Exodus; the Rev. Dr. Monro Gibson on St. Matthew; the Rev. G. A. Smith on 'The Prophecies of Isaiah,' Vol. II.; and the Rev. Prof. G. T. Stokes on the Acts of the Apostles.

Messrs. Sonnenschein & Co.'s announcements include a second series of 'Home Rule Speeches,' by the Right Hon. Joseph Chamberlain, M.P.; 'Godwin's 'Essay on Property,' from his 'Political Justice,' edited, with notes and introduction, by Mr. H. S. Salt; 'The Promotion of General Happiness,' by Mr. Michael Macmillan; 'The Redemption of Labour; or, Free Labour upon Freed Land,' by Mr. C. B. Phipson, Vol. II.; 'Story of the French Revolution,' by Mr. Belfort Bax; 'Bismarck and German Socialism,' by Mr. W. H. Dawson; 'A Dictionary of Classical Mythology, Religion, Literature, Art, and Archaeology,' edited from the German of Prof. O. Seyffert by Prof. H. Nettleship and Dr. Sandys; 'The Letters of Froebel,' translated and edited by Mr. Keatley Moore and Madame Michaelis; 'A Volapük Dictionary,' by Mr. Krause; 'The Student's Greek Tragedians,' adapted from the German of Dr. Munk, by Dr. Verrall; a new edition in one volume of the 'History of the Renaissance of Italy,' by J. G. Burckhardt, translated and edited by Mr. S. G. C. Middlemore; a second edition of 'Through the Wordsworth Country,' by Prof. W. Knight; a new edition of Mr. Sonnenschein's 'Classified Bibliography of the Best Books in all Departments of Literature,'—'From Handel to Hallé: including Autobiographical Sketches by Herbert Herkomer and Prof. Huxley,' by Mr. Louis Engel; 'The Uncollected Writings of De Quincey,' with preface and annotations by Mr. James Hogg; 'The Diary and Correspondence of Samuel Pepys, F.R.S.,' with a life and notes by Lord Braybrooke, reprint of the third edition, 1848, in 3 vols.; 'Schopenhauer's 'Wisdom of Life' and 'Counsels and Maxims,' translated by Mr. T. B. Saunders; 'Practical Plant Physiology,' by Prof. Detmer, translated and edited by Mr. S. A. Moor; 'A Dictionary of Medicine,' by Dr. F. R. Walters; new volumes of 'The Young Collector Series': 'Book Collecting,' by Mr. J. F. Slater; 'Monumental Brasses,' by Mr. H. W. Macklin; 'Pond Life: Plants,' by Mr. J. Spencer Smithson; 'Grasses,' by Mr. F. Tufnail; 'An Introduction to Zoology,' by Mr. B. Lindsay; 'Chess Problems,' by Mr. E. W. Rayner; and 'British Ferns,' by Mr. E. J. Lowe; 'Confirmation Papers,' by the Rev. W. Bellars; 'The Wages of Sin,' by Lucas Malet, author of 'A Council of Perfection'; 'Short Stories,' by Miss Annie Thomas; 'Six-Shilling Series': 'Young Mr. Ainslie's Courtship,' by Mr. F. C. Phillips; 'A Conspiracy of Silence,' by Mr. G. Colmore; and 'For so Little,'

by Mr. H. Davis; 'School Boy Truth and Honour,' by A. H. B., in the "Three-and-Sixpenny Series"; and in the "Two-Shilling Railway Series": 'The Dead Leman, &c.,' by Mr. Andrew Lang and Paul Sylvester; 'One of the Forty,' by M. Daudet; and various works by Capt. Mayne Reid.

MR. JENNINGS.

THE death is announced of Mr. Hargrave Jennings, the author of a work on 'The Rosicrucians: their Rites and Mysteries,' originally issued in 1870, of which a third and enlarged edition has recently appeared. Mr. Jennings was engaged a short time back in writing his reminiscences, but we do not know if he finished them. He was for many years secretary to Col. Mapleson in the management of the Italian Opera. It is supposed that he was the original of the character of Ezra Jennings in Wilkie Collins's story 'The Moonstone.' He claimed to be the first explorer in the fields of forgotten and mythical learning since exploited by the Society of Psychical Research, the Theosophic Society, and the Esoteric Buddhists. His writings include 'My Marine Memorandum Book,' 3 vols., 1845; 'The Ship of Glass, and Atcherley,' 1846; 'St. George: a Miniature Romance,' 1853; 'Curious Things of the Outside World,' 1861; 'Live Lights or Dead Lights, Altar or Table,' 1873; 'One of the Thirty,' a story of the thirty pieces of silver received by Judas for the betrayal of Jesus, 1873; 'The Indian Religions; or, Results of the Mysterious Buddhism'; and a book on 'Ancient Phallic Worship,' published lately.

Literary Gossip.

WE understand that Mrs. Sutherland Orr is engaged on a biographical and critical account of Mr. Robert Browning and his works, with the authority and assistance of Mr. Browning's family.

THE forthcoming volume of the 'Dictionary of National Biography,' to be published on the 26th inst., extends from Glover to Gravet. Mr. Joseph Knight writes on Mrs. Glover, the actress; the Rev. Alexander Gordon on Godiva; the Rev. William Hunt on Earl Godwin; Mr. Leslie Stephen on Mary and William Godwin and Oliver Goldsmith; Col. Vetch, R.E., on Gordon of Khartoum; Mr. G. F. Russell Barker on George Hamilton Gordon, Earl of Aberdeen, on Henry Goulburn, and on Grattan; Mr. G. C. Boase on Lady Duff-Gordon, on Mrs. Gore, novelist, and on the Rev. C. G. Gorham, of the Gorham case; Mr. W. R. Morfill on Patrick Gordon, the friend of Peter the Great; Mr. Fuller Maitland on Sir John Goss; Mr. Edmund Gosse on Philip Henry Gosse; Mr. H. Manners Chichester on Lord Gough and Graham, Lord Lynedoch; Mr. Thompson Cooper on Richard Gough and the Rev. James Granger; Mr. G. T. Bettany on Gould the ornithologist; Mr. Sidney Lee on the poet Gower; Mr. S. Rawson Gardiner on James Graham, Marquis of Montrose; the Rev. Prof. Creighton on Sir James Graham; Mr. T. F. Henderson on John Graham of Claverhouse, Viscount Dundee; Mr. R. E. Graves on Sir Francis Grant, P.R.A.; Col. Knollys, R.A., on Sir James Hope Grant; Mr. W. P. Courtney on Richard Graves, author of 'The Spiritual Quixote'; and Prof. J. K. Laughton on Admiral Thomas, Lord Graves.

It is reported from Simla that Col. Hammond has been instructed by Sir Frederick Roberts to prepare for publica-

tion an abridged and expurgated edition of the 'History of the Second Afghan War,' which was compiled by Capt. S. Pasfield Oliver, R.A., under the orders and supervision of the late Sir Charles MacGregor, when that officer was Quartermaster-General in India, at least six years ago. It will be remembered that the original history was printed in six volumes by the Intelligence Branch of the Quartermaster-General's department at Simla and Calcutta, but was suppressed; and it was made official, and marked "strictly confidential."

THE annual general meeting of the shareholders in Messrs. Chapman & Hall, Limited, will be held on Thursday next. The gross profits for the past year amounted to 13,746l. 4s. 3d.; the expenses were 6,457l. 11s.; leaving, with the amount 71l. 9s. 6d. brought forward from last year, 7,360l. 2s. 9d. to be dealt with. The directors propose a dividend at the rate of 7 per cent. per annum on the preference capital, and a dividend at the rate of 6 per cent. per annum on the ordinary capital. They recommend that 500l. be written off the goodwill; that 100l. be added to the bad debt reserve; and that the balance of 117l. 3s. 7d. be carried forward.

THE title of Mr. William O'Brien's novel which we mentioned last week is to be 'When We Were Boys.' It will be issued as a six-shilling volume. A French translation from advanced sheets is to be brought out by Calmann Lévy.

MR. E. SIDNEY HARTLAND has edited a volume of 'English Folk-Tales' for the "Camelot Series." This will form the May volume. The April volume will be Ross's translation of Sadi's 'Gulistan,' including the introduction by Ross, a note upon whom is prefixed by Mr. Charles Saylor.

IT is reported that Mrs. Pitt-Byrne, who is favourably known as the author of 'Flemish Interiors,' is busy on a volume of her early social and literary recollections.

MR. HARRY FURNISS has just completed the illustrations for a new humorous story, which will be published next month in one volume by Messrs. Ward & Downey. It is entitled 'Perfervid: the Career of Ninian Jameison.'

IT is a pity that the Trustees have so far yielded to the memorial lately addressed to them as to allow telegrams and foreign letters to be delivered to readers at the British Museum; but we may be thankful that they stopped short of allowing the delivery of letters from the United Kingdom. The tendency to treat the Reading-Room as a club which exacts neither entrance fee nor subscription is already marked, and needs no further encouragement.

'TRUTHS TO LIVE BY' is the title of a new book which Archdeacon Farrar is now seeing through the press. It is intended as a companion volume to 'Every-Day Christian Life,' and will be published early next month by Messrs. Isbister.

SO rapid has been the development of the public library movement that Mr. Greenwood has found it necessary to rewrite the whole of his book on 'Free Public Libraries' in preparing for a third edition, which is now passing through the press.

SOME time ago the sum of 5,000l. was offered anonymously towards the formation

of a free library at Brechin, in the north of Scotland, on the understanding that the inhabitants would adopt the Free Libraries Act. A poll has just been taken, when 620 votes were given in favour of the adoption, and 459 against it.

THE Society for the Preservation of the Irish Language in its annual report prints some statistics supplied by the Commissioners of National Education, showing the progress of the study of Irish in the national schools. Irish is taught in forty-five national schools, and the number of pupils who passed has risen from twelve in 1881 to over five hundred in 1889. With reference to intermediate education the Council have also to report highly satisfactory progress. The results of the recent examinations show that the number of boys who passed in Irish amounted to 273, while in 1883 it was under fifty.

MR. WALTER MONEY, F.S.A., the historian of Newbury, will shortly publish a history of the adjacent parish of Speen. Considerable attention is to be given to the disputed question of the sites of the Roman stations of Spine and Calleva.

"AULD WILL RITSON," of Wastdale Head (perhaps the most famous of story-tellers, though he never wrote a line of fiction), died last week in his eighty-third year. Through a quarter of a century he kept the most popular hostelry in the Lake country, and drew great numbers of visitors to the wild shores of Wastwater by his reputation as a story-teller alone. "Auld Will's" "cracks" and "teals" and "lees" were well known to the curious in every corner of the kingdom, and while most of them concerned the ways and whims and superstitions of the dalesfolk, some of them related to the famous men of letters—Wordsworth, the Coleridges, Southey, De Quincey, Scott, the Arnolds, and Clough—who lived or visited in Cumberland and Westmoreland. He had known some of these writers personally, and claimed to have known them all, and never let their good names fall flat for lack of a little amiable improvisation of personal "recollection." With Christopher North he had often wrestled, and he loved to tell of how he "put down the girt Professor with the cross-buttock." The genial old humourist will not soon be forgotten by lovers of North Country folk-lore.

MESSRS. CHATTO & WINDUS have in the press a new and cheap edition of the first series of Mr. Walford's 'Tales of Great Families,' which originally appeared in the *Queen* newspaper.

MESSRS. BELL & SONS are following up their successful reprint of Arthur Young's 'Travels in France' with a new edition of the same author's 'Tour in Ireland,' which is to appear in unabridged form, with introduction and notes by Mr. Arthur W. Hutton, librarian of the Gladstone Library at the National Liberal Club. It will form two volumes in "Bohn's Standard Library."

WE owe an apology to Mr. Thiselton Dyer for having accused him (*Athen.* No. 3252) of having in his recent book, 'The Loves and Marriages of some Eminent Persons,' made Mrs. Siddons announce her own death to her friends. On looking at the volumes again we find we had misread the passage, and entirely misrepresented Mr. Dyer.

THE death is announced of Dr. Solomon Schiller-Szinessy. Mr. Schiller-Szinessy was a German Jew who came to this country many years ago, and was a rabbi of a synagogue at Manchester, if we remember rightly. He was invited to Cambridge to catalogue the Hebrew manuscripts in the University Library, a task he has left unfinished, and was appointed for three years Teacher of Talmudic and Rabbinical Literature in 1866, a post transformed subsequently into a permanent readership. His knowledge of Rabbinical Hebrew was enormous, but he had little appreciation of modern critical methods, and clung to the traditional beliefs of his co-religionists. He was a pious, kind-hearted man, but somewhat quick-tempered, and became in consequence more than once involved in personal controversies. The decease of another Orientalist of note, Professor Gildemeister, of Bonn, has to be recorded.

WE ought not to omit to mention the death, at an advanced age, of Mr. J. F. Smith, who for many years, although unknown to Mr. Mudie's subscribers, was the writer of fiction most widely read in this country. Through the *London Journal* and similar periodicals he reached a much wider number of readers than even Dickens, and it is to his credit that, if his work was too slapdash to have literary merit, he never abused his influence, and it is impossible to deny him the faculty of invention. Had he had more ambition he might have produced more lasting work; but he would have had fewer readers.

THE principal Parliamentary Papers this week are Poor Relief, England and Wales, Statement of the Amount expended for In-maintenance and Outdoor Relief during the Half-year ended Michaelmas, 1889 (4d.); Navy Estimates for 1890-91 (1s. 6d.); Army Estimates for 1890-91 (1s. 10d.); Army Estimates, Explanatory Statement (3d.); Army, Volunteer Corps, Return (4d.); and Zululand, Further Correspondence (3d.).

SCIENCE

SOCIETIES.

ROYAL.—March 6.—The President in the chair.—The Secretary read the list of candidates for election into the Society.—The following papers were read: 'On a Second Case of the Occurrence of Silver in Volcanic Dust, namely, in that thrown out in the Eruption of Tunguragua, in the Andes of Ecuador, January 11th, 1886,' by Prof. J. W. Mallet; 'On the Tension of Recently Formed Liquid Surfaces,' by Lord Rayleigh; and 'On the Development of the Ciliary or Motor Oculi Ganglion,' and 'The Cranial Nerves of the Torpedo,' Preliminary Note, by Prof. J. C. Ewart.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—March 5.—Mr. C. H. Compton in the chair.—Mr. E. Way exhibited some remarkable greybeard jugs found in Southwark, ornamented with coats of arms, and having Dutch inscriptions as well as the usual head and beard of Cardinal Bellarmine.—Mr. Davis described a candlestick of stone of small size found among some rubbish removed from a Gloucestershire church. It is circular in form and about 3 inches in height. Mr. Davis also produced a rubbing of a brass in Newlands Church, Forest of Dean, where a miner is depicted holding his candlestick in his mouth. It occurs on the brass called that of Sir R. Baynham. A rubbing of a brass in Wandsworth Church was also shown, dated 1420, in which a knight is represented with a mace at his girdle.—Mr. Saunders described the key of Portsmouth town, which was thrown into the harbour by Col. Goring on the surrender to the Parliamentary army. It is now in Mr. Saunders's

possession, having been recovered in 1811.—Mr. Oliver exhibited one of the well-known forgeries of the celebrated traders in spurious antiquities known as "Billy and Charley." He did so as a warning to antiquaries, and the occasional exhibition of these articles will do a good deal to keep a record of their fabrication.—A paper, illustrated by a large collection of rubbings of the objects referred to, which occupied one side of the hall, was read by Mr. R. Allen on the pre-Norman sculptured stones of the West Riding of Yorkshire. In the comparatively limited district under review twenty-six different localities occur in which sculptured stones have been found in churchyards or in relation to churches, mostly in the valleys. The greatest number are found within a radius of twenty miles of Leeds. After dwelling upon the historical data, especially with regard to the introduction of Christianity in the seventh century, the lecturer referred to the style of ornamentation, which agrees in peculiarities of detail with what is found in other parts of the north of England, Lindisfarne probably being the centre of the art. The stones are covered with interlaced patterns, and consist of shafts and heads of crosses. Eleven inscribed stones have already been noted, one of which appears to relate to Osbert, killed in 867. Figure subjects occur not unfrequently, and at Bingley is an inscribed font, a photograph of which was exhibited.

ARCHÆOLOGICAL INSTITUTE.—March 6.—Earl Percy in the chair.—Mr. Oliver read a paper 'On the Brass of Roger Thornton in All Saints' Church, Newcastle-upon-Tyne.' This is the only Flemish brass of the fifteenth century in this country.—Mr. J. Park Harrison communicated the first part of a paper 'On Anglo-Norman Ornament compared with Designs in Anglo-Saxon Manuscripts.' He said that Mr. Thomas Wright, in the first number of the *Archæological Journal*, drew attention to the importance of studying architectural details in early illuminated manuscripts for the purpose of identifying Saxon remains. Examples derived from the Cottonian MS., Claudius, B. IV., in the British Museum, and Cadmon's 'Paraphrase' in the Bodleian Library, both dating from about the end of the tenth century, were shown by the above Saxon scholar to resemble very closely work in early churches like Deerhurst and Stopham. Mr. Harrison had carefully re-examined the above and other Saxon manuscripts, illustrated with architectural designs, in the two libraries, as well as the admirable reproductions of pre-Norman illuminations and pictures in Prof. Westwood's great work, derived from sources less accessible. Numerous details were mentioned showing that there certainly were buildings of a superior type to the majority of the churches now styled Saxon. The result, in fact, supported the later views of Mr. John Henry Parker regarding Saxon architecture, namely, that it was more ornamented and advanced than Norman was at the time of the Conquest. The absence of ornament, however, which characterized the new work appears to have been for many years enforced, though in time the native love of ornament reasserted itself, and combining with grander proportions produced the style which French archæologists rightly designate "Anglo-Norman." The paper was illustrated by diagrams and numerous sketches, showing that English churches in pre-Norman times possessed many features which archæologists in Normandy admit were not introduced into the two abbey churches at Caen, or into Normandy much before the middle of the twelfth century, and then apparently from England. An accurate drawing of a capital in the choir of Oxford Cathedral, by Mr. H. G. W. Drinkwater, was exhibited by Mr. Harrison. There were features in it that are met with in illuminated manuscripts of the tenth century, and it may, therefore, possibly have formed part of Ethelred's church.—Earl Percy exhibited a silver crescent-shaped object, probably of the fifteenth century. It was found about a year ago near Newnham Station, Northumberland. It was doubtful for what purpose this ornament had served, but as the crescent is the well-known badge of the Percy family, it was thought probable it might have been used as a badge for some retainer.

LINNEAN.—March 6.—Mr. Carruthers, President, in the chair.—Mr. S. Lithgow was admitted, and Messrs. J. Lowe, E. R. Waite, and G. F. Elliott were elected Fellows.—Mr. T. Christy exhibited a dried specimen of *Pierantia antidesma*, the plant from the bark of which a medicine known as *Cas-cara amara*, a useful alternative in diseases of the blood and skin, is believed to be prepared.—Mr. J. E. Harting exhibited a series of horns of the American prong-buck (*Antilocapra americana*) to illustrate the mode in which the shedding and new growth of horn is effected in this animal.—A paper was read by Mr. D. Morris on the production of seed in certain varieties of the sugar cane *Saccharum*

officinorum. It was pointed out that, although well known as a cultivated plant, the sugar cane had nowhere been found wild, nor had the seed (*caryopsis*) been figured or described, it being the generally received opinion that, having been propagated entirely by slips or cuttings, it had lost the power of producing seed. Spikelets, however, received at Kew had been carefully examined and the seed found, which was now for the first time exhibited by Mr. Morris. He anticipated that by cross-fertilization and selection of seedlings the sugar cane might be greatly improved, and much importance was attached to the subject, as it opened up a new field of investigation in regard to sugar-cane cultivation.—Mr. J. G. Baker and Mr. Christy concurred.—A paper was read by Mr. S. Moore on the true nature of *callus*: Part I. 'The Vegetable Marrow and *Ballia callitricha*.' It was shown that the *callus* of sieve tubes of the vegetable marrow gives marked proteid reactions, and since it is dissolved in a peptonizing fluid there can be no doubt of its being a true proteid, and not a kind of starchy mucilage as is usually supposed. The "stoppers" of *Ballia* also yield proteid reactions, but inasmuch as they resist gastric digestion the substance cannot be a true proteid, and may perhaps be allied to lardacein. Mr. Moore maintained the view of Russow, Strassburger, and others, that *callus* is deposited upon the sieve, to be correct in the case of the vegetable marrow, since a peptonizing fluid clears the sieve plates and leaves them in their pristine condition, which would not be the case if *callus* were formed by a swelling up of the sieves.—A discussion followed, in which Dr. F. W. Oliver, Dr. D. H. Scott, Prof. J. R. Green, and Mr. G. Murray took part.

ZOOLOGICAL.—March 4.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions to the menagerie during February.—Mr. F. E. Beddard exhibited and made remarks on some living specimens of an Indian earthworm (*Pericheta indica*) obtained from a greenhouse in Scotland.—Mr. A. Thomson exhibited a series of insects reared in the insect-house during the past year, and read a report on the subject. Particular attention was called to specimens of a South African mantis (*Harpax ocellata*) and of a Canadian stick-insect (*Diapheromera femorata*).—Mr. H. Seebohm read a paper on the classification of birds, being an attempt to diagnose the sub-classes, orders, sub-orders, and some of the families of existing birds. The characters upon which the diagnoses were based were almost entirely derived from points in the osteology, myology, and the pterylosis of the groups diagnosed.—A communication was read from Mr. T. D. A. Cockerell on some galls from Colorado, of which specimens were transmitted for exhibition.

ENTOMOLOGICAL.—March 5.—Capt. H. J. Elwes V.P., in the chair.—Mr. G. H. Kenrick and Lord Rendlesham were elected Fellows.—Mr. C. G. Barrett exhibited a number of specimens of *Dianthea carophaga*, Bork., bred by Mr. W. F. H. Blandford from larvae collected near Tenby on flowers of *Silene maritima*, and remarked that the series included a number of forms intermediate between *D. carophaga* and *D. capsophila*, thus establishing the fact that the latter is only a local variety of the former.—Messrs. W. H. B. Fletcher, W. F. H. Blandford, and M. Lachlan took part in a discussion as to the identity of the supposed species.—Mr. Barrett further exhibited a specimen of *Dianthea luteago*, var. *barrettii*, Db., also bred by Mr. Blandford from a larva found at Tenby, and he remarked that the species had not previously been taken in England; also a long series of forms intermediate between *Catoptria scopiolana*, Hw., and its small variety *parvulana*, Wilk., collected in Sussex, the Isle of Wight, and Pembrokeshire; also a specimen of *Botys mutabilis*, Zell., a species widely distributed in Asia and Africa, taken by Mr. C. S. Gregson near Bolton.—Mr. H. Goss exhibited several abnormal specimens of *Arctia caja*, bred last December. The object was to show the effect produced by forcing the larvae, and subjecting them to unusual conditions. It was stated that the peculiarity of the colour of the hind wings of the female parent had not been transmitted to any of the offspring.—Mr. Blandford referred to two specimens of a species of *Cardiophorus* from Tenby, which he had exhibited at the August meeting of the Society as *Cardiophorus cinereus*, and stated that subsequent investigation had led him to hand them to Mr. Champion for determination. Mr. Champion was of opinion that they did not belong to the same species; that one of them was *C. asellus*, Er., and the other probably *C. guisetti*, Hbst., a species new to this country.—The following papers were read: 'New Longicornia from Africa and Madagascar,' by Mr. C. J. Gahan; 'On a New Species of *Thymara* and other Species allied to *Himantopterus fuscineervis*, Wesm.,' by Capt. Elwes; 'On some Water Beetles from Ceylon,' by Dr. Sharp, and 'Notes on Lepidoptera from the Region of the Straits of

Gibraltar,' by Mr. J. J. Walker.—Mr. F. Merrifield, Mr. B. G. Nevinston, Capt. Elwes, and Mr. G. Lewis took part in the discussion which ensued.—It was announced that papers had also been received from Mr. E. Meyrick, Prof. Westwood, and Mynheer P. C. T. Snellen.

CHEMICAL.—March 6.—Dr. W. J. Russell, President, in the chair.—The following were elected Fellows: Messrs. F. A. Anderson, P. Babington, G. R. Beardmore, R. Berncastle, B. Blount, K. F. Blake, H. H. Bunting, W. Burton, P. A. Cobbold, J. Dennant, F. Gossling, J. C. Jackson, J. S. Lumsden, A. E. Macintyre, F. Mills, I. Moore, J. Myles, R. R. Rothwell, E. Sergeant, and B. W. Valentin.—The President announced that the senior secretary would attend the meeting to be held in Berlin on March 11th, to celebrate the twenty-fifth anniversary of Prof. Kekulé's benzene theory, and would present an address from the Society.—The following papers were read: 'Some Crystalline Substances obtained from the Fruits of various Species of Citrus,' by Messrs. W. A. Tilden and C. R. Beck; 'Reduction of α -diketones,' by Mr. F. R. Japp and Dr. F. Klingemann; 'Studies on Isomeric Change, No. IV.: Halogen-derivatives of Quinone (First Notice),' by Mr. A. R. Ling; 'Note on a Phenyl Salt of Phenylthiocarbamic Acid,' by Dr. A. E. Dixon, and 'Contributions to the Chemistry of Thiocarbamides: Interaction of Benzyl Chloride and of Allyl Bromide with Thiocarbamide, Phenyl- and Diphenylthiocarbamides,' by Mr. E. A. Werner.

SOCIETY OF ARTS.—March 8.—The first lecture of a series of popular afternoon lectures was delivered by Prof. V. Lewes 'On the Atmosphere,' and was fully illustrated by experiments.

March 11.—Sir J. Linton in the chair.—A paper 'On the Claims of the British School of Painting to a Thorough Representation in the National Gallery' was read before the Applied Art Section by Mr. J. Orrock.

March 12.—Sir F. Bramwell in the chair.—A paper 'On the Chemin de Fer Glissant, or Sliding Railway,' was read by Sir D. Galton, and was followed by a discussion.

PHYSICAL.—March 7.—Prof. W. E. Ayrton, President, in the chair.—Sir H. Mance and Messrs. L. R. Shorter, C. Thompson, and A. D. Waller were elected Members.—Mr. S. P. Thompson described Bertrand's refractometer, and exhibited the capabilities of the instrument before the Society.—Mr. H. Tomlinson's paper 'On the Villari Critical Point in Nickel' was postponed.—Prof. Dunstan described an apparatus for distilling mercury in a vacuum devised by himself and Mr. W. Dymond, and showed the working of the arrangement.—Prof. S. U. Pickering read a paper 'On the Theory of Osmotic Pressure and its Bearing on the Nature of Solution.'

SHORTHAND.—March 5.—Mr. A. W. Kitson in the chair.—Mr. W. T. Hitchens was elected a Fellow.—Dr. Westby-Gibson read a paper 'On Simon Bordley, author of "Cadmus Britannicus," the first Script System of Shorthand, published 1787.' Only five copies of this work are at present known, and one of these has been destroyed to produce Mr. MacCaskie's facsimile publication of one hundred copies. Nothing had hitherto been known of the author, but Dr. Westby-Gibson has discovered that he was a Roman Catholic priest employed in missions in Lancashire. His father was a staunch Catholic, and an ancestor was one of the three hundred gentleman-companions of Edward II. Born in 1709, Bordley learned, at fourteen years of age, Mason's shorthand, then in vogue. He was educated at Douai, which place he left in 1735 to commence his work in Lancashire. After a long and active life, extending to ninety years, he died in 1799.—A discussion followed, chiefly on the old debatable question whether the popular German script systems had been influenced by prior publications of the kind in England.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'The Beginnings of Modern Europe,' II., Rev. Canon Benham.
- Aristotelian, 8.—Symposium, 'The Relation of the Fine Arts to One Another,' Messrs B. Bonquet, E. W. Cook, and D. G. Ritchie.
- Society of Arts, 8.—'Some Considerations concerning Colour and Colouring,' Lecture I., Prof. A. H. Church (Contor Lecture).
- Institute of British Architects, 8.
- Tues. Royal Institution, 3.—'The Post-Darwinian Period,' Prof. G. J. Romanes.
- Statistical, 7.—'Marriage-Rates and Marriage-Ages, with special reference to the Growth of Population,' Dr. W. Ogilvie.
- Society of Arts, 8.—'Brazil,' Mr. J. W. Wells.
- Civil Engineers, 8.—'Lough Erne Drainage,' Mr. J. Price, Jun.
- Zoological, 8.—'South American Canids,' Dr. Mivart; 'Revision of the Genera of Scorpions of the Family Buthidae, with Descriptions of some New South African Species,' Mr. R. I. Pocock; 'Some Points in the Anatomy of the Condor,' Mr. F. E. Beddard.
- Wed. Meteorological, 7.—'Photography in relation to Meteorological Work,' Mr. G. M. Whipple; 'Application of Photography to Meteorological Phenomena,' Mr. W. Marriott.
- Microscopical, 8.—'Variations of the Female Reproductive Organs, especially the Vagina, in different Species of Uropea,' Mr. A. D. Michael.
- Society of Arts, 8.—'Commercial Geography,' Mr. J. S. Kettle.

- Wed. British Archaeological Association, 8.—'The Seal of the "Dean of Newbury," 1422,' Mr. W. Money.
- Thurs. Royal Institution, 3.—'The Early Developments of the Forms of Instrumental Music,' Mr. F. Nicols.
- Royal, 4.
- London Institution, 6.—'The Beginnings of Modern Europe,' III., Rev. Canon Benham.
- Numismatic, 7.
- Electrical Engineers, 8.
- Linnean, 8.—'External Morphology of the Lepidopterous Pupa, Part II., The Antennae and Wings,' Mr. E. B. Poulton; 'The Intestinal Canal of the Ichthyopsidæ, with special reference to its Aerial Supply,' Prof. G. B. Howes.
- Chemical, 8.—'The Evidence afforded by Petrographical Research of the Occurrence of Chemical Change under Great Pressure,' Prof. Judd.
- Historical, 8.—'Frederick the Great's Invasion of Saxony and the Prussian Mémoire Raisonné, 1756,' Mr. A. R. Hopes.
- Antiquaries, 8.
- Fri. United Service Institution, 3.
- Physical, 5.—'The Villari Critical Point of Nickel,' Mr. H. Tomlinson; 'Bertrand's Idiosyncrasy of Nickel,' Prof. S. Thompson.
- Civil Engineers, 7.—'Economy Trials of a Compound Mill-Engine and Lancashire Boilers,' Mr. L. A. Legros (Students' Meeting).
- Philologists, 8.—'Albanian, Modern Greek, Gallo-Italic, Provençal, and Illyrian still (1889) in use in the Neapolitan and Sicilian Provinces of Italy,' Prince L. L. Bonaparte.
- London Institution, 8.—'Ruskin and Reynolds, their Theories of Art,' Mr. W. G. Collingwood.
- Royal Institution, 9.—'Electro-Magnetic Radiation,' Prof. G. F. Fitzgerald.
- Sat. Royal Institution, 3.—'Electricity and Magnetism,' Lord Rayleigh.
- Botanic, 3.—'Election of Fellows.'
- Society of Arts, 5.—'The Atmosphere,' Prof. V. Lewes (Popular Lecture).

Science Gossip.

THE tide of competition for the Fellowship of the Royal Society has again this year overflowed high-water mark, the number of candidates for the fifteen vacancies being no fewer than seventy-five. This increase has taken place within the last seven years; for at least thirty years before that the average was stationary at fifty.

It is proposed to hold a special meeting of the Chemical Society on Thursday, May 8th, for the exhibition of new interesting apparatus or specimens.

DR. SYMES THOMPSON will shortly publish, through Messrs. Percival & Co., a revised edition of his late father's 'Annals of Influenza,' formerly published by the Sydenham Society. The new edition will contain, besides a history of previous epidemics, a full account of the severe outbreak of 1847 as well as of the present epidemic.

THE Camera Club will hold its fourth annual conference on Thursday and Friday next, under the presidency of Capt. Abney, F.R.S. Papers will be read by Capt. Abney, Lord Rayleigh, C. H. Bothamley, Mr. A. A. Common, F.R.S., Mr. Lyonel Clark, Mr. Dallmeyer, Mr. Rossi, and Mr. W. T. Wilkinson.

THE forthcoming volume of the "Contemporary Science Series" will be 'The Village Community,' by Mr. G. L. Gomme, the Director of the Folk-lore Society. This volume will treat of the village community with special reference to its survival in Britain. It will contain several maps and plans.

INTELLIGENCE has just reached us of the death of Miss Lucy E. Sewall, M.D., of Boston, U.S. She was the daughter of the late Samuel E. Sewall, of Boston, a well-known abolitionist, who died aged eighty-nine about two years ago. A Correspondent writes:—

"Though her father was wealthy, she determined at a very early period in her life to adopt the medical profession. She began her studies with Dr. M. E. Zakrzewska, and was one of the first women who took a medical degree in the United States. She afterwards studied at Boston, London, Paris, Vienna, and in Belgium. For many years she had a very large practice at Boston and in the neighbourhood, and was for some time the resident physician of the New England Hospital for Women and Children. She continued one of the regular attending physicians of the hospital until about three years ago, when she was chosen a member of the Advisory Board. In a private letter, written last October to the writer of this notice, she said, 'Five years ago I broke down completely, and since then I have not been able to visit any patients, and am shut up in the house nearly all the winter.' Miss Sewall was a frequent visitor to this country, and had attached friends in many parts of England. Her gentle manners and sweet, soft voice will long be remembered by those who had the pleasure of her friendship."

THE scientific results of the German expedition to the Pacific, carried out under the command of Freiherr G. von Schleinitz, captain of the *Gazelle*, in the years 1874-76, almost simul-

taneously with the Challenger, will shortly be published by the Hydrographic Bureau of the Admiralty at Berlin in five volumes. The first will give an account of the voyage; the second will be devoted to the physical and chemical results; the third to zoology and geology; the fourth to botany; and the last to the meteorological observations. The work will be profusely illustrated.

FINE ARTS

THE TUDOR EXHIBITION, NEW GALLERY.

(Third Notice.—The Holbeins continued.)

Few pictures have such an important bearing on the history of art in England as the portrait belonging to the Queen, *Henry Howard, Earl of Surrey* (No. 73), a striking whole-length, life-size figure, somewhat awkwardly designed, and more quaint than beautiful. The earl wears a dress of pure red, and stands with his feet wide apart in Henry VIII's manner (a curious instance of an imitative fashion which was flattery of the monarch); but the legs are lean and curiously unlike the king's. It was painted, no doubt, during that period of warm attachment between the two Henrys which preceded the downfall of the earl, who evidently "dressed after" his master. The confusion in which the history of pictures at the period is involved is illustrated by the fact that the work has been variously ascribed to Holbein, to G. Stretes, and to the artist of the Duke of Norfolk's 'Earl of Surrey' (51), which, we have already said, is in all probability due to Girolamo da Treviso—to whom a portrait of Sir Thomas Gresham in Gresham College (R.A. 1880, 165) has been on good grounds assigned by Mr. Scharf. The probabilities are in favour of Stretes; yet we do not recognize in No. 73 the handiwork of the painter of the portrait of Edward VI. which was at the Manchester Art Treasures in 1857, or of any other pictures of that monarch, such as the Christ's Hospital version, which Dallaway attributed to Stretes. Nor can we see any technical likeness between No. 73 and No. 101, *Henry VIII. and his Family*, which is also ascribed to Stretes. The former, indeed, may be the work of a Low Country artist, but the latter seems to be essentially Italian. Among the charms of No. 73 are its brilliancy, the richness of the red costume, and the very strong impression it produces of having been painted in the open air—a quality rare in ancient portraiture. J. Gough Nichols was probably right in suggesting that it is No. 1474 in Chiffinch's catalogue of King James's pictures, described as by Holbein and "King Henry VIII. when he was prince, at length, in red."

Sir Nicholas Poyntz the Younger (79), a young man with a beak-like nose, is an excellent Holbein, of which in No. 493 we have the master's original drawing on a smaller scale. This circumstance has, we think needlessly, led some to doubt the genuineness of the picture, although the draughtsmanship is of the choicest kind. The flesh painting is identical with that of 'John Reskemeer' (72), the 'Duke of Norfolk' (91), and the 'Duchess of Milan' (92). The picture is a fine replica of the portrait lent as No. 246 by M. De la Rozière to the Alsace-Lorraine Exhibition, Paris, 1874 (see *Athen.* No. 2432, p. 770). The *Portrait of a Man* (82), lent by the Duke of Devonshire, is an ordinary German work, not at all like a Holbein, to whom, on the strength of Waagen's notice, it is attributed in the Catalogue. Is not the drawing styled *Sir Nicholas Poyntz* (500) really a likeness of his relation John Poyntz, of North Wokendon, Essex, ob. 1558? and does not No. 562 represent the same person? There is no authority for ascribing to Holbein such a work as *Queen Anne Boleyn* (81) or *Mary Tudor, Dowager Queen of France* (83), which latter belongs to Earl Brownlow. It may be by a French miniaturist trained in the school of Clouet, and is not like the

queen. It depicts a fat woman of at least thirty-five. This work must have been painted c. 1532, in which case the costume is against its being a portrait of the queen. Technically speaking, its modelling and drawing are fine and exhaustive, and evince the wondrous patience of the artist, who worked exquisitely and without finching on the pearls and jewellery of a highly interesting picture. Mr. Butler's *Earl of Surrey* (84) is not by Holbein, and does not resemble his work, but is an inferior German picture of a German gentleman. The *Rev. Hugo Price* (86), lent by Jesus College, Oxford, is one of those pictures which it makes critics angry to see attributed to Holbein. It is not even of Holbein's school. The portrait of *Sir Anthony Denny* (88) is interesting on other grounds than the Catalogue mentions; he was the Keeper of the King's Pictures, and he was intimate with Holbein, who designed for him the famous clock which was given in 1545 to Henry VIII. as a New Year's gift by Sir Anthony. Sir Anthony was Keeper of the King's House, and as such prepared a most valuable catalogue of 'Stuff and Implements at Westminster.' *Sir H. Guldeford* (90), a genuine Holbein, but much injured (its surface is greatly chilled), was at Manchester in 1857, at the National Portrait Exhibition in 1866, at Leeds in 1868, and at the Academy in 1880. In the background is the branch of vine which occurs in the Darmstadt 'Madonna,' the 'Dietrich Born' at Windsor, in 'Reskemeer' (72), and other Holbeins. The excessive brownness of the carnations and their hot shadows are not, as Dr. Woltmann thought, due to a peculiarity of the statesman's complexion (he was undoubtedly of a very bilious habit), but to deterioration of the picture. The stern, energetic character of the man is visible in his resolute eyes, which seem blood-shot, his thin, compressed lips and knitted brow. His dress of cloth of gold superbly embroidered under a black surcoat lined with fur, his black cap with an *enseigne* in it, his large frame, and the firm and masculine hands (as is characteristic of all fine Holbeins), enable us to realize the splendid appearance of Sir Henry, and make the visitor quite believe him to have been that "whipunto the Frenchmen" Holinshed said he was. This picture was finely engraved by Hollar in 1647, and successively by Vertue, Bartolozzi, and Richardson. The much-rubbed drawing for the picture, and equal to it in character, is No. 491.

The finest Holbein in this collection is the Duke of Norfolk's *Christina, Duchess of Milan* (92), about whom the absurd story is told that she declined to succeed Jane Seymour as King Henry's wife because she had only one neck. The fact is she was quite willing to run the risk, and her family backed her ambition. This picture was painted in 1538-41. Wornum's 'Holbein' gives a full account of the history of the picture. It is mentioned in Sir A. Denny's Catalogue of Henry VIII's pictures at Westminster as "Item, a greute Table with the picture of the Duchyess of Myllayne, beinge her whole stature." This was in 1542. In 1574 Federigo Zuccherò saw it in Lord Pembroke's collection at London, and said he had not seen anything so fine in Rome. Afterwards it belonged to the Earl of Arundel, and was at Tart Hall, and has since remained with the Howards. Vertue saw it at their mansion in Soho Square. The duchess as a child figures in the Mabuse unhappily styled 'Three Children of Henry VII.' now at Hampton Court, which Mr. Scharf (*Archæologia*, xxix. 245) has proved represents the children of Christian II., King of Denmark. An inferior version is No. 19 on these walls. No. 92 was No. 177 at the Academy in 1880. It has suffered but little from time or the restorer. Less fortunate in this respect, but injured only in the darker shadows of the face and throat, is Mr. E. Huth's *Sir T. More* (94), dated 1527, which doubtless was the first picture Holbein painted in England. The original drawing, from

Windsor, is No. 512, and the work—in this resembling 'Sir H. Guldeford,' which is dated in the same year, and was probably Holbein's second portrait in this country—strongly reminds us of his continental work of early dates, such as the 'Erasmus' in the Louvre and the 'Dead Christ' at Basle. As a reading of character it equals the 'Duchess of Milan,' and it brings out what Walpole aptly called "the piercing genius of More." There can be no doubt that it is one of the pictures by Holbein which King Henry admired when he visited More at Chelsea. It is an incomparable portrait, and was much admired at the National Portrait Exhibition, 1866, and at the Academy in 1870 and 1881. More is clean shaven, although at his execution in 1535 his beard was so long that he put it aside, remarking that, as it had done no treason, it ought not to suffer. The expression of the drawing is sterner than that of the picture. Baldinucci mentions a strange legend that there was at Whitehall a portrait of More, which, on the day of his execution, and after the king had reproached her, Anne Boleyn encountered, and, deeply piqued by the steady gaze of the picture, dragged it from the wall and threw it out of the window, where it was carried off to Rome by a passer-by. Of this story Wornum, in 1867, gave a spirited account. In our columns, June 19th, 1886, Dr. A. Jessopp repeated a version of the same tale from the papers of Roger North. North says the portrait was a Holbein, and that the king himself flung it away. The picture before us belonged to Mr. Farrer, who sold it to the late Mr. L. Huth. The Duke of Orleans had a Sir T. More ascribed to Holbein. On the 15th of February, 1649, Evelyn saw at Sir T. Ducie's "some excellent things in miniature and in oil of Holbein's: Sir Thomas More's head, and a whole-length figure of Edward VI." *Sir John Cheke* (95), whose portrait is here ascribed to Holbein, is the person who is said to have written the names of their subjects on some at least of the Queen's Holbein drawings, Nos. 491-573, which add so much to the charm of this exhibition. The picture is not by Holbein. The same may be said of No. 96, *William, Lord Paget, Katherine of Aragon* (98), and *A Spanish Nobleman* (99), all lent by the Duke of Manchester. They are by a member of the school of which Holbein was the ablest representative. No. 98 wears a German costume, and is not in the least like the queen. No. 97, *Henry VIII.*, lent by the same owner, is also no Holbein, but belongs to the Warwick Castle type of the king's portrait—see No. 126, which is the best of a somewhat numerous class painted after Holbein's death. No. 97 is flat, shadowless, thin, and timid, i.e., in all those respects quite different from the master's style.

The Earl of Pembroke's so-called *Sir John More* (100) is a noble portrait. At one time it was denied that it was a genuine ancient picture, and we are not sure it is a Holbein. In the first place, Holbein painted the More family in 1529, when Sir John was seventy-six years of age, and the figure which bears his name in the Basle drawing, as well as in all the versions of the marvellous group of which it is the prototype, shows the venerable age of the judge, who died in the next year. Now the face of Lord Pembroke's picture not only differs radically from that of Sir John in the group in respect to the inalterable forms of the skull and harder features (to say nothing of the expression, which alters only in degree, and not even in advanced age wholly), but it represents a man of not more than fifty-three years; therefore, if Sir John sat for it, he must have done so in 1506, when Holbein was eleven years old. Even if we allow that the picture represents a man of sixty, it does not come near the limits of Holbein's career. Apart from this, the dramatic character of this portrait, which is indicated by the action of holding a paper in one hand, and holding up the other with the forefinger extended, is very unlike anything Holbein ever

attempted in his portraits. Holbein's drawing for Judge More's portrait is No. 509 in the West Gallery, and refers to that "Family picture" which, we have no doubt, was never finished by Holbein, but, having been carried out by another hand, remains at Lord St. Oswald's, as described in "The Private Collections of England, No. LIX., Nostel Priory." In favour of No. 100 being by one of Holbein's school, if not by him, the technique, draughtsmanship, and peculiar elements of the background, especially the piece of drapery supported by architectonic statues, may be mentioned, together with the brownness of the shadows (see 'Sir H. Guldeford') and the quality of the carnations. On the other hand, the modelling of the somewhat flabby and relaxed flesh, the questionable foreshortening of the right hand, and the bad drawing of its index finger, as well as the somewhat weak and loose outlining of the eyelids and lips, are all against its claims to be a Holbein. If it is his we must ascribe it to the period of the Darmstadt 'Madonna,' c. 1520, before the master came to England, and agree to think it is a portrait of a German dignitary. That it represents a judge is disproved by the costume of a crimson, fur-lined vest, fastened with gold buttons and showing a white shirt.

MINOR EXHIBITIONS.

At Messrs. Agnew's may be seen one of the valuable series of fine English water-colour drawings for which the Old Bond Street Galleries are renowned. The collection illustrates the progress of the art during the past and current generations, beginning with Turner and Girtin, and well deserves a visit, the profit of which would have been enhanced if the examples had been hung in chronological order. As this has been neglected, we may notice the following in the order of the Catalogue. No. 11, De Wint's *On the Yare*, is a characteristic example, less simple in its composition than most De Wints.—William Hunt's *Flower-Seller* (20) is of his best time, and the colour is admirable.—Prout's *Nuremberg* (25) depicts the porch of St. Sebald's in that clever and dexterous draughtsman's best way; the same may be said for his *Belgian Town* (89).—*Minthead* (28), a fine panorama by De Wint, is excellent; the atmosphere is capital. There is a great deal of dignity about his *Norwich Bridge* (35); *Kenilworth* (80) is worthy of the fine print taken from it.—A capital example of its kind is Mr. A. Powell's *Clearing after Rain, Ulleswater* (53).—The *Spring* (44) of F. Walker is the choice drawing of a girl gathering primroses in a hazel copse, which Mr. R. W. Macbeth is engraving. It differs in some respects from most Walkers. Its rusticity is peculiarly happy, and the draughtsmanship is capital.—The best of several David Coxes is *Crossing the Bridge* (91), which is firm, pure tinted, and brilliant. We care less for *Snowdon* (112); still, it is worthy of the painter.—The drawing which Mr. F. Powell calls *A Freshening Breeze* (121) is first rate, spontaneous, and fine in movement and taste.—Mr. Poynter's *Moorish Garden* (134) we have already admired.—*Bossiney Bay* (137) is a representative specimen of Mr. S. P. Jackson's pathos and mannerisms. To enjoy it the visitor must be in a mood in harmony with its motives.—*Waiting for the Tide* (175) is a bright drawing by Mrs. Allingham, and *Surrey Cottage* (222) is charmingly fresh and rural.—*The Industrious Maiden* (169) is a pretty specimen of genre by Mr. A. F. Hughes; and so are *Dora* (181) and *Pamela* (201), by Mr. G. D. Leslie. The last is full of demure grace.—Turner's *Amphitheatre at Verona* (234) is one of his admirable studies of light and colour.—Very good is the representative *Evening Time* of G. Barret; though mannered and a hackneyed subject, it is poetic.—*The Wounded Cavalier* (242) is a version of the chief figures in a picture belonging to Mr. A. Wood of Conway, 'The Puritan,' painted by Mr. W. S. Burton, which created a great sensation in 1852. We are glad to hear, notwithstanding

reports to the contrary, which were due doubtless to his long abstention from exhibitions, that this artist is still in the land of the living.—*The Cavalier in Waiting* of M. E. Meissonier, a soldier at the gate of a barrack in sunlight, looking eagerly upwards at some one behind us, is a fine, solid, and thoroughly firm and finished drawing.—Turner's *St. Michael's Mount* (287) is the original of a capital plate in 'England and Wales.'—*The First Swallow* (278) has been, we are told, etched by M. E. Gaujean; it is one of Frederick Walker's sweetest idylls.—Other excellent drawings are *Near Keswick* (5) of De Wint, and his *Harvest in the Midlands* (14), a well-known instance; F. Walker's *Autumn* (38); Mr. H. G. Hine's *Swanage* (60); Dodgson's *Whitby Abbey* (126); the massive and pearly *High Torr, Derbyshire* (136), of De Wint; a group of German, French, and Italian subjects by Mr. B. Foster, No. 174 to No. 207; Mr. G. Frapp's *Haymaking* (209); G. Chambers's bright and airy *Northfleet* (245); Turner's *Bridge of Sighs*, engraved in Byron's 'Works' (279); and Sir J. E. Millais's *Martyr of the Solway* (267), which is not, of course, his best work.

BRONZE SHIELDS.

Bottesford Manor, Brigg.

BRUMBY is a hamlet in the parish of Frodingham, in the wapentake of Manley, Lincolnshire. But a few years ago its very name was unknown beyond the immediate neighbourhood, except to a few students of history who were aware that some people had guessed that this was the spot where the battle of Brunanburh was fought in 937 (see 'Anglo-Sax. Chron.' *sub anno*), for no reason whatever, as far as I can see, except that the two places both begin with the letter B. Now it has become an important member of the great North Lincolnshire iron field.

In a district in Brumby known as the East Common the iron-stone lies very near the surface; it is, indeed, only covered by a thin layer of sand and peat. Some little time ago, I think in the early part of November, the workmen engaged in baring the stone discovered the bronze coating of an ancient shield, probably Celtic. Very few of these shields have ever been found in Britain, and I believe that they are almost unknown on the Continent. Mr. Evans's 'Ancient Bronze Implements' contains an account of all that were known when his book was published. The Brumby example is not quite like any of those described by him. Unhappily the workmen injured it with their picks, but it is still a very fine specimen. It is 2 ft. 2 in. in diameter, and is ornamented with 63 concentric circles, about three-sixteenths of an inch wide. The bronze is very thin. It is quite certain that it must have been mounted on something. The older antiquaries were of opinion that these thin sheets of ornamental metal-work were intended to be affixed upon a wooden foundation. It seems, however, more probable that a thick circle of ox hide was the material employed. It may be well to note that a few days after the discovery of the shield a large bronze spearhead of late Celtic type was found near the same place.

In 1843 one of these bronze shields was found in Burringham moors, three or four miles from the spot where the Brumby shield was discovered. It had only 19 concentric circles, which were ornamented by many small knobs or studs.

I have been at some trouble to make out, as far as possible, the conditions under which shields of this character have been found. It seems probable that most of those that have come down to us have not been lost in battle, but have been hidden in the ground for safe keeping.

EDWARD PEACOCK.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 7th inst. the following drawings: J. Hardy, jun., *The Keeper's Daughter*, 52l. J. M. W. Turner, *Zurich*, 69l. E. W. Cook, *Wordsworth's*

Walk, 81l. R. Thorne Waite, *Christchurch, Hampshire*, 84l.

The same auctioneers sold on the 8th inst. the following pictures: Mrs. Anderson, *The Story-Book*, 157l. H. Dawson, *Early Morning*, 115l.; Lancaster, 126l.; Hastings, 131l.; Lincoln, 204l.; The Houses of Parliament and Westminster Abbey from the River, 425l.; The Retaking of the Hermione, 152l.; York, 241l.; Ely Cathedral, 278l.; Windermere, 168l.; St. Paul's, 630l.; The Tower of London from the River, 357l. F. H. Henshaw, *A Forest Scene*, 201l.; The Forest of Arden, 162l. Hublin, *Orpheline*, 106l.; The Mendicants, 115l. A. Johnston, *The Turning Point*, 126l. B. W. Leader, *A Lock on the Thames*, 141l.; Tintern Abbey, 141l.; On Dartmoor, 152l.; On the Lugwy, 441l. G. B. O'Neill, *Sympathy*, 110l. A. J. Woolmer, *Romeo and Juliet*, 100l. J. Brett, *Gurnsey*, 120l. Vicat Cole, *Spring*, 420l. G. Smith, *The Last Scene in the Gambler's Home*, 178l. T. Webster, *The Pedlar*, 220l.

NOTES FROM CYPRUS.

Salamis, Feb. 15, 1890.

SINCE our last report the excavations here have progressed favourably. The results continue good, and the promise for the future is excellent. Only one hindrance has been met: rain has stopped the digging for three days out of the twelve, but from now up to the second week of March we need expect little further interruption of the kind.

Practically our efforts have been confined this fortnight to our third site, that close to the most conspicuous ruin of Salamis, the building known to the villagers as the *λουτρόν*. The site is a long depression, 750 ft. by 205 ft., and is terminated at the northern end by the Loutron, at the southern by a hillock which, as our excavations seem to show, is composed almost entirely of loose earth and debris, and represents but a slight natural rise in the ground. This depression is occupied by a double colonnade of large limestone pillars, marking out a parallelogram, so far as we have yet excavated, of 680 ft. by 110 ft. The columns are plain, of Roman work, probably about the time of Hadrian, with a pedestal of 3 ft. 6 in. upper diameter, and a capital 2 ft. 4 in. high, 4 ft. 9 in. in diameter, and 6 ft. 9 in. in diagonal measurement. The style is Roman Corinthian, the device *folia* relieved by bunches of grapes, and with high volutes at the corner. The height of the columns we have not as yet been able to determine, but their base diameter is 3 ft. Beyond the row of columns there was probably an outer wall, forming a closed colonnade. This wall is as yet not determined. On either side the columns there would seem to have been a tessellated marble pavement, several sections of which we have already opened. The mosaics referred to in our last report—and we have now found a third—were probably later additions when the colonnade wall began to be used by later builders as a foundation for private houses and similar erections.

So far as the present position of the excavations is concerned, the eastern colonnade wall has been laid open for almost its entire length, the western for half that distance. Many bases and *podia* have been found, and the intercolumniation is fairly fixed at 16 ft. The south-east, north-east, and north-west angles are also, in all probability, ascertained; but the south-west presents a difficulty, as the colonnade seems here to continue beyond its natural limit. This, with many other problems, remains to be solved by further excavation. At the north end there may have been a front of a double row of columns; all indications so far point that way.

The question remains what was this site, which above ground is at once the largest and the finest in Salamis. Fortunately we have found portions of an inscription which seems to throw a much-needed light on the point. Unluckily for us, this inscription—and there is a second of the same character—is not graven in

the stone, but was formed of huge bronze letters (no longer, of course, remaining) soldered on to large marble blocks. From the traces still left, in the shape of socket-holes and shallow grooves, the word *FORUM* may, almost with certainty, be read, together with probably the title *PROFATOR* of the restorer of this fine site, which was therefore, at least in Roman times, the Agora of Salamis.

As regards our two other sites previously mentioned, the first may now be considered as definitely abandoned. The second—that of a temple buried in the sand—has been inevitably idle pending the arrival of wheelbarrows, which at the time I write this, I am happy to say, have just reached us. The two days' work which, during this fortnight, the temple site has received, resulted in the discovery, among other things, of a statue of Hades seated, with the triple-headed snake-entwined Cerberus by his side. The statue is in dark blue marble, the flesh surfaces being given in white, a combination which recalls in some degree the famous Sarapis of Bryaxis. Of other finds I may mention more especially a series of five inscribed statue-bases which were found in a cement floor, apparently of an olive-press, on the outside of the Agora site. One of these formerly carried a statue of the Empress Livia. Many fragments, greater and less, of other inscriptions have been found. These five are, however, certainly the most important. A most interesting point arising out of our work on the Agora site is that of the intention of the large building of late Roman times already referred to, the so-called *Loutron*. We have opened now three large subterranean water-channels, which it is probable will render possible the settlement of the vexed question how far the *Loutron* deserves its name.

H. A. TUBBS.

Fine-Art Gossip.

THE Winter Exhibition of the Royal Academy will be closed to-day (Saturday).

ONE of Sir John Millais's landscapes which we described last week, and probably a new landscape by Mr. Hook, will go to the New Gallery Exhibition, to which gallery Mr. Alma Tadema has promised one of his loveliest minor paintings, a love scene.

THE Society of British Artists contemplates a new departure during the ensuing summer. It will hold a special exhibition of sketches and studies, including designs of a decorative character. Apart from the desire to exhibit studies and sketches, as distinct from finished pictures, the Society feels that purely decorative art is every year interesting a greater number of persons, as an increasing number of distinguished painters devote themselves to it. There exists at present no exhibition in which adequate representation is given to the higher forms of decorative design. Examples will be received at the Society's gallery on the 12th of June next, and may include oil and water colours, drawings in monochrome, pastels, models and sculptures in bas-relief, and decorative designs of a pictorial character, not those which are simply ornamental or made for manufacture. Sketches and studies must be framed with white mounts.

We are at liberty to state that Sir Frederic Leighton will not admit visitors to see his pictures to-morrow (Sunday). In fact, he has at present no pictures to show.

ON the 18th inst. Messrs. Christie, Manson & Woods will sell the numerous and curious collection of sale catalogues and the art library of Mr. George Redford, whose knowledge of picture sales, picture histories, and pedigrees is quite unparalleled and has often been tested. On this occasion the auctioneers will dispose of that body of rare catalogues used by Mr. Redford in compiling his elaborate 'Art Sales,' which we noticed at length some time ago. Most of

these records are marked with the prices obtained for the works sold. Immediately after the dispersion of these examples Messrs. Christie will sell the books of the late Mr. T. O. Barlow, R.A., as well as some publications of the Etching Club, including etchings by Messrs. J. C. Hook, Calderon, Pettie, and Hodgson, and Sir John Millais.

AMONG the collections of T. O. Barlow, to be sold by Messrs. Christie, Manson & Woods on the 20th, 21st, 22nd, and 24th inst., are many interesting pictures and relics. There is an impression of the 'Nightmare,' in which Mr. F. Sandys satirized the Pre-Raphaelite Brotherhood and Mr. Ruskin; rare prints of the 'Liber Studiorum,' Cousin's, Barlow's proofs of the 'Huguenot,' 'First Sermon,' and 'Effie Deans,' after Sir J. Millais; drawings by Mulready, Phillip, Landseer, S. Cousins, Bonington, Mr. J. C. Hook, E. Landren, and Sir J. Millais; and pictures, including the 'Fortune,' by which Mr. Hook got the Academy Painting Medal, his very brilliant finished study for 'Luff, Boy!' and 'Song and Accompaniment,' J. Phillip's portrait of Sir J. Millais at thirteen years old, and other works of his, Mr. Pettie, John Linnell, Constable, Landseer, Nasmyth, W. Hunt, Oakes, S. Bough, and a beautiful Leslie called 'A Lady in a Dutch Dress' (R.A. 1884). On the 22nd inst. also will be sold thirteen works of Mr. G. F. Watts, the property of the late Mr. W. Carver, including 'The Red Cross Knight and Una,' 'Love and Death,' the horses of the Apocalypse (four pictures), 'Hope,' 'Cupid,' and 'The Dove that returneth no More.'

"By special desire" it has been decided that the Tudor Exhibition shall remain open until the 13th of April, instead of being closed on the 6th of that month, as originally intended.

THE receiving days for the spring exhibition of the New English Art Club are Monday and Tuesday next. The club has secured the use of the galleries comprised in Humphrey's Mansions, Knightsbridge. The private view is fixed for Saturday, March 29th.

A CORRESPONDENT calls attention to the inscription quoted in the Catalogue of the exhibition at Burlington House as borne by No. 88, a 'Landscape with Cattle,' to which we lately referred as possibly a work of Paul Potter, 'Paulus Potter, 1657, fecit.' It is unfortunate that M. T. van Westreheene in his 'Paulus Potter, sa Vie et ses Œuvres,' 1867, p. 72, states that the register of the Administration of the Orphans of the Chapelle, or *Lieu Saint*, records that Paulus Potter, painter, of the Old Sheep Market, near the Tower of the *Réguliers*, Amsterdam, was interred on the 17th of January, 1654. On the margin of this document is a note to the effect that Adriana Balckeneynde, the widow of Potter, produced his will, executed on the 2nd of January, 1653, before the notary Salomon van Nieuland. The date of his birth is uncertain, but unquestionably he was baptized on the 20th of November, 1625, at Enkhuizen, which place his father, Pieter Potter, quitted for Amsterdam, where he was admitted a burgess on the 14th of October, 1631; he lived in the *Breestraat*, near Rembrandt, then residing in the same street.

THE obituary of the 4th inst. records the death, in his eightieth year, at Hambleden, Henley-on-Thames, of Mr. John Sebastian Gwilt, architect, one of the sons of Joseph Gwilt, architect and compiler of the 'Encyclopædia of Architecture,' for which he prepared illustrations and otherwise assisted his father and elder brother Joseph, with whom the deceased was associated in a project for a new National Gallery.

MR. G. D. LESLIE's pictures intended for the Royal Academy are two. He will send one to the New Gallery. The most important work is a landscape, called 'The Monks of Abingdon,' and partly real, partly ideal. The studies for it were made in a backwater of the Thames

near Abingdon, close to the place where the ancient monastery stood; the building he restored on his canvas from Dorchester Abbey Church, a few miles off. It is an evening scene, and represents two Benedictine monks, in their black raiment, fishing in the river, while the daylight fades from out the sky. Mr. Leslie's other picture for the Academy shows a girl in a blue dress, sitting on a stone bench placed on the terrace of an English garden, and musing while the evening twilight gathers. Beauty of its coloration and tonality are the chief things aimed at. The name by which the picture is to be known will be settled by-and-by. The little painting intended for the minor gallery represents two girls, the artist's daughters, watering their home garden. The elder is pouring water out of her own larger can into the toy can of her younger sister, which is emptied instantly, as children's cans usually are. It will be called 'Quite Happy.'

MR. CALDERON has nearly finished for the next Academy exhibition an unusually important picture, representing 'Hagar in the Wilderness,' seated on a natural bench of stone, part of a group of huge rocks on the margin of a hollow in an immense desert, of which we have a partial view extending to the broken horizon, which is sharply defined against the sunset sky. The shadow of evening is slowly closing on the scene. Hagar, who leans sideways with her clasped hands pressed upon the bench, is brooding over the injustice of her fate, and her face tells her story. She is dressed in white. Besides this work Mr. Calderon has in 'Lady Betty' painted a *genre* subject, being the life-size, three-quarters-length figure of a comely lady seated sideways in a chair, and, with chin on hand, looking over her shoulder with a serene and musing expression, as if her mind was occupied with far-away thoughts. Good colour has been made with the complexion, the red dress and dark grey fur of the day-dreamer. In addition the Keeper of the Royal Academy will probably send for exhibition a life-size bright and expressive 'Portrait of Miss Evelyn Maud.'

THE Messrs. Vokins have fixed to-day (Saturday) for the private view of an exhibition to be held in their gallery, Great Portland Street, of a body of drawings by Mr. E. Wake Cook, entitled 'Two Years in the Sunny South.' The public will be admitted on Monday next. The same days have been chosen by the Fine-Art Society, Mr. Mendoza, Mr. T. McLean, and Messrs. A. Tooth & Sons in the like manner. The first exhibits 'Sketches of London,' by Mr. H. Marshall; the second, Mr. G. D. Giles's 'The House of Commons Point to Point Steeple-chases'; the third 'Cabinet Pictures,' and the fourth 'High-Class English and Continental Pictures,' including 'A Story of a Battle,' by M. P. Joanowitz. The private view of the Thirty-seventh Exhibition of Pictures by Continental Artists, French Gallery, Pall Mall, is appointed for to-day (Saturday). The public will be admitted on Monday next.

AT a meeting of the Society for the Preservation of the Monuments of Ancient Egypt, held on the 4th inst., the Earl of Wharfedale being in the chair, many speakers strongly called to notice the prodigious amount of mischief daily and hourly inflicted. Modern facilities for travelling in the valley of the Nile have carried countless tourists where, till lately, even learned travellers were seldom seen. The increased numbers of popular museums, which, somehow or other, must needs be filled, and the avidity of dealers and of those for whom they ramscak the most recondite sites, have all combined to create a desire for fragments such as can only be obtained by wrecking monuments, tombs, and public works which Time, war, the elements' devastating chances, have spared during thousands of years till now. The appointment of an official inspector of ancient monuments in Egypt, whose sole duty it should be to look

after these remains and see that respective guardians thereof do their duty, and to whom all discoveries should be reported as soon as made, was again brought before the committee of the Society, and it is hoped that there is a fair prospect of the matter being settled according to the views of the Society. Mr. E. J. Poynter, R.A., 28, Albert Gate, S.W., the honorary secretary of the Society, will willingly afford to lovers of antiquity and art any information concerning the Society which may be required.

THE pieces of sculpture found during the recent clearances around the Parthenon have been the object of the study of Dr. Sauer, of the German School, and he thinks he has discovered amongst them a fragment belonging to one of the two statues of Minerva that graced the façades.

THE "First National Swiss Art Exhibition" is to be opened on May 1st in the Art Museum at Berne, and to close on June 12th. The Swiss are anxious that the world should know how many able artists, such as Böcklin and Girardet, who are taken to be Germans or Frenchmen, are good Switzers. Works by foreign artists living in Switzerland are admissible.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts: Mr. Hamish MacCunn's 'Bonny Kilmeny,' &c.

PRINCES' HALL.—Royal College of Music Orchestral Concert.

ST. JAMES'S HALL.—Concert for the Benefit of Madame Arabella Goddard.

WE probably owe the publication and performance of Mr. Hamish MacCunn's early cantata 'Bonny Kilmeny' to the interest aroused by the young composer's more mature works. Whether it was wise to put before the world what is emphatically the work of a clever student is a matter open to question. Neither in subject nor in illustration can 'Bonny Kilmeny' be pronounced particularly interesting. James Hogg's poem is too spiritual and meditative to admit of vigorous musical treatment, and the condensation and additions made by "J. M. C." have weakened its force and beauty. The elegiac verses on a lovely girl by Dr. Moir which serve as epilogue are appropriate as regards sentiment, but not in keeping with the literary style of the original poem. Mr. MacCunn's music is curiously deficient in that strength of character which marks his more recent utterances. It is for the most part smooth, placid, and dreamy, as becomes its subject, and there are few traces of inexperience. But it is open to the charge of monotony, the majority of the movements being in slow time, while the studious simplicity of their construction prevents the hearer from feeling any interest in the music regarded from its technical side. Now and then there are indications of latent power, and a vein of refined melody permeates the work. This is the most that can be said in its favour, and last Saturday's Crystal Palace audience followed it with coldness until the close, when they called the composer to the platform, as a compliment, doubtless, to his unquestionable ability. Madame Agnes Larkcom, Mr. Lloyd, and Mr. Norman Salmond rendered full justice to the solo parts, and the easy duties of the choir and orchestra were, of course, satisfactorily accomplished. The cantata was preceded by Mr. MacCunn's overture 'Land of the Mountain

and the Flood,' and followed by Schubert's Unfinished Symphony in B minor. The last item in the programme was the closing scene of 'Die Meistersinger,' in the performance of which some violence was done to Wagner's intentions. That the part of Beckmesser is scarcely suitable to the concert-room may be admitted, but without it the scene is meaningless. Mr. Lloyd was, of course, perfect as Walter, but Mr. Albert Fairbairn, who had undertaken the part of Hans Sachs at short notice, was quite unable to render it justice.

A most ambitious programme was provided at the orchestral concert of the Royal College of Music at the Princes' Hall on Monday. It is questionable whether at this and kindred institutions too much time and attention are not given to modern music, to the consequent neglect of the older classics. For example, the choice of such a work as Brahms's Pianoforte Concerto in B flat was scarcely wise. It is of enormous length and difficulty, and demands for its interpretation not only physical, but intellectual powers which no student can possess. Miss Polyxena Fletcher wrestled well with her herculean task, but she would have been better employed on a concerto by Mozart, Beethoven, or Mendelssohn. There was a great deal of merit in the performances of Schumann's Symphony in D minor, Dr. A. C. Mackenzie's ballad 'La Belle Dame sans Merci,' and the Overture to 'Oberon,' albeit the violoncellos of the orchestra are not of good quality. The choral class, under the direction of Mr. John Foster, sang some unaccompanied pieces with precision and refinement. A duet from an opera entitled 'Messalina' and a madrigal 'To Chloris,' both by Mr. Godfrey Pringle, show rich promise. Prof. Villiers Stanford conducted the concert, which was, on the whole, a great success.

It is, of course, impossible in this place to discuss the points at issue between the relatives of Madame Arabella Goddard and those who, doubtless with the best intentions, organized a benefit concert in her behalf. Enough that Mlle. Janotha, a foreign musician, too young to remember Madame Goddard as a public artist, generously undertook the organization of a performance designed to relieve the necessities of one who once occupied a most prominent position in the musical world, and that a large number of charitably disposed people readily seconded her efforts, probably without inquiring too narrowly into the merits of the case. The incident has its pleasant and its unpleasant features, but it is simply from an art standpoint that we have to deal with the concert of Tuesday evening. At any rate it afforded an opportunity for hearing Beethoven's rarely performed Triple Concerto, the last performance of which, if memory may be trusted, took place as far back as 1882. The work is in the composer's first style, though it dates from 1804, after the 'Waldstein' Sonata, and immediately before 'Fidelio,' and it certainly cannot compare in interest with Beethoven's later concertos, nor even with the earlier works in B flat and C. The execution by Mlle. Janotha, Herr Joachim, and Signor Piatti was, of course, admirable. The three artists named played solos, the pianist giving Mendelssohn's Concerto in G minor,

the violinist two movements from Bach's Suite in B minor, and the violoncellist two movements by Ariosti. The vocalists who took part in the concert were Mrs. Mary Davies, Miss Liza Lehmann, Madame Patey, Madame Sterling, Madame Semon (formerly known as Fräulein Redeker), and Mr. and Mrs. Henschel. The Royal Amateur Orchestral Society would have rendered more justice to themselves had Mr. George Mount adopted a less feeble and uncertain beat.

Musical Gossip.

THE following are some of the arrangements made by the Philharmonic Society. At the next concert, on the 27th inst., M. Benoit will conduct a selection of his music to 'Charlotte Corday,' and M. Isay will play Spohr's D minor Concerto; on April 24th Dvorák will conduct his new Symphony in G, and Sapellnikoff will play Henselt's Concerto; on May 8th Mr. Borwick will play Schumann's Concerto and Signor Mancinelli will conduct his suite 'Scene Veneziani'; on May 22nd Herr Ondrick will play Dr. Mackenzie's 'Pibroch'; on June 5th Moszkowski will conduct his new orchestral suite; and at the final concert on June 28th Beethoven's Choral Symphony will be performed.

THE prospectus of the Richter Concerts came to hand just too late for notice last week. The management claims that it shows a spirit of eclecticism, and the claim may be allowed to some extent; but greater prominence than ever will be given to the music of Wagner. This will continue to be the case until the master's works are produced in their proper form in a theatre. Among the new selections are the second scene of the first act of 'Tannhäuser,' the beautiful fourth scene from the second act of 'Die Walküre,' the fine though sombre scene between Wotan and Erda from the third act of 'Siegfried,' and the chorus of Gunther's followers from the second act of 'Götterdämmerung.' The novelties by other composers include a concerto for flute, violin, and clavier by Bach—doubtless the work in D, a very refined and pleasing example of the composer's instrumental writings; Dvorák's new Symphony in G, which will be heard for the first time at the Philharmonic Concerts; and an overture by Mr. Waddington. Symphonies by Beethoven, Brahms, Liszt (the 'Dante'), Mozart, Schubert, and Schumann will be included. The concerts will be given on Monday evenings between May 12th and July 14th.

THE programme of last Saturday's Popular Concert included Beethoven's Quartet in C, Op. 59, No. 3; Bach's Chaconne; and Schumann's Pianoforte Quartet in E flat, Op. 47. Miss Geisler Schubert was heard at her best in some trifling pieces by Schubert and in Brahms's Rhapsodie in G minor, Op. 79, No. 2. Mr. Reginald Groome was the vocalist.

ON Monday Madame Néruda and Herr Joachim gave a performance of Bach's Concerto in D minor for two violins, which may be fairly described as unsurpassable. The accompaniments were rendered on the piano by Mlle. Olga Néruda. The other concerted works in this programme were Mozart's Quintet in D, and Schumann's 'Phantasietücke,' Op. 88. Mlle. Janotha rendered Chopin's Polonaise in F sharp minor, Op. 44, a work that suits her exceedingly well. The Moscow vocalist, Madame de Swiatlowski was more successful in a Russian song by Dargomijski than in an air from Handel's 'Rodelinda.' Her voice is of beautiful timbre, but in florid passages it does not appear to be under perfect control.

AN excellent performance of Berlioz's 'Faust' was given under the direction of Mr. Geaussen at the Hampstead Conservatoire Hall on Monday. Miss Macintyre, Mr. Iver McKay, and Mr. Henschel were the principal vocalists.

THE deputation of musicians that waited on Lord Knutsford last week relative to the degrees granted "in absentia" by a Canadian college made out an excellent case. There can be no doubt that the Canadian institution has exceeded the powers conferred upon it by its charter. Its degrees were only intended for those within the diocese of Toronto, and it will be seen at once that in granting them to English musicians it is exercising authority not given to any university at home. The failure of some who have taken the Toronto diplomas to pass the easy examination for associateship in the College of Organists emphasizes the necessity for an inquiry into the whole matter.

THE forthcoming Edinburgh International Exhibition is to include an historic musical collection on nearly the same lines as that in the Albert Hall in 1885. The organization has been entrusted to Mr. Robert A. Marr.

A CHAMBER concert was given by Madame de Llana (pianist) and M. Henri Seifert (violinist) on Thursday last week at the Steinway Hall. Rubinstein's Sonata in a minor for piano and violin, Op. 19, was the only important item in the programme. Miss Fillunger contributed *Lieder* by Mozart, Schubert, Schumann, and Brahms.

A TRIAL performance has taken place at Prague of Dvorák's new Symphony in G, composed for the Philharmonic Society, and it is spoken of in the highest terms by the musicians present.

SIR CHARLES HALLE brought his Manchester concerts to a conclusion on Thursday evening, the programme containing Haydn's Symphony in D minor, No. 49, a work very rarely heard; Mendelssohn's 'Meerestille' Overture, and that of Cornelius to 'Der Barber von Bagdad,' for the first time; and Beethoven's Concerto in E flat.

FOUR Edinburgh musicians have formed themselves into a combination to be termed the Edinburgh Quartet. The names of the players are Messrs. Daly, Dambmann, Laubach, and Hamilton. At the first concert, when quartets by Haydn and Mendelssohn were given, the performers gave promise of an excellent ensemble.

THE Parisian journals continue to complain in the strongest terms of the way in which MM. Ritt and Gailhard manage the Opéra. During a performance of 'L'Africaine' recently the chorus became so flat that Signor Vianesi signalled for the orchestra to cease playing, and the prayer "O grand Saint Dominique" was given without accompaniment. The explanation afforded was that the chorists were over-fatigued by the rehearsals of 'Ascanio,' the only novelty with which they have been concerned for some years.

A NEW 'Musiker-Lexikon,' by Herr Robert Musiol, will shortly be published at Stuttgart. It will chiefly be a practical book of reference for the general public, giving a brief account of the lives and works of the most distinguished musicians.

THE projected concert for the Beethoven House Fund has been postponed until next season, as it was found impossible to fix a date that did not clash with Herr Joachim's engagements.

SCHUMANN'S 'Genoveva' has been revived with much success at Cologne. Great praise is bestowed on Herr Götz and Frau Saak, who interpret the principal parts.

BARON FRANCHETTI's opera 'Asrael' has been produced for the first time on a German stage at Hamburg, and has secured a favourable reception.

THE remains of Paisiello are to be removed from Naples to Tarento, where the composer was born.

CONCERTS, &c., NEXT WEEK.

- MON. Borough of Hackney Choral Association, Dvorák's 'Stabat Mater,' &c., 8, Shoreditch Town Hall.
 — Irish Concert, 8, Albert Hall.
 — Popular Concert, 8.30, St. James's Hall.
 — Strolling Players' Concert, 9, Princes' Hall.
 TUES. Mr. Marmaduke Barton's Pianoforte Recital, 8.30, The Lothians, Fitzjohn's Avenue.
 — Mr. Leonard Forbes-Robertson's Concert, 8.30, Princes' Hall.
 WED. London Hallé Concert, 8, St. James's Hall.
 — Miss Dorothy Hanbury's Concert, 8, Steinway Hall.
 — Miss Florence May's Concert, 8, Princes' Hall.
 THURS. Mr. E. Wharton's Concert, 8, Princes' Hall.
 — Clapham Philharmonic Concert, Schumann's 'Requiem,' &c., 8, Clapham Assembly Rooms.
 SAT. Crystal Palace Concert, 3.
 — Miss F. R. Taylor and M. Teresa Augier's Concert, 3, Princes' Hall.
 — Henry Louis Röyer's Pupils' Concert, 3, Steinway Hall.
 — Orchestral and Choral Performance by the London Sunday School Choir, 6, Albert Hall.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. BENSON.—F. R. BENSON'S SHAKESPEARIAN COMPANY EVERY EVENING at 8 (Thursday and Friday excepted), in Shakespeare's Fairy Comedy, with the Mendelssohn incidental music.

A MIDSUMMER NIGHT'S DREAM.
 MATINEES OF 'A MIDSUMMER NIGHT'S DREAM' every SATURDAY and WEDNESDAY. Doors Open at 2; Commence 2.30.—'HAMLET' THURSDAY and FRIDAY EVENINGS at 8, and every THURSDAY and FRIDAY until further notice.—No Fees.—GLOBE.

THE WEEK.

GLOBE.—'Hamlet.'

It is a well-known saying in theatrical circles that 'Hamlet' never fails. What has been accepted as a truism is now, however, disproved. The Globe 'Hamlet' is a failure, not, perhaps, in the view of a portion of the audience it attracts, but from any standpoint poetical or histrionic. It is scarcely, after the first act, entitled to rank as intelligent, which is somewhat of a surprise after Mr. Benson's previous experiments. In an exhibition of dreamlike beauty Mr. Benson's company is seen to some advantage, and in farce it is not much more extravagant than other English companies. For tragedy it exhibits, however, no qualification, and the fact that the majority of those taking part in the representation are amateurs becomes painfully evident.

Looking at the 'Hamlet' from the point of conception and that of execution, it is alike disappointing. A species of aggravating realism is substituted for poetry, new and perplexing readings are introduced, and prosaic details are obtruded with most disenchanting effect. We are sorry to be severe upon an effort that we regard as honourable, and believe to be earnest, but a less convincing performance of 'Hamlet' we cannot recall. Mr. Benson, indeed, seems to realize neither the character nor the play. Not only has his Hamlet no fatefulness; it has no congruity, it may almost be said no continuity. Vacillation and uncertainty are ordinarily assigned Hamlet, but Mr. Benson seems to possess a chameleon-like power of adaptation, and to be the man of whatever circumstances arise. He has on emergency some fire, and is best when he is most wrathful. He adopts, moreover, unfamiliar attitudes, and is much on the ground, on his knees or half recumbent. These things matter little. But he is also loquacious, and does not seem to have any distinct knowledge of his own mind. Absolute bewilderment is produced in the playgoer when Hamlet, while repudiating all love for Ophelia, is seen to be wooing her to the very best of his ability, unable apparently to keep his hands off her. His advice to her to go to a nunnery is in one case spoken while she is in his arms with her head nestling on his neck. While Hamlet's words are those of repulse, the attitude of the two to each other is that of affianced lovers impatient of restraint. In

other respects we find slowness when we seek for impetuosity, as in the slaying of Polonius, and action all but overt and decisive when, as in the closet scene, the words spoken indicate irresolution. Mrs. Benson as Ophelia lends herself to the new reading, and by her "coming on disposition" detracts from the value of her performance. Mr. Phillips is a fairly good Ghost, and Mr. Cartwright a picturesque, but not very convincing King. Miss Ada Ferrar as the Queen fails only in looking too juvenile.

Most of Mr. Benson's new business we regard with dislike. No reason presents itself for bringing on the body of the drowned Ophelia in the fourth act; and the depositing of the real Ophelia, in the presence of the audience, in the grave into which her brother jumps, we resent as little short of an offence. 'Hamlet' is taken, moreover, in very slow time, and a performance which began at eight was not over until long after midnight.

Ragged Robin, and other Plays for Children. By Arthur M. Heathcote. (Allen & Co.)—The one merit claimed for these plays in the preface, that they are actable, may be conceded them. They are also written pleasantly and with some amount of spirit.

Elocution made Easy. By Edith Heraud. (Dean & Son.)—Since her retirement from the stage, on which she distinguished herself in tragedy as an elocutionist, Miss Edith Heraud has obtained remarkable success in the teaching of her art. She has now published in a volume an explanation of her method, and an essay on the nature, use, and value of the elocutionary pause. It is a sound and practical work. What is said concerning emphasis, the art of taking breath, and impediments of speech is of special importance. A closing chapter is on "Bible Reading and the Liturgy."

THE *Théâtre de la Jeunesse* of Mrs. Hugh Bell (Longmans & Co.) contains twelve short plays, generally for two or three characters, which, simple as they are, are well written, and have some well-directed satire.

Dramatic Gossip.

MR. BENSON promises at the Globe Theatre revivals of 'Othello,' 'Twelfth Night,' 'The Merchant of Venice,' and 'The Merry Wives of Windsor.' We shall be glad to hear that the notion of giving 'Othello' is abandoned.

MR. HERMANN VEZIN appeared on Monday at the Grand Theatre as Shylock; Miss Olive Stettith, his pupil, was Portia. At the same house on Monday Miss Minnie Palmer will appear in 'My Sweetheart.'

'PEDIGREE,' a three-act comedy by Messrs. Bowring and Court, will be produced by Mr. W. H. Vernon at Toole's Theatre at an afternoon performance.

THE last weeks of 'A Man's Shadow' are announced at the Haymarket, at which house at Easter Mr. Grundy's new play is to be produced. This will be given by Mr. and Mrs. Tree, Miss Norreys, Miss Rose Leclercq, Mr. Fernandez, and Mr. F. Terry. Miss Julia Neilson will not appear, but she will remain a member of the Haymarket company, and will have a prominent part in the new drama of Mr. Robert Buchanan which is to be subsequently given.

MISS OLGA BRANDON, Mr. Alfred Bishop, and Mr. Elwood have been added to the company at the Shaftesbury for the purpose of taking part in the new play, as yet unnamed, of Mr. Arthur Law.

THE new Richmond Theatre will open at Easter under the management of Mr. Horace Lennard, with Lady Monckton and Mr. Arthur Dacre in their original rôles in 'Jim the Penman,' by the late Sir Charles Young.

'THE FAVOURITE OF THE KING,' an historical play in four acts and in blank verse, by Messrs. F. S. Boas and Jocelyn Brandon, was given on Tuesday afternoon at the Comedy Theatre. It is prolix and not very well constructed. The blank verse was not of very high quality, nor was it very well spoken. Miss Dorothy Dene, Miss Louise Moodie, Miss Annie Rose, and Messrs. Royce Carleton, Bassett Roe, Crauford, and Beaumont took part in a performance that was received with favour. The play has, however, no element of enduring vitality.

A PORTRAIT of Molière has been bequeathed to the museum of the Comédie Française by Dr. Gendrin. The picture is attributed to Coppel, and is well known by the engraving of Lépicié, executed for the edition of the poet's works by Boucher, published in 1734. Molière is represented musing, with a pen in his hand and his left arm resting upon two octavo volumes. This portrait has also been engraved by Friquet without any indication as to its origin.

The closing of the German theatre at St. Petersburg has now been definitively fixed for June 1st. The French theatre will continue as before.

TO CORRESPONDENTS.—S. K.—R. S.—D. L.—F. R.—C. M.—J. B. F.—S. C.—received.
J. R.—Please send address.
No notice will be taken of anonymous communications.

THE UNIVERSAL REVIEW.

COUNT TOLSTOY'S UNPUBLISHED NOVEL.
THE KREUTZER SONATA.

The *Universal Review* for March 15th will contain a paraphrase of the above-mentioned work, accompanied by extracts, translated from the Author's Revised MS. and with his express sanction. This is the only authoritative account of 'The Kreutzer Sonata' which has as yet been published. With it will be given a reproduction in Colours of the celebrated Picture by the Russian artist Repin, 'Count Tolstoy at Home,' and also Two Portraits of the novelist taken in 1876 and 1886 respectively.

This Number will also contain Mr. Alfred East's Account of his Japanese Trip, illustrated by many Original Full-Page and other Drawings.

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3. A TRIP to JAPAN. (Illustrated.) Alfred East, Harry Quilter.
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SATURDAY, MARCH 22, 1890.

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LITERATURE

NOVELS OF THE WEEK.

The Duke's Daughter, and The Fugitives. By Mrs. Oliphant. 3 vols. (Blackwood & Sons.)

John Vale's Guardian. By D. Christie Murray. 3 vols. (Macmillan & Co.)

The Holy Rose, &c. By Walter Besant. (Chatto & Windus.)

Lady Baby. By Dorothea Gerard. 3 vols. (Blackwood & Sons.)

Claire Brandon. By Frederick Marshall. 3 vols. (Same publishers.)

A Heavy Reckoning. By E. Werner. 3 vols. (Bentley & Son.)

A Daughter's Sacrifice. By F. C. Philips and Percy Fendall. 2 vols. (White & Co.)

Dick Chichester; or, the Wooing of the County. By E. M. Roach. (Bristol, Arrowsmith.)

La Bête Humaine. Par Émile Zola. (Paris, Charpentier.)

Une Gageure. Par Victor Cherbuliez. (Hachette & Co.)

'THE DUKE'S DAUGHTER' is a story of English life, and of very high life indeed, since it tells of the Duke of Billingsgate, head of the house of Altamont, and of his daughter, Lady Jane. Lady Jane falls in love with a man of inferior rank—wealthy, and a thorough gentleman, but not up to the mark of what the duke thinks fitting for his only daughter. There is another duke in the story, and duchesses, and lords and ladies, and just a glimpse of a royal personage. Mrs. Oliphant rejoices in the portrayal of these exalted people; and it is needless to say that they are all instinct with life and verisimilitude, being as remote from the colourless phantasms of the professedly fashionable novelist as they are from the crude monstrosities of the incompetent tyro in fiction. Since the death of Anthony Trollope we have had no one who could so faithfully and appreciatively depict in words the pompous, overweening, intractable duke, who, subject to the common and vulgar lot of humanity, worships the fetish of his own extravagant pride even at the moment when it is shattered and pulverized. The ruined duke has come to be a not uncommon personage in English fiction, and his Grace of Billingsgate reminds the reader now and again of the central figure in 'Court Royal.' But Mrs. Oliphant has not elaborated the same features as Mr. Baring Gould selected for his especial study. It is Lady Jane Alta-

mont with whom her story is mainly concerned, and the relations of father and daughter are drawn with a skilful hand. In 'The Fugitives' there is a quieter, though perhaps a more ingenious plot; but the former of these novelettes is unquestionably the stronger.

'John Vale's Guardian' is in some respects the best novel Mr. Christie Murray has yet produced. He has improved in style, and shows a good deal of appreciation of the niceties of his craft. His literary judgment and his power of applying it are now well matched, and at the same time he has not lost in vigour. His studies of boys and men in rural England are discriminating and lifelike, and the French people he introduces among them are not too conventional. If the latter part of the book were as good as the earlier part the whole would deserve very high praise, but as it stands the unsatisfactoriness of the plot is sadly apparent. Stories which run over a good number of years are always comparatively difficult to manage; and when the lapse of time is necessary only on account of the nature of the incidents, and not for the development of character, a story is apt to lose some effect and has to support the weight of a chronicle. In 'John Vale's Guardian' time is really not of the essence of the story; it does not increase the interest of the main study. Some event less probable than the discovery of a coal seam and less carefully traced out in its results would have served the author's purpose as well, and would have intensified the interest.

Mr. Besant has collected between one pair of covers five stories of varying length, quality, and intention—perhaps it ought to be added, of varying merit. 'The Holy Rose' is a tale of French émigrés in England some ninety years ago, and of self-sacrifice on the part of a chivalrous youth, who devotes himself to death in the place of a rival. The circumstances are not originally conceived nor very originally treated; but to say that the narrative is told freshly and with abundance of interest is only to say that the author has not fallen much below his standard. In 'The Last Mass' Mr. Besant goes back for his subject as far as the Spanish Armada, and colours his story with a somewhat superfluous display of archaism. 'The Inner House' is a fantasy of science, pitched in the year 1896, when Dr. Schwarzbaum announces in the theatre of the Royal Institution his great discovery of the prolongation of vital energy. This is the cleverest, if not the most interesting story of the collection. The inversions of thought and desire which take hold of the inhabitants of the House of Life are cunningly imagined and well sustained. There is abundance of interest in Mr. Besant's book, which contains as much reading, and certainly as much romance, as any three-volume novel.

Miss Gerard generally writes well and gracefully, frequently in a deeper and more thoughtful vein, and may always be relied on to please a number of readers. And this in spite of a something which, for lack of a better word, we may call a suspicion—no more—of the amateur. This slight flaw is apparent once or twice in 'Lady Baby,' which, delightful as it is, would not, we think, be the worse for a very little judicious

cutting. One feels that something may possibly have been thrown in, against the author's better judgment, to swell the volumes to the conventional number. This were a pity, especially in novels of so pretty and delicate a style as Miss Gerard's—a style, too, more easily lost than found. Lady Baby is interesting enough as a heroine, and her people and surroundings are well and skilfully drawn. Yet the reader may be inclined to think that Maud Epperton (who is quite of another kidney) would have filled the part of heroine as well or better. On Maud hangs much of the interest of the story. She has a good deal of uncertainty in her composition, which is in itself piquant, also potentialities of other sorts than the "artistic possibilities" which are so constantly recurring in Sir Peter's conversation. The loss of Lady Baby's fortune and the events that spring from it are a little spun out and also a little confused. On the whole, however, the book is singularly pleasant, and to a certain extent lifelike.

'Claire Brandon' is a curious and unaccountable piece of work. The first few chapters are perfectly rational—an epithet which becomes steadily more inapplicable as the story progresses; they also contain lifelike and humorous touches, all traces of which are doomed to a speedy disappearance. The reader's interest and attention are no sooner aroused than he is abandoned to a series of emotional whirlwinds, the causes of which are often mysterious, and generally out of all proportion to the violence of their expression. Conversations or soliloquies become paroxysms of brief utterance or even single words, all separated from one another by dotted lines, but continuing for successive pages, a system which soon ceases to be either instructive or amusing. The writer then appears to grow breathless, which is scarcely surprising, and proceeds to relate his story in gasps; at any rate, this is the effect produced by an endless series of short clauses, each placed in a separate line. They may be culled at random, a page at a time, in the third volume:—

"A shadow filled it [i. e., the door]. Arms seized her.

"There was a cry, 'Claire!'

"Faintly she echoed, 'Conrad!'

"They did not need to speak.

"They saw and knew," &c.

The reader who is less understanding has probably ceased to ask questions by this time. He is likely, however, to be haunted by curiosity as to the reason of Mr. George Brandon's overwhelming remorse for proceedings which appear to the ordinary mind not only legitimate, but necessary, and will probably hope to the end that he may have had a hand in his dead brother's servant's opportune disappearance or murder. He certainly ought to have had to account for his extreme discomfort. But, if any questions are to be asked, a final one arises regarding over two-thirds of the whole book which would prove fatal to its existence.

The reader's first thought on getting to the end of 'A Heavy Reckoning' is "All's well that ends well"; but on second thoughts he will feel doubtful whether all can be said to end well when two of the principal cha-

acters among the *dramatis personæ* of the story have to meet with a terrible and tragic fate in order to fit in with the requirements of the general affinities and natural selections which form the basis of the story. In any case E. Werner's latest romance is an able and vigorous work, written with force, power of imagination, and a good command of language. The characters are drawn with a firm hand and possess a marked individuality. The plot is, perhaps, a little too intricate, as is apt to be the case with German novels, and the reader becomes a little confused amid the many cross-purposes and loves and hatreds. Still they hold his attention, and the courageous *dénouement* deserves laudation. A large part of the interest of the work, however, is derived not so much from the characters as from the gigantic conflict which the practical science of our day must wage when with steam and iron it invades the regions which once belonged to the chamois, the eagle, and the Alpine hunter. The book appears to refer to the construction of some of those mighty railroads that now penetrate the Alps in all directions and have destroyed their barrier character.

If anything were wanting to prove the possession in Messrs. Philips and Fendall of a certain quality of literary dauntlessness, and the impossibility of their being rebutted by the disagreeable and painful side of life, 'A Daughter's Sacrifice' would clinch the matter. The "cold hard world" as presented by them is very cold and hard indeed. With the truth of the aspect in moderation we are not inclined to quarrel, but when it comes to pushing it beyond measure, the result is not only depressing, but inartistic. The material and main facts of the story are in themselves unpleasant, and some things that happen are natural enough, yet seem withal and in the telling inhuman and cold-blooded. The authors have spared neither their creatures nor the reader one iota; whenever an unpleasant effect was obtainable, they straightway seem to have "gone for it" with unflinching zest. Another grievance is there being absolutely no one to like—not, perhaps, an uncommon experience with readers of Mr. Philips's clever and exciting novels. This one certainly contains strong and dramatic situations, and, admitting the natures and conditions of those concerned, some of these situations are not only possible, but probable, not to say inevitable. But the picture is so hard, unsympathetic, and matter of fact, and at the same time so startling, exaggerated, and wanting in all relief, that it is more disagreeable than harrowing. Just where it should succeed it fails, and palls where it should rouse. Surely, too, there is less quickness and sparkle about it than one might fairly expect, and too much *brusquerie* in some episodes of the drama. The career of one Helen de Tesles is the point of interest. She has from first to last no rest nor pause; yet even in the overwhelming moment when she is betrayed and unmasked to her son, and his lifelong respect and affection fall for ever at the blow, it is not so much sympathy one is conscious of as a shrinking distaste and repugnance. We may mention in passing that however much of a rascal the Black Mailer (her persecutor) may be—and no rascality seems beyond him—the mere vulgarity of the man

is more unaccountable; and he is not the only offender in this respect. If anything in the way of a moral is intended, it is the insistence on the utter and absolute hopelessness (for a woman) of recovering a lost place in society (or indeed, for the matter of that, anywhere else), and the cruel kindness it is to her children to attempt to bring them up in a "respectable environment" at all. But if anything this rather cuts the other way—so one might opine, at least.

The author of 'Dick Chichester' is, consciously or unconsciously, a disciple of the school of Anthony Trollope. Fernlandshire as depicted by Mr. (or Miss? or Mrs.?) Roach—we are entirely in the dark as to the sex or status of the writer, and the title-page affords no clue—is a type of that rural England of which Barsetshire is the most famous example, and out of its politics and society and love-making a very pleasant though somewhat placid story has been evolved. The presence of but one villain would have lent animation to the plot, for as it stands the only obstacles in the way of the happiness of the principal characters are put there by themselves. The author is great on Church and State, and has evidently a profound veneration for Lord Beaconsfield. But there can be no question of the genial and wholesome optimism which pervades the book.

'Murder' should have been the title of M. Zola's new book. In the first fifty-six pages we find preparations going on for no fewer than three brutal assassinations, two by the knife and one by poison, committed for three different reasons by three distinct sets of persons. Of the four chief characters in the book, one commits a horrible murder for which he goes unpunished, but long afterwards is sent to penal servitude for life for the murder of his wife, of which he is innocent. The wife, who has originally helped him in the first-named murder, is afterwards stabbed to death by her lover. The young hero of the novel also commits a terrible throat-cutting of the same kind, and lets two other men, who are innocent of the crime, go to lifelong hard labour for it. He is afterwards murdered himself. The fourth and last leading person in the plot, a beautiful girl, deliberately wrecks an express train, causing the loss of fifteen lives, and then kills herself. At the end of the work it may be said that all the characters in the book have been murdered except two, and that these two are left in prison without any hope of ever coming out, and that for a crime which they did not commit. What we have described is not art and is not nature. It is not true to life to describe a society found haphazard in the administration of one of the greatest railway companies in the world, and including directors, station-masters, assistant station-masters, guards and drivers, and their families, in which there is no good woman and only one good man, who is introduced apparently as a foil to the others, who is a labourer finding temporary employment upon the line, and who himself has "done" several years' imprisonment for manslaughter. Yet, in spite of all that we have said, there is art in the volume, although not in its main features. The study of the railway system—the descriptions of the stations,

of railway glories, and of railway horrors—is greater than a study by Balzac, and its perfection only increases the regret we feel at the manner in which M. Zola plays with talents so considerable.

The author of the literary "chestnut" or "Joe Miller," "I prefer Valbert to Cherbuliez," was right. "M. Valbert" is one of the greatest political essayists of our time. M. Cherbuliez, the same person under a different name, is not one of the greatest of living novelists, and he does not improve. 'Une Gageure' is charmingly written, but is perhaps a trifle dull.

The True Story of the Catholic Hierarchy deposed by Queen Elizabeth. With fuller Memoirs of the last two Survivors. By Rev. T. E. Bridgett and the late Rev. T. F. Knox. (Burns & Oates.)

No sovereign ever succeeded to a throne amid greater perils than Elizabeth. The means taken to secure her position have long been subjects of fierce controversy, nor does there seem any ground for hoping that the days of partisanship are numbered. The new queen on her accession found the see of Canterbury vacant, as well as several other important English bishoprics; but the bishops in possession of sees were of far less elastic material than those with whom her father had had to work. When Henry broke with Rome, Fisher alone was prepared to resist to the bitter end. When his Protestant daughter succeeded, one only of the whole episcopal confraternity—Anthony Kitchen of Llandaff—could be induced to take the oath of supremacy. The change that had occurred in a few years seems marvellous. It is, however, easily accounted for. The bishops who so docilely followed Henry in his changes thought that the faith and ceremonial of the old worship could be practised as well under the authority of the king as of the Pope. The proceedings in the reign of the boy king Edward made it clear that if the Catholic worship was to be retained the Pope must be the head of the hierarchy. Whatever the private opinions of the Marian bishops were as to the limits of Papal prerogative, their conduct showed, when the time of trial came, that they had no thought of surrendering to the temporal power. As far as we can call to mind there had never before occurred such a scene as that of the whole hierarchy of a Church, with one exception, being deposed and their places filled by new men who sought consecration from Edwardian Protestants. It must have required a high degree of daring on the part of Elizabeth and her advisers to venture on such a course; but they gauged the feelings of the English people rightly. The years of religious controversy had done their work. A bishop was not now the object of reverence such as he had been before Henry began his war on the Church.

The history of the Reformation, though seldom told without partisan colouring, has always been a subject of great interest. It is, therefore, not a little surprising that we should have had to wait for more than three hundred years for the lives of the last prelates of the old Church. Though we do not wish to speak severely of any part of the volume before us, it is only the lives of the last two prelates in the

book—Watson and Goldwell—that deserve the name of biographies. The others are far too short and meagre to convey much instruction. From the posts they filled, and the trying position in which they were placed, it is much to be regretted that Father Bridgett has not treated the lives of all with the amount of attention which has been given to the Bishops of Lincoln and St. Asaph. It is difficult to make out why he has been thus chary of details. There is ample material at hand for one who knows, as Father Bridgett does, where to look for it and how to use it. That he has failed to make the full use of his opportunities is the more to be regretted as the book may be said, in a certain sense, to represent the Roman Catholic view of the case.

The life of Thomas Goldwell, Bishop of St. Asaph, is from the pen of the late Father Knox, a learned member of the Brompton Oratory. It is pretty nearly all that can be wished for. Goldwell escaped to the Continent, and in due time, to Elizabeth's disgust, sat as a member of the Council of Trent. That she was bitterly annoyed at one of the bishops of her dominions having a place there is clear from the way in which she speaks of him, in a letter dated March 21st, 1562, to Mundt, her envoy in Germany. The passage is worth reproducing:—

"We think it may be that one Goldwell, a very simple and fond man, having in our late sister's time been named to a small bishopric in Wales, called St. Asaph, though never thereto admitted, flying out of the realm upon our sister's death, is gone to Rome as a renegade, and there using the name of a bishop, without order or title, is perhaps gone in the train of some Cardinal to Trent, and so it is likely the speech hath arisen of a bishop of England being there."

It is impossible for the queen to have believed that during the primacy of such a man as Pole an unconsecrated person would have been permitted to hold the see, and of the fact that in January, 1556, Goldwell received plenary restitution of the temporalities there is no doubt whatever. No record has been found of his consecration in this country, and it is affirmed in the last edition of Le Neve's *Fasti* that he was probably consecrated during the time that Archbishop Cranmer was in prison. Father Knox, however, says that he was consecrated in Italy, and refers to the *Annales* of Raymundus in proof. Though the fact of Goldwell's consecration does not admit of doubt, there will always be persons found to call it in question until the original record of it is forthcoming. It would be well if some one who has access to the Papal records would give the world the entry from the register. If any additional proof were required that Goldwell was in episcopal orders, it is furnished by the fact that at the time of her death Mary was about to translate him to Oxford, and that another person, Thomas Wood, had been chosen for the Welsh diocese. These facts are given by Le Neve or his editor from entries to be found in the Patent Rolls.

Goldwell never returned to England after his escape. His time seems to have been mainly spent in what he believed to be the service of his country, in doing what he could to help forward the restoration of the Roman Catholic religion in England. He died on

the 3rd of April, 1585. Watson, the Bishop of Lincoln, had died the year before; thus with the death of Goldwell the old Roman Catholic hierarchy became extinct.

The life of Thomas Watson, the deposed Bishop of Lincoln, is given at commendable length. It was his misfortune to have lived through the whole period of the Reformation conflict and to have acted at one period in direct contradiction to his after life. He was a Cambridge man, and in 1534 took, with others, the oath of succession, which for the clergy included the doctrine of the royal supremacy. It is therefore certain that, as far as the Papal claims were concerned, he was a Protestant; but this by no means proves that he rejected the other distinctive doctrines of the Roman Church. He seems, indeed, to have been a personal friend of Gardiner and probably shared his opinions. Gardiner spent nearly the whole of the reign of Edward VI. in the Tower. Presently Watson, too, was imprisoned; what the reason was is not quite clear; possibly it was that he had spoken strongly against the popular preachers who were teaching doctrines of the Genevan type. The Fleet Prison seems to have been chosen as the place of his confinement for the purpose of separating him from Gardiner.

When Edward VI. died Watson was in the prime of life—about forty years of age. He had come to the conclusion that it was not possible to maintain in England the old beliefs and practices without also accepting the Papal claims, and from that time forward seems to have been what Foxe would have called a zealous Papist. He was soon elected Master of St. John's, Cambridge, and in the Lent of 1554 preached two sermons before the queen, which were afterwards printed by Cawood. In the same year he was one of the divines sent to Oxford to dispute with Cranmer, Latimer, and Ridley, but does not seem to have taken any active part in this useless and cruel exhibition. He was promoted to the see of Lincoln by a Papal bull dated March 24th, 1557, and consecrated on the following Feast of the Assumption. He did not hold the see long. Another change came on the accession of Elizabeth. On June 25th, 1559, he was deprived of his bishopric, and a Protestant of advanced views, Nicholas Bullingham, put in his place. Lincolnshire was then a land of meres and wild wastes of fen, highly dangerous to all except the natives. Watson at the time of his deprivation was suffering severely from ague; he had not entirely recovered when he was committed to the Tower. The treatment he underwent there was by no means cruel; indeed, nearly everything seems to have been done for his comfort consistent with the determination of the authorities that he should not escape to the Continent, as Goldwell had done. In 1563 Watson was transferred to the custody of Grindal, Bishop of London, and afterwards removed to the care of Coxe, Bishop of Ely. It seems to have been a common practice to make the Protestant bishops gaolers of the men of the old hierarchy. They were, as far as we know, treated with personal kindness, but it must have been very galling to have to live in the families of those whom they held to be the chief enemies of religion. We cannot follow step by step Watson's

imprisonments. At length he was removed to Wisbech Castle, a place especially set apart for the imprisonment of Roman Catholics. From what we gather it must have been a miserable den, and Elizabeth and her ministers have been blamed not a little for their cruelty in submitting to such an unhappy fate those who were guilty of no other crime than that of refusing to accept the religion provided by the State. This is not altogether just. The prisons everywhere throughout Europe were in those days horrible places, and Elizabeth cannot in justice be censured for not being before her time. Watson died September 27th, 1584, aged seventy-one. The register of the parish church of Wisbech thus records his burial: "1584. 27 September, John Watson, Doctor, Sepultus." Thus, if there be no mistake, he was buried on the day of his death. No memorial was ever erected to his memory, or if one was it had perished before 1748, when Cole, the zealous antiquary and note-maker, looked for it in vain.

Old Country Life. By S. Baring Gould. With Illustrations by W. Parkinson, F. D. Bedford, and F. Masey. (Methuen & Co.)

MR. BARING GOULD has written many books, and unkind critics have called him a book-maker. At any rate, he is by no means a man of one idea, but it is obvious to those who have made acquaintance with his works that he is fonder of striking situations and personal details than of abstractions. The *'Lives of the Saints'* is his most voluminous work. There Mr. Baring Gould is to be seen at his best and at his worst. The holy men and women who had the happiness to do picturesque actions, or even to dwell among attractive scenery, have more sympathy shown them than the less happy mortals who lived in dull ages among commonplace surroundings. We by no means feel called upon to enter a protest against this; the worship of the commonplace is an enfeebling superstition which much of our current literature has a tendency to spread. Mr. Baring Gould's books are a protest—whether conscious or unconscious we know not—against this deadening form of misbelief.

The present volume seems to have been written hurriedly, but the author has enjoyed some advantages which he has lacked in many of his other books. His hand has been free. The world—the English world that is—has been before him, and he has been able to turn his back on any subject which did not appeal to his fancy. A topographer or an historian cannot do this. The former, if it comes within his boundaries, must tell his readers something concerning the Bedford Level; the latter, if writing on French history, may not "cut" the era of Louis XV.; but *'Old Country Life'* need only tell just so much as is pleasant to the narrator. Books of this nature do not cover the ground that ought to be occupied by more serious works, but they have a place of their own to fill.

The West Country has been conservative in the matter of houses. Stone is plentiful, and they have in many cases been permitted to sink peacefully into decay, when, had they been in less favoured spots, they would have

been pulled down to build rows of tenements for farm hands or to repair the highways. In no part of England have the old houses been cared for as the churches have been, but we may be thankful when we compare England with other countries that so much has been spared to us. We have never had a war of class against class here as there has been in France. The losses we have suffered have arisen from carelessness and greed, not from hate. The English aristocracy have destroyed the memorials of their own past splendour; they have not been reft from them by the detestation of tenants whom they had oppressed.

Mr. Baring Gould has the same sort of delight in an old mansion which some of us feel in the sea. It evidently stimulates all the imaginative side of his nature. It is to him not so much stone or brick with carving of this or that date inside, furnishing "bits" for the artist and studies for the architect, but something to which, almost without any effort of the will, he can restore its old dignity and splendour. The terraces and trim fences once more surround the old place. The merry laugh of children who have been dust for centuries again resounds from the old walls. The grave Puritan and Royalist men and women again hold sad converse under the limes, little dreaming that their goodly dwellings will be deserted by their successors, turned into farmhouses, or suffer the far sadder fate of needless and unsparing restoration. Our forefathers were not architectural antiquaries, but it would seem that a knowledge of the art of building was far more common among them than it is among their successors, and Mr. Baring Gould has done uninformed readers a service in impressing on them how preferable tapestry and panelling are to paint and paper. The former add to the warmth of a room, the latter detract from it. This is obvious when explained, but few of the general public have ever thought about the matter, though every one must have known of it two hundred years ago. Old houses are often spoken of as badly built because the walls, though very thick, are found to be filled with loose stones. This must have resulted from ignorance or carelessness, we are told, but Mr. Baring Gould points out, as has been done before, that the reason was a very good one. The hollows in the middle kept out the damp. Let such a wall be kept dry at the top and it will last for ever. We are sometimes asked why modern wainscot does not look so well as that of former days, and fantastic reasons have been invented to account for it. The reason is on the surface—we have no intention of perpetrating a pun—if men would look for it. New wainscot is reduced to the desired thickness by the saw; the old was riven and planed down, consequently the pattern in the wood appears to much greater advantage. There is but one argument in favour of the modern practice: it is much more economical.

We have discoursed enough on one topic. We cannot, however, part company with Mr. Baring Gould and omit saying how excellent are his papers on "Old Portraits" and the "Hunting Parson." Even yet grand old portraits of men and women of Tudor and Stuart times are turned out of houses to make room for modern gimcracks without a

history; and we fear the hunting parson has almost everywhere been forced to give way to beings sleeker, but not more devoted to their people. Such a parson did not pretend to have read the Fathers—might not know whether Alexander of Hales was a nominalist or a realist, or what were the names of Archbishop Parker's consecrators; but he was not uncommonly a better classic than his successor, and then he lived his life among the people—knew every soul in his own and the adjoining parishes, and not them only, but their horses, kine, and every family pet that belonged to them. The hunting parson will soon be as extinct as the begging friar, but it is well that those who have known him should not let his memory be forgotten while that of far less noble creatures is trumpeted in all the newspapers.

Travels in India. By Jean Baptiste Tavernier, Baron of Aubonne. Translated from the Original French Edition of 1676, with a Biographical Sketch of the Author, Notes, Appendices, &c., by V. Ball, LL.D., F.R.S. 2 vols. (Macmillan & Co.)

THE interest aroused of late years in the factory period of the history of the British Indian Empire was certain at last to lead to a general demand for revised and critical editions of the works of those English and French travellers of the seventeenth century who did so much to spread in Europe a knowledge of the great wealth of the modern trade with the East, founded by the Portuguese, and first organized on thoroughly commercial principles by the Dutch. Chief among these seventeenth century travellers were the Englishmen, Edward Terry, appointed "Chaplain to the Right Hon. Sir Thomas Row, Lord Ambassador to the Great Mogul," in 1614-15; Thomas Herbert, who went out with the East India Company's fleet to Surat in 1626; John Fryer, who sailed, as surgeon on the London, with the fleet of 1672; and John Ovington, another of the Company's chaplains, who sailed to Surat in 1689,—and the far better known Frenchmen, Jean Baptiste Tavernier, who travelled in Turkey, Persia, India, and the Indian archipelago almost continuously from 1631 to 1666; François Bernier, who travelled in India and other Oriental countries between 1654 and 1670; Jean de Thevenot, who sojourned in the East between 1655 and 1664; and "Sir John" Chardin, who visited Persia and India between 1664 and 1670, and again between 1671 and 1681, in which last year he was knighted by Charles II., and settled in London, where he remained until his death in 1713. Of these men Tavernier alone had received what is nowadays called a technical training, as a jeweller and dealer in gems, and in consequence he was ever on the alert to gather information not only regarding the Indian traffic in precious stones, but about all the sumptuary industries of the East, then still in their perfection, although doomed to be soon extinguished by the competition of the modern mechanical manufactures of the West. Hence the superior value attached by students of the history of Indian commerce and art to the records of his picturesque peregrinations left us by Tavernier, as compared with those of any other contemporary European traveller.

Fryer, who was a Doctor of Medicine of Cambridge, and took a keen and learned interest in the innumerable drugs, condiments and spices, dyes and tans, and oils and oil seeds, that have ever formed so large a part of the exports from India, is after Tavernier the most acceptable authority on the trade of the English East India Company during the factory period; and this is chiefly due to his having closely followed his illustrious predecessor's methods of observation.

But Tavernier's '*Nouvelle Relation de l'Intérieur du Serrail du Grand Seigneur*,' first published in 1675, and his '*Six Voyages, faits en Turquie, en Perse, et aux Indes*,' published in 1676, proved also of the highest importance in quite another way. Unlike Bernier (who was also a Doctor of Medicine), Chardin, Thevenot, and the rest, Tavernier was not a man of any literary or scientific culture; but, owing to his thorough knowledge of the business in which he had been brought up, and his eagerness in the prosecution of it, down to the very day of his death at Moscow in 1689, he succeeded in giving such reality to his descriptive notes of the various commodities of the affluent merchandise of the East, that he at once powerfully excited the imagination of the peoples of the West, and stimulated the statesmen not only of France, but of Prussia and Russia also, to seek a participation in that commerce with India which, from the earliest ages, had endowed every country successively engaged in it with renewed national life and the highest worldly prosperity. Indeed, among the various influences that at length led the French to contest the empire of India with us in the eighteenth century, and down to the final overthrow of Bonaparte in 1815, the effect of the writings of Tavernier on the minds of his gifted countrymen cannot be overlooked. As an example of his power, through his professional grasp of detail, in impressing his readers, we would refer to the chapters in the '*Nouvelle Relation*' giving an account of the "*Treasures*" and the "*Secret Treasures*" of the Sultans of Turkey, about which so much has recently been written in ignorance.

It was with genuine satisfaction, therefore, that the announcement was some time ago received of the intention of Messrs. Macmillan to publish a fresh edition of Tavernier's '*Travels in India*,' translated direct from the French text by Dr. Valentine Ball, formerly of the Geological Survey of India, and the author of '*Jungle Life in India*' and '*The Economic Geology of India*'—two admirable works, affording ample proof of Dr. Ball's competence to edit a merchant traveller whose speciality is his intimate knowledge of the traffic of the seventeenth century in precious stones. And as regards the particulars in which it was anticipated that Dr. Ball would excel, we may at once say that he has fulfilled our expectations, and that nothing could be better than his treatment of chapters xii. to xvi. inclusive, dealing with diamonds and the diamond mines of Golconda, pearls, rubies, and other coloured gems, and with the general articles of Indian sumptuary merchandise, and the frauds practised in their manufacture. Also his six appendices, on the Koh-i-nor diamond and the Indian

diamond mines, the ruby mines of Burmah, and the sapphire mines of Ceylon, are invaluable contributions to our knowledge of these attractive subjects. But after all this has been admitted, it must be added, however reluctantly, that Dr. Ball's translation is marred by one great literary defect, which detracts from the full satisfaction it would otherwise have given, and this even in the chapters we have indicated as models of scientific editing. Instead of reproducing the mannerisms, or at least the spellings of the names of places and persons, of his author, as he was bound to do in the case of an old-established favourite like Tavernier, he has rendered all the proper nouns of the original according to the new system of the transliteration of Oriental names adopted by the Government of India; and this official canker, eating as it does into every page of Dr. Ball's volumes, has effectually effaced from them every trace of the typographical physiognomy of the seventeenth century, which a more sympathetic translator would have insisted on most scrupulously preserving. An editor who has committed this enormity cannot be expected to adopt an English style of writing equivalent to that of the original French; and, in fact, Dr. Ball has simply rendered the French of Tavernier into his own plain, straightforward English; with the consequence that his translation altogether fails in beguiling us back two centuries in the course of time, and reads from its first page to the last as if it were a recent publication of the Revenue and Agricultural Department of the Government of India. Thus, instead of translating the heading of the first chapter "The Road from Ispahan to Agra through Gomron; where is particularly shown the manner of Sailing from Ormuz to Surat," Dr. Ball translates it, "Route from Ispahan to Agra by (way of) Gom-broon, where particular mention is made of the Navigation from Hormuz to Surat." To write Hormuz for Ormuz, and again, as at p. 5, Bassora for Balsara, is utterly unpardonable. Of course there is no arbitrary rule in such matters. But neither is there such a thing as the right spelling of any word, what is called right spelling being no more than the wrong spelling of the majority, and wrong spelling the right spelling of the minority. Nothing detracts so much from the picturesqueness of a printed page as the mechanical uniformity of spelling that marks the nineteenth century; and certainly such forms as Ormuz and Balsara, since they have become consecrated by long use in poetry and romance, until they seem as if irradiated with a glamour of their own, should never be departed from except in official gazetteers and trade circulars.

During the thirty-seven years covered by Tavernier's travels he made six journeys into the East; and of these all except the first extended to India, where he altogether spent thirteen years. He always went to and from India by way of Bunder Abas, except in his last journey, when he returned home by the Cape of Good Hope. He was keenly interested in everything he saw in India, and in reading his minute descriptions of the life and labour of the country one cannot but observe how little they have changed, in spite of all the

political and commercial revolutions it has undergone in the past three hundred years, and notwithstanding the slowly destructive opposition its ancient co-operative civilization has had to endure, since the withdrawal of the East India Company's commercial monopoly in 1834, from the competitive system of Western civilization. The economic changes under British rule have been the most marked; and yet all the great centres of Indian manufacture—Buranpur, Dacca, Broach, Ahmedabad, Surat, &c.—mentioned by Tavernier are still the seats of the identical manufactures for which they have always been famous; and although greatly depressed after 1834, they have since 1878 experienced something of a revival, which it is to be hoped may prove permanent, of their ancient industrial activity and opulence.

Indeed, one of the greatest stumbling-blocks in the way of the progress of the English and Germans in the East is the great difficulty they have in realizing how little it has changed. Tavernier sums up his eighth chapter, giving an account of his successful dealings at the Mogul Court, and of the means through which he prospered in them, with these pregnant words:—

"So true is it that those who desire to do business in the Courts of the Princes in Turkey as well as in Persia and India, should not attempt to commence anything unless they have considerable presents ready prepared, and almost always an open purse for divers officers of trust of whose offices they have need."

This passage was some years ago quoted to a great financier who wished to obtain an important concession in Constantinople. But although repeatedly advised that nothing would be effected unless the preliminary interchange of presents, after the immemorial manner of the Turks, was made, he obstinately refused to condescend to such corrupt practices, as he held them to be, and consequently not only failed in his purpose, but died of vexation at his lack of success. Throughout the East the interchange of presents is an essential introduction to any important transaction between men, as without it they are not sure of enjoying each other's confidence; and complaints are never heard against the magistrate who takes a present from both the litigants before him, but returns it to the one against whom he decides. Such a one is the ideal "just judge" in Oriental eyes still. The bribe, as we stigmatize these gifts, is really of the nature of "fees paid into court," and is not so much meant to affect the result as to make it surer. The suitor who loses is certain that all that was possible has been done for him, and submits with greater content, therefore, to the decree of Providence.

It is in the eighth chapter of the second book of his Indian itinerary that Tavernier gives his famous account of "the Peacock Throne of Delhi," now at Teheran, and nothing can be more careful and clear than Dr. Ball's translation of it:—

"The principal throne, which is placed in the hall of the first court, is nearly of the form and size of our camp beds; that is to say it is about 6 feet long and 4 wide. Upon the four feet, which are very massive, and from 20 to 25 inches high, are fixed the four bars which support the base of the throne, and upon these bars are raised twelve columns, which sustain

the canopy on three sides, there not being any on that which faces the court. Both the feet and the bars, which are more than 18 inches long, are covered with gold inlaid and enriched with numerous diamonds, rubies, and emeralds. In the middle of each bar there is a large *balass* ruby cut *encabuchon*, with four emeralds round it, which form a square cross. Next in succession, from one side to the other along the length of the bars there are similar crosses, arranged so that in one the ruby is in the middle of four emeralds, and in another the emerald is in the middle and four *balass* rubies surround it.....I counted the large *balass* rubies on the great throne, and there are about 108, all *cabuchons*, the least of which weighs 100 carats, but there are some which weigh, apparently, 200 and more. As for the emeralds there are plenty of good colour, but they have many flaws; the largest may weigh 60 and the least 30 carats. I counted about 116.The underside of the canopy is covered with diamonds and pearls, with a fringe of pearls all round; and above the canopy, which is a quadrangular shaped dome, there is to be seen a peacock, with elevated tail, made of bluesapphires, and other coloured stones, the body being of gold, inlaid with precious stones, having a large ruby in front of the breast, from whence hangs a pear-shaped pearl of 50 carats or thereabouts, and of a somewhat yellow water. On both sides of the peacock is a large bouquet of the same height as the bird, and consisting of many kinds of flowers made of gold inlaid with precious stones. On the side of the throne which is opposite the court there is to be seen a jewel consisting of a diamond of from 80 to 90 carats weight, with rubies and emeralds round it..... But that which, in my opinion, is the most costly thing about this magnificent throne is that the twelve columns supporting the canopy are surrounded with beautiful rows of pearls, which are round and of fine water, and weigh from 6 to 8 carats each."

Tavernier says the throne was reputed to have cost about 12,000,000*l.* of our money. Bernier reduces this to 4,500,000*l.*, and Mr. S. G. W. Benjamin, in his volume on 'Persia' in the "Story of the Nations" series, to about 2,600,000*l.* No doubt it has been subject to ceaseless dilapidation from the time of its completion by Shah Jehan; but even now it remains the grandest object of sumptuary art ever devised by man.

In Batavia Tavernier notices the drinking habits of the Dutch. Their greatest joy was when vessels came from Holland, for they brought all kinds of strong drinks, and the whole town turned to festivity. Their especial craving was for English beer, and "that which they call *mom*, which comes from Brunswick."

At the date of Tavernier's travels the European commerce with the East was in the hands of the Dutch, and the Mogul Empire in India was at the plenitude of its power; Persia, as reconsolidated by Abbas the Great, was still, all through the reigns of his successors, Shah Sufi and Abbas II., a leading Asiatic monarchy; Turkey, under Amurath IV. and Mahomet IV., had reached its utmost extension; and France, under the "Grand Monarque," was the first state of Christendom. England, on the other hand, had sunk to the lowest depths of national weakness and humiliation. Yet at this very time the few obscure Englishmen who, in the service of "the Governor and Company of Merchants of London trading into the East," had established themselves as "factors" all round the coasts of India, were in this humble office, by their

natural force of character, slowly and surely laying the foundation of that commercial supremacy in the East which, under the prescient direction given it by Sir Josiah Child, redeemed the future of England at the very moment when Charles II. was ready to betray it for the favours of Louise de Querouaille. The success of the English East India Company was the first step in the prodigious political development of England during the seventeenth and eighteenth centuries, and eventually led to our present mercantile and naval preponderance. It was the possession of India, of the wealth we drew from India, that enabled us to successfully resist and break down the European coalition formed against us at the beginning of the nineteenth century by Bonaparte; and the possession of India still offers the best guarantee we could hold of the continued unity and prosperity of the British Empire. All our colonies, as well as the United States of America, have a common interest in our peaceful retention of India, inasmuch as they are thereby secured an undisturbed free trade with that country; and it is the growing importance of this commercial connexion to them that will at last bring about their Imperial Federation with the mother country, which for the present is no more than an aspiration of a few high-souled Englishmen here and in America and our other colonies.

In conclusion, we trust that the favour with which Dr. Ball's translation of Tavernier's 'Travels in India' is sure to be received will encourage the publishers to bring out annotated editions of other French and English travellers of the seventeenth century; and in such case they could make no better selection for their next issue than John Fryer's 'New Account of East India and Persia.'

OUR LIBRARY TABLE.

MR. BESANT'S *Captain Cook*, in the "English Men of Action" Series (Macmillan & Co.), is so good that we can but wish it were a little better. The story of Cook's boyhood has been carefully worked out, with an abundance of interesting and picturesque detail, but the author's painstaking humour seems to have slept whilst he was writing of his hero's early life in the navy, and in his account of that almost every detail is incorrect. Cook did not enter for the *Eagle* in May, 1755, but on the 17th of June; he joined the ship on the 25th of June, and on the 24th of July was rated master's mate. The captain of the *Eagle* was not John Hamer, but Joseph Hamar. The *Eagle* had no part in the North American campaigns of 1755-6-7, but was employed on the home station. On the 30th of June, 1757, Cook was appointed master of the *Solebay* in the North Sea. This was apparently only by an "acting order," and he was discharged to the shore at Leith on the 7th of September, 1757. The next twenty months are, indeed, blank, and at present it is impossible to say whether he passed them on board a king's ship or not; he certainly did not return to the *Eagle*, nor did he join the *Shrewsbury* with Palliser in 1758. But all this Mr. Besant might, and we think should, have inquired into. The mere fact that Cook was an acting master as early as July, 1757, is surely of interest in tracing the career of such a man, and Mr. Besant has himself set so high a standard of work and accuracy, that he must be judged by it. None the less, the book as a whole is admirable, and will be read with pleasure and enthusiasm by every Englishman who is proud of the part

which England played in the march of geographical discovery. The account of the death of Cook is not, indeed, new, but it differs considerably from the story as related by Englishmen who were present. It is very probably founded on fact; but it is easy to attach too much value to native tradition.

FROM M. Calmann Lévy we have received *L'Europe et l'Avènement du Second Empire*, by M. Rothan, in which the author had gone back to earlier dates than those with which in his other books he had concerned himself. The confidences of M. Rothan have always been interesting, although they are indiscreet, and the present book is no exception to the rule. It is contrary to English ideas that a diplomat should relate the secrets with which he has become acquainted in the course of his career; but the public are to some extent the gainers when it has been done. On the other hand, the present volume is a mere collection of interesting gossip without any real governing idea, and might have better gone under the title of 'Memoirs, 1846 to 1853.' The volume contains, among other curious matter, an interesting sketch of Persigny.

IN *Dod's Parliamentary Companion* for 1890 some of the mistakes of last year's edition have been corrected, but there are some left uncorrected. A book of so great a reputation ought to be an absolutely safe book of reference; but if the mistakes we have come across in using it indicate the average accuracy of the work, it is not wholly trustworthy. A reference to 'Dod's Peerage' shows that the compiler of the 'Parliamentary Companion' could have set himself right without going far, but, on the other hand, the 'Peerage' is not always correct. In the 'Companion' the Brougham peerage is said to have been created in 1830. The year should be 1860. Lord Cromartie's name is given as "Francis Sutherland-Levison-Gower," instead of Leveson. The 'Peerage' says "Francis Mackenzie." The 'Companion' gives "Halwood" as Lord Derby's well-known residence at the edge of Keston Common, where Wilberforce made up his mind to attack the slave trade. It should, of course, be Holwood. Knowsley is near Prescot, not "Prescott." Lord Rothschild's name is Nathan Meyer, not "Mayer." Sir J. Puleston's place is Ffynogion, not "Ffynogivn." The book evidently wants revision.

WE have received the issue for 1890 of that admirable book *The Colonial Office List*, a work in which we have never found a real mistake. The map of South Africa is hardly up to the necessities of the times, and as regards Bechuanaland is singularly defective. The record of public services is decidedly inferior to that given in the 'Foreign Office List.' We could understand the inclusion of all persons who have served directly under the Colonial Office, and exclusion of all except the most distinguished colonial servants who had not so served; but we do not find the name of Mr. Salmon, who, if we mistake not, has served much under the Colonial Office. On the other hand, we find biographies of many undistinguished persons, such as a gentleman who began as a non-commissioned officer on the West Coast of Africa, was afterwards a warder, and is now an inspector of nuisances in Honduras—to whom ten lines are devoted; while that distinguished man Dr. Cockburn, Prime Minister of South Australia, has only three lines. Mr. Fysh, Prime Minister of Tasmania, Mr. John Foster Vesey Fitzgerald, a former Prime Minister of Victoria, and many others we might name who have occupied very important positions in the colonies, or still occupy them, appear to be omitted; and altogether the 'List' needs careful revision.

WE have on our table a number of new editions, among them one of that entertaining book, *William George Ward and the Oxford Movement* (Macmillan), by Mr. Wilfrid Ward,

which contains a much-needed index,—a handsome edition, rewritten, of Prof. Goodwin's standard work, *Syntax of the Moods and Tenses of the Greek Verb* (Macmillan),—a neat edition, in one volume, of Mr. Sturgis's pleasant *Comedy of a Country House* (Murray),—and a similar reprint of Mr. Crawford's *Sant' Ilario* (Macmillan). The sixpenny edition of *Two Years Ago* has also reached us from Messrs. Macmillan.—New editions of *Every Man's Own Lawyer* (Crosby Lockwood) follow one another so rapidly that we can do no more than chronicle their appearance.—Mr. Nettleship's thoughtful volume, *Robert Browning, Essays and Thoughts* (Elkin Mathews), may perhaps be classed with new editions, as a good deal of it appeared in his well-known 'Essays on Robert Browning's Poetry.' It is a suggestive book, and one of the best aids to the study of the poet.—A welcome addition to the "Carisbrooke Library," edited by Prof. Henry Morley, is Fairfax's translation of Tasso's *Jerusalem Delivered* (Routledge), with a brief introduction and glossary.

WE have on our table *The Republic as a Form of Government; or, the Evolution of Democracy in America*, by J. Scott (Chapman & Hall),—*The Reconstruction of Europe*, by H. Murdock (Longmans),—*A Working Handbook of the Analysis of Sentences* (Blackwood),—*Practical Exercises in Commercial French*, by W. E. Bayles (Relfe Brothers),—*The Histories of Tacitus*, Books III., IV., and V., with Introduction and Notes by A. D. Godley (Macmillan),—*University College of North Wales, Calendar for 1889-90* (Manchester, Cornish),—*Middle-Class Cookery Book* (Macmillan),—*The Art of Housekeeping*, by Mrs. Haweis (Low),—*Tatters and Jennie's Schooldays*, by L. Pethybridge (W.M.S.S.U.),—*Driven to Suicide!* by C. H. Semir (Scott & Montague),—*Bound by Love; or, the Lost Ring*, by E. V. D. (Bristol, Arrowsmith),—*Prince Goldenblade*, by Sir Gilbert Campbell, Bart. (Ward & Lock),—*Linda's Task*, from the French by Mary Fidelis (Burns & Oates),—*The Boys' and Girls' Companion*, 1889 (C.E.S.S.I.),—*Our Own Magazine*, Vol. X. (The Children's Special Service Mission),—*The Line of Beauty*, by E. Marshall ('Home Words' Office),—*Prose Writings of Thomas Davis*, edited by T. W. Rolleston (Scott),—*Parodies of the Works of English and American Authors*, edited by W. Hamilton, Vol. VI. (Reeves & Turner),—*The Yule Log*, by R. H. Thorpe (Walker),—*The Poet's Purgatory, and other Poems*, by H. J. D. Ryder (Dublin, Gill),—*Wordsworth's Grave, and other Poems*, by W. Watson (Fisher Unwin),—*Sacred Songs*, by the Rev. G. Matheson (Blackwood),—*Lessons on Bible and Prayer-Book Teaching* (C.E.S.S.I.),—*The Gospel according to St. Matthew*, edited by the Rev. A. Carr (Cambridge, University Press),—*The Light of Reason*, by S. S. Wynell-Mayow (Kegan Paul),—*The Bible and Modern Discoveries*, by H. A. Harper (A. P. Watt),—*Judges and Ruth*, by the Rev. R. A. Watson (Hodder & Stoughton),—*The Church Sunday School Magazine*, Vol. XXV. (C.E.S.S.I.),—*Studien zur Griechischen Mythologie*, by G. Goerres (Williams & Norgate),—*Étude sur l'Argot Français*, by M. Schwob and G. Guieysse (Paris, Bouillon),—and G. A. Bürger et les Origines Anglaises de la Ballade Littéraire en Allemagne, by G. Bonet Maury (Hachette).

LIST OF NEW BOOKS.

ENGLISH.

- Theology.*
Carpenter's (E.) *The First Three Gospels, their Origin and Relations*, cr. 8vo. 3/6
Chadwick's (Very Rev. G. A.) *The Book of Exodus*, cr. 8vo. 7/6 (Expositor's Bible)
Hymns from the German, trans. by F. E. Cox, 12mo. 2/6
Lefroy's (W.) *The Christian Ministry, its Origin, Constitution, Nature, and Work*, 8vo. 14/
Martineau's (J.) *The Seat of Authority in Religion*, 8vo. 14/
Rig Veda Americanus, *Sacred Songs of the Ancient Mexicans*, edited by D. G. Brinton, 8vo. 12/
Ryan's (Rev. A.) *St. Patrick, Apostle of Ireland*, cr. 8vo. 2/
Ryan's (Rev. A.) *Sermons, 1817-1851*, cr. 8vo. 5/
What is Truth? a Consideration of the Doubts as to the Efficacy of Prayer, by Nemo, cr. 8vo. 5/

Law.

Public Health Act, 1875, Rivers' Pollution Prevention Act, &c., with Complete Index by F. Stratton, 5/6

Fine Art and Archaeology.

Millar's (A. H.) The Historical Castles and Mansions of Scotland: Perthshire and Forfarshire, 8vo. 15/

Poetry.

Barry's (A. F.) "A Singer in the Outer Court," a Collection of Songs and Verses, cr. 8vo. 3/6
Garden's (W.) Sonnets and Poems, cr. 8vo. 5/
Goethe's Reineke Fox, &c., trans. in the Original Metres by A. Rogers, 12mo. 3/6 (Bohn's Standard Library.)
Johnston-Brown's (A.) Rejected of Men, and other Poems, an Easter Poem, 12mo. 3/6
Mackay's (E. A.) Lover's Litanies, and other Poems, 12mo. 3/6 cl. gilt. (Lotos Series.)
Morris (L.), The Works of, cr. 8vo. 6/
Tollmache's (B.) Engelberg, and other Verses, 12mo. 6/
Young Folks' Song-Book, written and composed by H. B. Score, 4to. 2/6 cl.

History and Biography.

Allcroft (A. H.) and Mason's (W. F.) History of Sicily, 491-289 B.C., cr. 8vo. 3/6
Dante and his Early Biographers, by E. Moore, cr. 8vo. 4/6
Diaries of Sir Moses and Lady Montefiore, their Life and Work, edited by Dr. L. Loewe, 2 vols. 8vo. 42/
Shelley (Mrs.), by L. Rossetti, cr. 8vo. 3/6 (Eminent Women Series.)
Wood (Rev. J. G.), his Life and Work, by Rev. T. Wood, 10/6

Geography and Travel.

Carstensen's (A. R.) Two Summers in Greenland, 8vo. 14/
Lawson's (W. R.) Spain of To-day, with a Full Account of the Rio Tinto Mines, cr. 8vo. 3/6
Ritchie's (J. E.) An Australian Ramble, or a Summer in Australia, cr. 8vo. 5/

Philology.

Lucian, the Dialogues and Somnium, translated by R. Mongian and J. A. Front, 12mo. 2/6 swd.
Macmillan's Latin Course, Part 3, by A. M. Cook, 12mo. 2/8
Meyer's (K.) German Grammar for Schools, Parts 1 and 2, Accidence and Syntax, 3/ (Parallel Grammar Series.)

Science.

Elmer's (Dr. G. H.) Organic Evolution, trans. by J. S. Cunningham, 8vo. 12/6
Hasluck's (P. R.) Watch and Clock Jobbing, illus. cr. 8vo. 3/6
Hill's (M. B.) The Bermuda Islands, a Contribution to Physical History, &c., of the Somers Archipelago, 18/
Hill's (M. B.) Chronic Urethritis, and other Affections of the Genito-Urinary Organs, 8vo. 3/6
Mackenzie's (W. C.) Home Medicine and Surgery, 2/6
Nevill's (J. H.) The Biology of Daily Life, 8vo. 3/6
Watt's (A.) The Art of Paper-making, cr. 8vo. 7/6

General Literature.

Allen's (G.) The Devil's Die, a Novel, 2/ bds.
Bendall's (G.) Ivy and Passion Flower, 3/6
Bynner's (E. L.) Agnes Surriage, cr. 8vo. 6/
Clouston's (W. A.) Flowers from a Persian Garden, and other Papers, cr. 8vo. 6/
Coleridge's (Hon. S.) The Sanctity of Confession, a Romance, cr. 8vo. 5/
Crawford's (F. M.) Paul Patoff, cheap edition, cr. 8vo. 3/6
Cumberland's (S.) The Vasty Deep, a Strange Story of To-day, cr. 8vo. 2/ bds.
Curtin's (J.) Myths and Folk-lore of Ireland, cr. 8vo. 9/
De Quincey (T.), Uncollected Writings of, Preface and Annotations by J. Hogg, 2 vols. cr. 8vo. 12/
Fox's (C.) The Pilgrims, Allegory of the Soul's Progress from the Earthly to the Heavenly State, cr. 8vo. 5/
In her Earliest Youth, by Tasma, 3 vols. cr. 8vo. 31/6
Irwin's (D. H.) War Medals and Decorations from 1588 to 1889, cr. 8vo. 7/6
John Orlebar, Clk., by the Author of 'Culmsire Folk,' &c., cr. 8vo. 2/ swd.
Kingsley's (C.) The Hermits, cheap edition, cr. 8vo. 3/6
Lee's (V.) Hauntings and Fantastic Stories, cr. 8vo. 6/
Littlehales's (H.) Pages in Facsimile from a Layman's Prayer Book in English about 1400 A.D., 4to. 3/6
Miller's (W. H.) On the Bank's Threshold, or the Young Banker, cr. 8vo. 2/6
My Friends' Thoughts, an Illustrated Album for recording the Opinions, &c., of my Friends, 3/6
Norris's (W. E.) Misadventure, 3 vols. cr. 8vo. 31/6
Ogilvie's (The), by the Author of 'John Halifax,' cr. 8vo. 3/6
Robinson's (F. W.) A Very Strange Family, cr. 8vo. 3/6
Russia Japhet, or the Muscovite, the Cossack, and the Mongol, by Oxonian, 8vo. 5/
Sevenfold Trouble (A.), by Pansy and her Friends, cr. 8vo. 2/
Stickney's (A.) The Political Problem, cr. 8vo. 4/6
Veitch's (S. F. F.) The Dean's Daughter, cr. 8vo. 5/
Walford's (L. B.) Pauline, cheap edition, cr. 8vo. 2/6
Walley's (T.) Practical Guide to Meat Inspection, cr. 8vo. 8/6
Wells's (Rev. J.) Rescuers and Rescued, Experiences among our City Poor, cr. 8vo. 3/6
Weyman's (S.) The House of the Wolf, cr. 8vo. 6/
Wood's (Mrs. H.) The Unholy Wish, and The Foggy Night at Offord, cr. 8vo. 3/6
Younghusband's (Capt. G. F.) Polo in India, cr. 8vo. 2/

FOREIGN.

Theology.

Koenigsberger (B.): Die Quellen der Halachah, 2m. 50.

Fine Art and Archaeology.

Arneaud (A.): Traité de Perspective Linéaire, 8fr.
Lehner (H.): Die Athenischen Schatzverzeichnisse d. 4 Jahrh., 3m.

Music.

Gallay (J.): Un Inventaire sous la Terreur, 25fr.

History and Biography.

Daudet (E.): Colbert, 1789-1793, 6fr.
Deloume (A.): Les Manieures d'Argent à Rome, 9fr.
Goncourt (E. de): Mademoiselle Cléon, 3fr. 50.
Stockmar (Fhr. E. v.): Ludwig XVI. u. Marie Antoinette auf der Flucht nach Montmedy, 4m.
Sybel (H. v.): Die Begründung d. Deutschen Reiches, Vol. 3, 7m. 50.

Bibliography.

Kayserling (M.): Biblioteca Española-Portuguesa-Judaica, Dictionnaire Bibliographique des Auteurs Juifs, 6m.

Philology.

Körting (G.): Lateinisch-Romanisches Wörterbuch, Part 1, 2m.

General Literature.

Barrière (M.): L'Œuvre de H. de Balzac, 7fr. 50.
Hennequin (E.): Quelques Écrivains Français, 3fr. 50.
Neukomm (E.): Berlin tel qu'il Est, 3fr. 50.
O'Monroy (R.): La Solitude Parisienne, 3fr. 50.
Pouvillon (E.): Chante-Pleure, 3fr. 50.

THOMAS GUY.

Wynfrid, Clevedon, March 17, 1890.

A LITTLE old book is in my hand, which seems to have belonged to Thomas Guy, having, inside the cover, what I consider to be his autograph signature: "Thomas Guy's Booke 1708." On the title-page is another signature: "Henry Guy's booke, deceased." The last word apparently added by Thomas Guy.

The book is 'The Prerogative of Primogeniture,' &c., by David Jenner, B.D., Prebendary of Sarum, and Rector of Great Warley, in Essex, 1683. 8vo. Vindicating the succession of James, without regard to his religion.

On the title is also the autograph of Mr. Sergeant Merewether, 1828.

I have had the book lying about for some years, thinking to propose it for acceptance of the Governors of Guy's Hospital, but hesitated, by doubt if their archives had refuge for such strays, and whether the business of such an institution should be interrupted by the consideration of so unpractical a trifle. Your having started the subject suspends any such scruple as I might have had to write to you upon it.

THOMAS KERSLAKE.

THE SOURCE OF 'THE ANCIENT MARINER.'

University College of South Wales and Monmouthshire, March 13, 1890.

MR. JOHN TAYLOR, of the Bristol Central Library, in the *Athenæum* of March 8th in part accurately quotes and in part misquotes from a proof copy of my booklet.

I am glad to learn from him that "there is indisputable reason to show" that the copy of Capt. James's "Strange and Dangerous Voyage," 1633, in the Bristol Central Library "was acquired between 1856 and 1868" by the gentleman whom he names; and I regret to find that I wrote my note from information which, though it came to me from a quarter that seemed to be authoritative, turns out to have been unreliable.

The coincidences between 'The Ancient Mariner' and James's journal have been known to me for many years, in truth since I first read Capt. James's book in the British Museum somewhere between 1871 and 1876. A year or two ago it occurred to me that I might be able to discover facts at Bristol about both James himself and his narrative. I therefore communicated with Mr. Taylor and others, and also visited the Bristol libraries. Mr. Taylor was good enough to answer some questions I put to him, and he also sent me a copy of Mr. Nicholls's pamphlet, of the existence of which I had no previous knowledge. On p. 76 I certainly observed the statement, which is contained in some forty-three words, that "it is very likely indeed that S. T. Coleridge" derived "his marrow-chilling scenes" from the 'Voyage.' In writing the note for the printers, about three months ago—I was citing from memory—I overlooked what no doubt is the main point of the passage, to which, nevertheless, it will be seen, I directly referred. I collected from Nicholls two facts, (1) that James's book was in the old Bristol library, and (2) the probable date of the settlement of James's family at Bristol. Beyond what this last sentence implies, I made no use of Mr. Nicholls's pamphlet in writing my essay; indeed, the argument had been developed in part before I read the pamphlet or knew of its existence.

The readers of the essay have, no doubt, noticed that Mr. Taylor proves that, whatever

may be true of the first edition of James's book, there were two eighteenth century reprints on the shelves of the Bristol Library in 1794-8. I never thought of the collections of Churchill and Harris, and I suppose no one else thought of them.

IVOR JAMES.

March 15, 1890.

YOUR resuscitation of Wordsworth's long-forgotten apology for 'The Ancient Mariner,' in the notice of Mr. Ivor James's pamphlet on 'The Source' of that poem, in to-day's *Athenæum*, clears up some doubtful allusions in an important letter of Charles Lamb to Wordsworth—that dated "January, 1801," and numbered "LXXVII." in Canon Ainger's edition. Without previous knowledge of the printed apology, Lamb's admirable criticism, traversing Wordsworth's main objections to the poem, loses some of its significance, as seeming to refer merely to some passing remarks contained in the letter he is acknowledging. The fallacies of the apology and their exposure can now be read together and both be better appreciated.

I have read Mr. James's pamphlet, and am a little surprised he should not have made himself acquainted with the date of the glosses to 'The Ancient Mariner,' which, it would have been easy to ascertain, were added in 'Sibylline Leaves' (1817), and repeated in every subsequent edition. Their mention tempts me to commit a serious indiscretion, no less than to venture on a "conjectural emendation" of the text of one of them. It is that placed over against the stanza—

And now the storm-blast came, and he
Was tyrannous and strong;
He struck us with o'ertaking wings,
And chased us south along,—

and runs thus: "The ship drawn by a storm toward the south pole." I suggest that Coleridge wrote *driven*, and not the weak and inappropriate "drawn." Whether written or printed, the two words may readily be mistaken the one for the other. Coleridge no doubt squeezed in his glosses for the printer in a minute hand on the margins of a sheet of the 'Lyrical Ballads,' and the printer had to use a minute type. He misread the MS., and his misreading was overlooked by the poet. Subsequent editions no doubt were set up from printed sheets, and nothing being checked but pen-corrections, the error has been perpetuated. Were any other consideration needed to bolster up my contention I should point out that, as a matter of fact, the ship *was* driven, and not drawn, and in all four texts issued previous to the gloss the line ran thus:—

Like chaff we drove along.

But at the same time I maintain that the later (and inferior) text, as printed above, is good enough for my argument.

There are more, and more reliable, "sources" for 'The Ancient Mariner' than Mr. Ivor James or its editors wot of. One is supplied by Coleridge himself:—

With throats unslaked, with black lips baked,
Agape they heard me call:
Gramercy! they for joy did grin,
And all at once their breath drew in
As they were drinking all.

In the same conversation in which Coleridge scornfully dealt with the critics who bewailed the absence of probability and moral in his ballad of "pure imagination," he mentioned that he

"took the thought of 'grinning for joy' from poor Burnett's remark to him when they had climbed to the top of Plinlimmon, and were nearly dead with thirst." "We could not speak from the constriction, till we found a little puddle under a stone. He said to me, 'You grinned like an idiot!' He had done the same" ('Table Talk,' May 31st, 1830).

As regards another famous stanza,—

Still as a slave before his lord
The ocean hath no blast;
His great bright eye most silently
Up to the moon is cast,—

it is not improbable that Coleridge borrowed the first two lines from himself, and the other two from Sir John Davies. In 'Osorio,' written

a month or two before 'The Ancient Mariner,' Coleridge had put these words into the dying speech of the villain who gave his name to the play:—

OSORIO (*with great majesty*). O woman!
I have stood silent like a slave before thee.

In Sir John Davies's 'Orchestra' is to be found this passage, the parallelism of which with the lines in 'The Ancient Mariner' has been pointed out by Mrs. Humphry Ward ('English Poets,' 1880, i. 550):—

For lo! the Sea that fleets about the Land
And like a girdle clips her solid waist;
Music and measure both doth understand;
For his great crystal eye is always cast
Up to the Moon, and on her fixed fast.

That Coleridge knew Davies's poems is certain, and, indeed, his adaptation (in his 'Biog. Literaria') of some verses from Davies's 'On the Soul of Man' to illustrate the working of the poetic imagination deserves the serious attention of all victims of the "localizing craze," whether tourists, students of voyages and travels, or keen-scented detectors of "plagiarism":—

Doubtless this could not be, but that she turns
Bodies to spirit by sublimation strange,
As fire converts to fire the things it burns,
As we our food into our nature change.

J. D. C.

THE SUPPOSED UNICAL CODEX OF THE NEW TESTAMENT.

Beyrout, Syria, Feb. 20, 1890.

I WAS especially interested in Mr. Lambros's letter in the *Athenæum* of February 1st, relating to the account of the library in Damascus published by Mr. Papadopoulos, of Cyprus, in the *Συγγρ.* of January and February, 1889. It was this latter account which led me in late December to visit Damascus for the express purpose of looking up the Scripture codex (including part of the *Hermas*) which Mr. Papadopoulos says that he discovered, and which he likens to the Codex Sinaiticus.

On arriving at Damascus I called on a lawyer who belongs to the Greek Church, and who I knew had seen the *Συγγρ.* article. It seems that he had been very eager to obtain the book. He had gone to the library, and was refused permission to ransack the shelves; he was shown only a few shelves, which I recognized as being those shown to visitors, having seen them myself on a previous visit. The lawyer then applied to a Moslem of influence, who took him to the library on the plea of taking an inventory of the books. He told me that they went for five days, taking down book by book, but without finding the Greek codex. As the lawyer was so positive, not only that the book was not in the library, but that it never had been, I would probably have given up the quest had I not promised a friend in America to do my best to find the codex.

The next day I was calling on an influential Christian, and was talking with him about the book, when in came Sheikh Saleh el Numayyar, one of the 'Ulema. As I know Arabic I could join in the conversation. Presently my friend turned to the Sheikh and said carelessly, "By the way, do you happen to know who has charge of the Melek el Dahir Library?" "Of course I do," the Sheikh promptly replied; "and I know the talk about the book which you are doubtless going to inquire about. There is no such book—other people have been after it before." My friend pressed the matter. "How do you know there is no such book? have you searched yourself?" The Sheikh replied, "My friend, it was I who organized the library and I who catalogued it, and I tell you there is no such book." Before leaving, Sheikh Saleh turned to me and said, "If this gentleman cares to visit the library some day I will take him there, sending him word beforehand." The Sheikh's manner was so simple and direct that I could not suspect him of concealing anything.

I waited eight days before the Sheikh's message came, but meanwhile the Governor-General of Damascus had died, and I knew that the Sheikh was otherwise busy. Accordingly I went

with him to the library; he seemed in a hurry and left me with the custodian, charging him to treat me as he would the Sheikh himself. The custodian was a simple old man who remembered my former visits. First we examined the books in the shelves I had seen before. These shelves are in the wall. Among these books are some fragments in Greek and Latin, bound up together with Arabic fragments. In this section I handled every book except some Korans on the top shelf, but the custodian opened one or two, not allowing me to touch. In the mean time I had let him know for what I was looking. He said he was always there, but could remember no stranger finding the book I had described. "Why," said he, very simply, "if I saw a stranger looking pleased over a book, don't you suppose I would hide it and then show it to visitors for bucksheesh?" I then asked to look at the shelves to the left of those I had been examining. These he opened, declaring them all to be Arabic law. I gave them a general examination, finding them to be paper. As the books are piled upon each other, paper outward, such an examination is simplified. I then asked to see the other shelves in the wall. The old man began to grow impatient, but acceded, and I made a similar search, opening any book of suspicious shape and bulk, and passing my hands over the faces of others. It was then time for the custodian to go to prayers, and I left.

Two days afterwards I returned to finish the search. There remained a great square case with books on the four sides in the centre of the room. These were the books, the custodian said, Sheikh Saleh had catalogued. He was at first averse to opening, but I had brought a friend with me who engaged him in pleasant conversation, and soon he gave me keys and step-ladder, and let me examine everything at my leisure, except a few Koran shelves. I made a careful examination of the four sides—again opening suspicious volumes. I found one pile of unbound MSS., over which I spent much time and care, returning to the search for fear I might have overlooked something; but nowhere in the library did I find the wanted codex. I looked to see if any books had slipped behind, but the arrangement is singularly neat. Every book (I remember no exception) has a green slip of paper hanging from it with its number. I left the library fully convinced that the book was not there.

My disappointment at my failure has recently been somewhat mitigated by hearing in a letter from Cyprus of various disappointments experienced by others who have in the past endeavoured to verify accounts of discoveries traceable to the same source.

FREDERICK JONES BLISS.

** We have received another letter from M. Lambros, which we must hold over till next week.

THE ORIENTAL CONGRESS.

DR. LEITNER has addressed the following letter to the Delegates of the next Oriental Congress, to be held in London:—

DEAR SIR AND HONOURED COLLEAGUE.—I beg to forward for your earnest consideration, and for such action as you and the supporters of the original principles of our Oriental Congresses may desire to take, the admissions contained in the enclosed extract from a published letter signed 'Carlo Landberg,' and which more than confirm the statements of our Appeal to Orientalists and of the Declaration of Paris dated October 10th, 1889, already signed by 230 colleagues. It will be seen that the person who still signs himself as General Secretary of the Congress has put aside the Paris statutes of 1873, which were adopted by the International Assembly of Orientalists, and which have hitherto served as the basis of our congresses. He has even framed new statutes, of which we know nothing, and he has actually presented them to his king as valid till, at least, the next meeting, and as if that monarch could, if he would, decide such a matter. The intention of converting our free international gatherings with their unofficial constitution into a close official body, and the project of creating a permanent Institute in connexion therewith—which was rejected by two-

thirds of the delegates at Christiania—are evidently being carried out, in order, *inter alia*, to regulate the admission to future congresses. Under these circumstances, it appears to me that Orientalists of whatever country are equally interested in resisting these encroachments of an individual or clique on the republic of Oriental letters. At any rate, I have ventured to bring them to your notice. Believe me yours truly,
G. W. LEITNER, LL.D., &c.

Extrait, traduit en français, d'une lettre, signée "Carlo Landberg, Kongressens generalsekretäre," dans le journal suédois *Svenska Dagbladet* du 6 Mars, 1890:—

"Nous n'avons jamais proposé ni le Caire ni Constantinople, mais j'ai arrangé que ces deux villes se sont prononcées d'une manière affable. Si un Institut, formé de 40 membres orientalistes vraiment, sera créé, c'est une affaire qui regarde les 40 membres et laquelle n'a aucun rapport aux intrigues des opposants.

"Les statuts du premier Congrès privé à Paris n'ont jamais été acceptés par les 4 Congrès officiels, et ne peuvent même pas l'être. Du reste ils ont été unanimement reconnus par le Congrès de Christiania comme hors d'état de servir. Ce fut là que se réunit le Congrès, invité par le gouvernement suédois-norvégien, qui ne pouvait naturellement pas se plier à des statuts érigés à la hâte par quelques personnes privées. C'est pourquoi des statuts conformes à ceux des 4 Congrès officiels ont été composés par moi et présentés au premier chef de l'état, lequel était aussi l'auguste protecteur du Congrès. Par cause ils sont valables jusqu'au Congrès prochain."

SALE.

MESSES. SOTHEBY, WILKINSON & HODGE sold by auction the library of the late Mr. John Jesse, of Llandbedr Hall, last week. The following books sold well:—Dickens, Master Humphrey's Clock, with Sibson's etchings inserted, 1840, 16l. 5s. Ackermann, Microcosm of London, 3 vols., 11l. 10s. Hakluyt, Early Voyages, edited by Woodfall, 1809, 12l. 10s. W. Combe, English Dance of Death and Dance of Life, 1815-1817, 3 vols., 16l. Seymour, New Readings of Old Authors, 1841, 16l. 5s. Sowerby, English Botany and Supplement, 1831-49, 18l. Thackeray, Paris Sketch-book, 1840, 9l. 10s. Westmacott, English Spy, 2 vols., 1825, 19l. 10s. Sir J. Reynolds, Engravings from his works, 3 vols., 20l. 10s. Lodge, Portraits of Illustrious Personages, 4 vols., large paper, 1821, 50l. The two days' sale realized 1,098l. 1s. 6d.

MR. GLADSTONE'S MODEL LIBRARY.

I HAVE waited expecting to see some remarks from professional librarians on Mr. Gladstone's article in the March number of the *Nineteenth Century* on 'Books and the Housing of Them.' Mr. Gladstone does not give details as to the number of shelves and "uprights" for supporting the shelves in his library, or the number of inches which he allows for the average height of folio, 4to., and 8vo. shelving. But it is evident that he must have made some serious error in calculating the number of books which can be shelved in a room 40 ft. long by 20 ft. on shelving such as is shown in the diagram drawn to scale which accompanies his article.

The Astronomical Society's library is 40 ft. long by 20 ft. broad, and there is more than 18 ft. of height above and below the gallery devoted to shelving, whereas Mr. Gladstone gives the height of the shelving in his model library as only 9 ft.; yet a year ago, before an additional room was taken for storing books, the shelves of the Society's library were full to overflowing with 9,000 volumes.

From the details given in Mr. Gladstone's paper and the scale below the diagram it is pos-

* This is not correct. The Paris Congress had more members, both national and foreign, than any of the subsequent seven congresses. There was no difference between so-called official and non-official congresses, for they were all based on the Paris statutes, with, of course, local regulations. I was a member or delegate of all the congresses, and the number of members at each, to the best of my knowledge, is as follows: Paris (1873), 1,064; London (1874), 310; St. Petersburg (1876), 511; Florence (1878), 127 present, number of others not found; Berlin (1881), 290; Leyden (1883), 454; Vienna (1886), 424; Stockholm-Christiania (1889), 713 members, including tourists.—G. W. LEITNER.

sible to make a fairly good approximation to the number of feet of shelving. Making the generous estimate that the shelving below the windows is 3 ft. high, and neglecting the thickness of the standards or "uprights" which are necessary to support the shelving, I make out that in Mr. Gladstone's ideal library there would be 132½ ft. of 8vo. shelving, 9 ft. high, and 41½ ft. of 4to. or folio shelving, also 9 ft. high. But in the Astronomical Society's library, which is lighted by only four windows, instead of eight as in Mr. Gladstone's library, there is an area of shelving equivalent to 204 ft. of shelving 9 ft. high. The R.A.S. library should, therefore, be capable of containing fully an eighth more books than the library pictured by Mr. Gladstone's imagination; for, unless I have misunderstood the article, I do not understand him to say that he has 20,000 volumes stored in his library at Hawarden. To take another example. In the library at Lincoln's Inn, which is 130 ft. long, 40 ft. wide, and 60 ft. high, there are only about 50,000 volumes. Yet judging by the surface of shelving in its sixteen bays, or compartments, this library ought to be capable of holding, according to Mr. Gladstone's estimate, over 200,000 volumes. In other words, Mr. Gladstone's shelving would only hold 8,000 volumes, packed as they were packed in the Astronomical Society's library, and only 5,000 volumes if stored as they are arranged in Lincoln's Inn Library. And this is on the assumption that Mr. Gladstone's lowest row of books stands on the floor—an arrangement which careful librarians strive to avoid, for the books are then liable to be damaged by the feet and by housemaids in dusting, and the titles when so low down are very difficult to read without removing the volumes from their places. It is also on the assumption that Mr. Gladstone's projecting cases are full up to the wall, though it would be impossible to remove books in Mr. Gladstone's model library within 6 in. of the wall without taking others out, as the space allowed in front of the books is only 4 in. to the ends of the cases with their backs against the wall. I fear also that such bookcases, not opposite to a window, would be found to be very badly lighted.

Mr. Gladstone's estimate seems to be founded on the assumption that the average thickness of an 8vo. volume is one inch, and that the average height of 8vo. shelving, including the thickness of the shelf, is only 9 in., an assumption which is altogether at fault. Such shelving would only hold the two smaller sizes of octavos, posts and crowns, which are much less numerous than demy 8vo. I find that the average height of the 8vo. shelving, including the thickness of the shelf, in the Astronomical Society's library is over 12 in., and the average height of the 8vo. shelving in Lincoln's Inn Library, including the shelf, is 14 in. The average thickness of 8vo. books seems to differ greatly in different classes of literature. Thus the average thickness of the modern legal text-books in Lincoln's Inn Library is 1½ in., while the average thickness of the 8vo. books on the shelving devoted to science and mathematics in the same library is 1½ in., and the average thickness of the 8vo. volumes in the general literature department is 1½ in.

A. COWPER RANYARD.

Literary Gossip.

THE story on which Mr. Rider Haggard and Mr. Andrew Lang have been working jointly is to be published in the *New Review*, and will run through some nine numbers. Its title will be 'The World's Desire,' and its publication will commence in the number for April.

MR. ARCHIBALD GROVE, the editor of the *New Review*, intends to start in April a new halfpenny weekly paper, supported by con-

tributions from eminent persons and well printed on good paper. It will contain many extracts; but a first-class serial story will run through it by Mr. G. R. Sims, and an original article on the current topics of the day will be given each week, to which the following writers have promised to contribute: Prof. Max Müller, Mr. A. J. Mundella, M.P., Justin McCarthy, M.P., Lord Charles Beresford, Sir John Lubbock, M.P., Mrs. Jeune, Mr. Besant, Mrs. Lynn Linton, Lord Randolph Churchill, the Earl of Pembroke, and Prof. Ray Lankester. Mr. Gladstone has promised an article.

MR. RUDYARD KIPLING, who has just completed a three-volume novel, will have an article in the form of a dialogue in the next *Fortnightly Review*.

MR. WILLIAM BLACK is making rapid progress with the story he is writing for Messrs. Tillotson & Son's newspaper syndicate. The title will be 'Stand Fast, Craig-Royston.' The opening scenes are in London. Several Scotch characters are introduced, together with one or two representatives of the United States. The novel will appear simultaneously as a serial in England, America, and the colonies.

WITH reference to a paragraph which appeared in our last issue mentioning that Mrs. Sutherland Orr was engaged on a biography of Mr. Robert Browning, we are requested to say that Mrs. Sutherland Orr would be glad to receive letters or extracts from letters of Mr. Browning containing really interesting matter, not mere personal details. Such letters may be addressed to Mrs. Sutherland Orr, to the care of Messrs. Smith, Elder & Co., 15, Waterloo Place, S.W. The letters will be returned to the senders.

WHEN Mr. Rider Haggard's new novel, now running in some of the newspapers, is finished it will be published in book form by Messrs. Longman & Co. It is entitled 'Beatrice.' The heroine is a highly accomplished girl, entertaining atheistical views, the daughter of an impecunious Welsh clergyman.

DURING the first week in April will appear 'Hereward the Wake,' the sixth and concluding volume of the sixpenny edition of Charles Kingsley's novels. No fewer than one million volumes of this series have been printed, and in most cases the entire edition has been absorbed within a day or two of publication. Messrs. Macmillan are preparing for publication in May a sixpenny edition of 'Tom Brown's School Days' in the same form, but with fifty-eight illustrations.

THE book by M. A. Daudet on a translation of which Mr. Henry James is at work concludes, it is rumoured, the adventures of Tartarin, who becomes bitten with the colonizing mania, and settles down as a colonist. An illustrated edition of the work is to be published, we hear, at the same time in London and Paris.

MR. CLARK RUSSELL has been commissioned by Messrs. Methuen & Co. to write a life of Admiral Lord Collingwood, the famous second in command at the battle of Trafalgar.

DURING Mr. Alfred Austin's absence in Italy the *National Review* will be edited by Mr. Hodgson, who is already known as a

writer in the heavy reviews and in weekly papers.

MESSRS. MACMILLAN & Co. will shortly publish, in two volumes octavo, 'The Golden Bough: a Study in Comparative Religion,' by Mr. J. G. Frazer, Fellow of Trinity College, Cambridge. The book is an attempt to explain the rule of succession to the priesthood of Diana at Aricia. The method of investigation is the comparative one, and in the course of the inquiry the author tries to throw light on some obscure or neglected facts in primitive religion, especially the early religion of the European Aryans. The book is divided into four chapters, 'The King of the Wood,' 'The Perils of the Soul,' 'Killing the God,' and 'The Golden Bough.'

MISS PONTNER, whose delightful story 'My Little Lady' is familiar to novel-readers, is bringing out a new work styled 'The Failure of Elizabeth.' It will be published by Mr. Bentley in London and Mr. Lovell in New York. Miss Rosa Mackenzie Kettle is going to bring out at Easter a larger story than any of her previous works of fiction. It is called 'The Old Hall among the Water-Meadows.' The scene is laid in Wiltshire at first and at the close, but the more romantic and active part takes place on the borders of Connemara, where a portion of the writer's youth was spent. It is not exactly a tale of the day, but the conditions of life are still much the same in the wild districts where "boycotting" took its rise.

Blackwood for April will contain another of those skits on current politics for which Maga has always been famous. The subject will be Scottish Home Rule.

MR. FREDERIC SEEBOHM is writing a new book on the Celtic open-field system of tillage. A lecture which he delivered before the Honourable Society of Cymmrodorion on the same subject will be incorporated in the work. The customs of Brittany, recently investigated by Mr. Seebohm, are laid under contribution to furnish proof of the Celtic origin of the system.

WE regret to announce the death of Archdeacon Gray at the comparatively early age of sixty-two. Archdeacon Gray is best known in connexion with his long residence in Canton. From 1852 to 1878 he continuously resided in that city, where he filled the office of consular chaplain. But while "in his duty prompt at every call," he threw his superfluous energies into making himself acquainted with the habits, thoughts, and surroundings of the natives, and was thus enabled to gain detailed and intimate knowledge of the every-day life of the people. To European visitors to Canton he was a most invaluable guide, philosopher, and friend. No one knew what was worth seeing in the city so thoroughly as he did, and with untiring courtesy he placed his information at the disposal of any one who chose to ask it of him. In 1867 he was appointed Commissary of the Diocese of Victoria and Archdeacon of Hongkong. Soon after his return to England in 1878 he was appointed Rector of Hunsdon, Herts, which preferment he resigned in 1884. Archdeacon Gray was the author of an invaluable and now rare work, entitled 'Walks in the City of Canton'; he also published 'Arabia and its Faiths,'

'A Journey round the World,' and two volumes on 'China.'

The Clifton Antiquarian Club are engaged in fixing commemorative tablets on interesting houses and places of Bristol and Clifton. Robert Southey, a native of Wine Street, has been already thus honoured, and it is proposed to inscribe houses similarly or in other ways related to Hannah More, Sir Thomas Lawrence, P.R.A., Chatterton, Bowdich, the Ashantee traveller, T. L. Beddoes (author of 'The Bride's Tragedy,' &c.), Mary Carpenter, Thomas Eagles, S. T. Coleridge, and other eminent natives or residents of the past. Roman camps and roads of the neighbourhood are likewise to receive annotations on their respective sites.

THE *Law Quarterly Review* for April will contain articles by Mr. Kenelm E. Digby on 'The Law of Criminal Conspiracy in England and Ireland'; on registration of title and land transfer, by Mr. H. Greenwood and by Mr. H. W. Challis; on 'The Law of Maintenance and Champerty,' by Mr. A. H. Dennis; on American legislation on employers' liability, by Mr. William M. McKinney; on 'The Rio Tinto Case in Paris,' by Mr. Malcolm McLlwraith; and on 'The Antiquities of Dartmoor,' by Mr. C. Elton, M.P.

MR. FRANK MURRAY, of Derby, has in preparation a new edition, to be printed privately, of 'The Cupid: a Collection of Love Songs.' It will be a verbatim reprint of the original edition of 1736. There will be no copies for general sale after publication, the supply being limited to those who have recorded their names as subscribers. The book is expected to be ready early in the ensuing summer.

THE next volume of the "English Men of Action" Series will be 'Havelock,' by Mr. Archibald Forbes, which will appear early in April.

It is said that *Colburn's United Service Magazine* has virtually passed into new hands, and that the April number is to be practically the first of a new series, with several fresh contributors.

MESSRS. LONGMAN write:—

"In your 'Literary Gossip' of last week you state that Mr. O'Brien's novel will be published by us here and by Scribner in New York. This is an error, as we shall be the publishers both here and in the United States through our New York house. The date of publication here will be the 21st of April."

In the "Cameo Series," of which three volumes have been published, Mr. T. Fisher Unwin will include the following works named in the proposed order of publication: 'Iphigenia in Delphi,' with translations from the Greek by Dr. Garnett; 'The Poems of Robert Surtees,' with an introduction by Mr. E. Peacock, F.S.A.; and 'Mirêio: a Provençal Poem,' by Frederic Mistral, translated by Harriet W. Preston.

MR. O. M. EDWARDS, of Lincoln College, Oxford, is editing a popular series of Welsh books, entitled "Cyfres y Werin." The first two volumes, by the editor himself, are accounts of tours in Italy and Brittany. The third volume, which is in the press, is a collection of Pennillion usually sung to the harp, with an introduction by Mr. J. Morris Jones, Welsh Lecturer at the North Wales College. Among the other announcements

are a volume by Prof. Rhys, called 'Geiriau Llanw,' presumably dealing with the "literary padding" of Welsh alliterative poetry; 'The Poets of Cardiganshire,' by the Rev. R. Williams, Welsh Lecturer, St. David's College, Lampeter; a work on Plato, by Mr. Edward Anwyl, of Oriel College; translations of Ruskin's 'Ethics of the Dust' and 'Crown of Wild Olives'; and handbooks of the history and the literature of Wales. The publisher is Mr. E. W. Evans, of Dolgelly.

MR. H. SPURR writes:—

"The writer of the obituary notice of the late Mr. Hargrave Jennings omitted from his list of published writings of the deceased author 'The Obelisk: Notices of the Origin, Purpose, and History,' &c., 1877, a little work which is exceedingly scarce; and a volume published by Vizetelly some six or seven years ago, entitled 'The Childishness and Brutality of the Age.' The exact title of the book on Phallic worship is 'Phallicism, Celestial and Terrestrial, Heathen and Christian: its Connexion with the Rosicrucians and the Gnostics, and its Foundation in Buddhism. With an Essay on Mystic Anatomy,' and it was issued to subscribers in 1884 by Mr. George Redway. It has been for the last two or three years quite out of print, and commands in open market at least double the published price of 21s. Speaking with Mr. Jennings quite recently upon the subject of his reminiscences, he told me that he had the MS. already by him. In the hands of a competent editor we might look for some curious and instructive reading."

MR. HALL CAINE has written a short article on fiction for the *Contemporary Review*.

THE death is announced of Prof. Mangold, of Bonn, a theologian well known in Germany; also those of Canon Butler, formerly Principal of the Liverpool College and author of several school-books, and of the Rev. Dr. Brette, French master at Christ's Hospital and author of various elementary manuals.

A COLLECTION of the accounts published of the doings of the Oriental Congress at Stockholm has appeared in Swedish at Upsala. Among the contributors are Dr. Rost, Mrs. Max Müller, Prof. de Goeje, Dr. Nestle, and Prof. Weber.

THE chief Parliamentary Papers of the week are Civil Service Estimates, 1890-91, in sections,—for example, for Education, Class IV. (8d.), for Foreign and Colonial Services, Class V. (5d.), for Non-Effective Services, Class VI. (4d.), Miscellaneous, Class VII. (3d.), Index (2d.), General Abstract (2d.), Statement as to Rearrangement of Votes (2d.), and Memorandum on the Civil Service Estimates (2d.); Revenue Departments, Estimates for 1890-91 (1s. 3d.); Report of the Meteorological Society for 1889 (6d.); East India, Correspondence as to the Indian Service Commission (10d.); and Public Accounts, Minutes of Evidence, &c., to First Report of Select Committee (5d.).

SCIENCE

CHEMICAL NOTES.

M. SPRING has recently revived the theory that there exists at the free surface of any liquid a layer which has a greater chemical activity than has the rest of the liquid. Amongst other experiments he quotes one in which a prism of calc spar was immersed for about half its length in hydrochloric acid, when the

surface action was so vigorous that the prism was cut completely in two and the lower half sank in the liquid. Beechhold has, however, shown that these experiments can be easily explained on a far simpler assumption, namely, that the liquid at the surface on dissolving some of the crystal becomes denser and sinks in the solution down the sides of the crystal, thus protecting the lower portion of it from the action of the solvent. That this explanation is probably correct, and, in any case, that the surface action of the liquid has nothing to do with the result, is shown by a simple experiment:—The upper portion of a prism of calc spar is coated with wax, and the entire prism immersed vertically in acid, when the prism will be cut in two at the boundary of the wax coating, although this is far below the free surface of the liquid.

Prof. J. P. Cooke, of Harvard College, has redetermined the densities of hydrogen and carbonic anhydride. In these experiments all possible precautions suggested by earlier determinations were adopted, and the results may be considered to be the most accurate yet obtained. The mean results obtained were, for hydrogen, 0.06960; for carbonic anhydride, 1.52855, taking air as unity; or taking hydrogen as unity, and using Regnault's number for the density of oxygen on the air scale, oxygen has a density of 15.8865, and carbonic anhydride of 21.964.

M. Moissan is continuing his researches on fluorine. Amongst the more interesting results he has obtained may be mentioned the fact that whilst fluorine in small quantities appears to be colourless, yet when examined in a platinum tube 50cm. in length, with plane ends of colourless fluorspar, it is seen to have a distinct yellowish green colour, paler and decidedly yellower than that of chlorine. The determination of the density of fluorine in platinum flasks of about 100cc. capacity gave the number 1.265; the value calculated from the atomic weight is 1.316. Platinum tetrafluoride is obtained by passing fluorine over bundles of platinum wire heated to dull redness. It forms a deep red mass or chamois-yellow crystals, and when heated yields fluorine and crystals of metallic platinum. When thrown into a small quantity of water, it is decomposed with formation of hydrogen fluoride and platinum dioxide. Very dilute solutions are more stable; but even in these the same decomposition takes place if the solution is heated.

M. Besson finds that arsenic trichloride solidifies at -18°, forming white, nacreous needles. Several very ingenious methods were tried to convert it into a higher chloride by treatment with liquid chlorine at low temperatures, but in all cases without there being the slightest sign of chemical combination; it therefore seems pretty certain that arsenic does not form a pentachloride. Stannic chloride solidifies at -33°, and forms small white needles.

Dr. Hodgkinson recently brought forward some evidence tending to show that the blackening of silver chloride on exposure to light was due to the formation of a silver oxychloride. This view is combated by Cary Lea, who quotes instances where the blackening occurs when oxygen is not present; for instance, pure silver chloride was melted and poured into refined petroleum, in which it solidified; when exposed to light under the petroleum it immediately blackened. Similarly the black photoidide of silver was obtained by the action of iodine on pure silver under petroleum.

By the analysis of samples of albumin free from ash, Harnack has obtained numbers which agree well with those obtained by Lieberkuhn and by Loew. The latter author suggested for albumin the very complex empirical formula $C_{210}H_{320}N_{50}O_{66}S_8$, the probability of which is to some extent affirmed by the present work.

GEOGRAPHICAL NOTES.

THE fate of Dr. Peters's expedition is still shrouded in mystery. Herr Borchert reached Dr. Peters's camp in Korkoro, on the Upper Tana, on Christmas Eve, and found everything intact there. Even the German flag was still flying. Soon after his arrival Herr Borchert was surrounded by a crowd of hostile Gallas, and as he had only six men with him, he thought it advisable to retire down the river, without having obtained a single scrap of information as to the fate of his leader. Subsequently to Herr Borchert's return to the coast it was reported at Lamu that Dr. Peters had succeeded in pacifying the Gallas, whose villages he had wasted, and that they had escorted him to the border of the Masai country. Herr Weiss, who forwards this intelligence, describes it as trustworthy. To us it seems worthless.

The *Scottish Geographical Magazine* publishes a remarkable essay on 'The Evolution of Climate,' by Prof. James Geikie, which is illustrated by five maps of the world, exhibiting the areas of continental plateaus occupied by the sea in paleozoic, mesozoic, and tertiary times, the areas of dominant depression and elevation, and the geological features. In the same periodical will be found a paper on 'The Physical Basis of Political Geography,' by Mr. H. J. Mackinder, and an obituary notice of Col. Yule, with an excellent portrait.

In *Petermann's Mitteilungen* will be found an instructive paper on the ethnography of the Peloponnesus, by Dr. A. Philippson, with a map. The author shows that the Slav immigrants have in course of time become completely hellenized, and that the number of Albanians, who still retain their language, hardly exceeds 90,000 souls, or 12 per cent. of the total population, the bulk of them being found in Argolis and Corinthia. The gipsies have adopted the Greek language, whilst the supposed "Walachians" of the Peloponnesus are in reality nomadic herdsmen, or "Vlakhos," who speak Greek, but whose origin is still a matter of uncertainty. The final conclusion at which the author arrives is this, that the bulk of the Greek-speaking inhabitants of the Peloponnesus is a conglomerate of Greeks, Slavs, and Albanians. Of the Romans, Jews, Goths, Vandals, French, Italians, Spaniards, Arabs, and Turks, who at various epochs settled in the country, no traces remain at the present day.

The scientific results of the travels undertaken by the Hungarian Count Béla Széchenyi in East Africa during the years 1877-80, in company with several scholars, will be published in two large volumes, the first of which has just made its appearance. The work, originally written in the Hungarian language, will shortly be translated into English, German, and French. Besides containing numerous illustrations, a political and geographical atlas will be added, which has been executed in the military geographical institution of Vienna.

The forthcoming *St. Nicholas* will contain a narrative entitled 'Six Years in the Wilds of Central Africa,' by one of Stanley's pioneer officers, with a picture of Stanley telling the story of his fight with the Bengals.

Mr. Stanford sends us a *Map of Jamaica*, "prepared in the Public Works Department by Colin Liddell," and published on a scale of three miles to the inch. The map abounds in topographical detail, but although the hills are shaded, not a single altitude is given.

Topics in Geography, by W. F. Nichols (Boston, U.S., Heath), is a book intended for teachers, and deserves commendation in several respects. The author has apparently had much experience in the teaching of geography, and here presents us with "topics" sufficient to fill up a good many lessons, arranged in eight grades. Of course he approaches his subject from an American point of view, and this will have to be taken into account by English teachers who

may consult his book. We have but little fault to find with the manner in which he deals with his subject. Occasionally, however, his conciseness may mislead, as when he says, "The United States was discovered by Sebastian Cabot." The list of books recommended for "geographical reading" leaves very much to be desired.

SOCIETIES.

ROYAL.—*March 13.*—Sir H. E. Roscoe, V.P., in the chair.—The following papers were read: 'On the Organization of the Fossil Plants of the Coal-Measures,' Part XVII, by Prof. W. C. Williamson, and 'The Nitrifying Process and its Specific Ferment,' Part I, by Prof. P. F. Frankland and Grace C. Frankland.

GEOLOGICAL.—*March 12.*—Mr. J. W. Hulke, V.P., in the chair.—Mr. G. Sweet and Mount Ratnavélacharia were elected Fellows.—The following communications were read: 'On a Deep Channel of Drift in the Valley of the Cam, Essex,' by Mr. W. Whitaker, 'On the Monian and Basal Cambrian Rocks of Shropshire,' by Prof. J. F. Blake, 'On a Crocodilian Jaw from the Oxford Clay of Peterborough,' and 'On Two New Species of Labyrinthodonts,' by Mr. R. Lydekker.

SOCIETY OF ANTIQUARIES.—*March 7.*—Dr. J. Evans, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—The following gentlemen were elected Fellows: Prof. Pelham, Revs. E. Owen, A. F. Smith, E. S. Wilson, and J. M. Guilding, and Messrs. C. E. Peek, E. H. Freshfield, L. L. Duncan, C. A. Markham, R. Birkbeck, and E. M. Beloe.

March 14.—Dr. J. Evans, President, in the chair.—Lady Charlotte Schreiber, through Mr. Franks, exhibited the silver seal of the Provost's Court of Monte Falcione, Italy, to which was attached by a silver chain the small counterseal.—Dr. A. S. Murray exhibited a cast of a fragment of a *Tabula Iliaca* from Southern Italy, and communicated some remarks descriptive of it.—Mr. Rider Haggard, through the President, exhibited a glass bottle of the Roman period from Cyprus, with the singular feature of five threads blown within it from round the base to the junction of the neck.—The President suggested that these were made by first blowing a small bulb, and while hot, pushing up with a wire portions of the glass, as slender tubes, as far as the base of the neck. The bulb was then reheated and blown to a larger size, converting the slender tubes into fine threads with little trace of their original tubular form.—In illustration of the President's remarks, Mr. Powell and Mr. C. V. Boys exhibited specimens of similar bottles with internal threads formed from tubes, which they had independently made according to the method suggested by the President after examining the original bottle that afternoon.—Mr. Boys said it was clear that the bottle could have been formed in no other manner than that so ingeniously suggested by the President.—Sir J. C. Robinson exhibited a fine example of a copper-gilt chalice with silver parcel-gilt bowl, in which, during recent repairs, an inscription had been found recording its gift by the Jews of the town of Anghari, in Italy, in 1572, in commutation of a racing prize given by them annually.—Rev. C. Wordsworth communicated a paper on the inventories of plate, vestments, and jewels belonging to the cathedral church of Lincoln.

STATISTICAL.—*March 18.*—Dr. T. G. Balfour, President in the chair.—The paper read was 'Marriage-Rates and Marriage-Ages, with Special Reference to the Growth of Population,' by Dr. W. Ogle.—A discussion followed in which Mr. F. Hendriks, Mr. H. M. Paul, Mr. S. Bourne, Dr. G. B. Longstaff, Sir R. W. Rawson, Mr. A. E. Bateman, Rev. I. Dosey, Mr. J. B. Martin, Major Craigie, and the President took part.

SOCIETY OF ARTS.—*March 14.*—Sir C. Turner in the chair.—A paper 'On Agriculture and the State in India' was read before the Indian Section by Mr. W. R. Robertson.

March 15.—Prof. V. Lewes delivered the second lecture of his course of popular lectures 'On the Atmosphere.'

March 17.—Prof. Church commenced a course of three Cantor Lectures on 'Colour and Colouring.' The lecture was illustrated by experiments.

March 18.—Mr. Hyde Clarke in the chair.—A paper 'On Brazil' was read before the Foreign and Colonial Section by Mr. J. W. Wells.

March 19.—Sir F. Abel in the chair.—A paper 'On Commercial Geography' was read by Mr. J. Scott Keltie, and was followed by a discussion.

MATHEMATICAL.—*March 13.*—Mr. J. J. Walker, President, in the chair.—The following communications were made: 'Perfect Numbers,' by Major P. A. Macmahon, 'The Relation of Distortion in Prismatic Images to Dispersion,' by Dr. J. Larmor, 'On the Satellite of a Line relatively to a Cubic,' and the President (Prof. Greenhill in the chair), and 'An Approximate Relation connecting Successive Terms of the Expansion for t and x ,' by Mr. G. Heppel.

HUGUENOT.—*March 12.*—Mr. R. Hovenden in the chair.—A paper was read 'On Huguenot History in Venetian Archives,' by Sir H. A. Layard, being an abstract of the contents of nearly one hundred hitherto unedited letters of Marc Antonio Barbaro preserved among the MSS. in the Marciana at Venice. These letters, which Sir H. Layard has transcribed and translated for publication by the Huguenot Society, were written by Barbaro during his residence in France as Ambassador of the Republic in 1562 and 1563, and give many interesting details concerning important events then occurring, the principal being the siege and capture of Rouen, the capitulation of Dieppe, the death of Anthony of Navarre, the battle of Dreux, the negotiations for peace between the Huguenot and Roman Catholic leaders carried on by Catherine de' Medici, the capture and imprisonment of Condé, the assassination of Guise, the fall of Havre, and the attempts of the English Government to regain possession of Calais.—It was announced that the Society's summer conference would be held in July at Bristol.

MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 5.—'The Beginnings of Modern Europe,' V. Key Canon Benham.
— Surveyors' Institution, 8.—Adjourned discussion on Mr. Wheeler's Paper 'Batterments.'
— Society of Arts, 8.—Some Considerations concerning Colour and Colouring, Lecture II., Prof. A. H. Church (Cantor Lecture).
— Geographical, 8.—North American Trans-Continental Pathways, Old and New, Mr. A. A. Hayes.
TUE. Horticultural, 1.—Popular Lecture, 3.
— Royal Institution, 3.—The Post-Darwinian Period, Prof. G. J. Romanes.
— Society of Architects, 7½.—The Influence of Material upon Design, Mr. G. A. T. Middleton.
— Society of Arts, 8.—Engraving in Wood, Old and New, Mr. W. J. Linton.
— Anthropological Institute, 8.—Exhibition, by Mr. I. Spielman, of a Skull dredged up on the Manchester Ship Canal (ris; 'The Old Briton' 'Fibron,' or 'Hornpipe,' and its Affinities, Mr. H. Balfour; 'The Ancient Peoples of Ireland and Scotland Considered,' Mr. H. Macdonald.
— Folk-lore, 8.—Notes on the Folk-lore of Bees, Mr. W. P. Kirby.
— Civil Engineers, 8.—Further discussion on Mr. Price's Paper on 'Lough Erne Drainage,' Harry Dock and Railways, Mr. J. Robinson.
WED. United Service Institution, 3.—The Sanitation of Barracks, Surgeon-Major J. L. Nott.
— Society of Arts, 8.—Carriage Building and Street Traffic in England and France, Mr. G. N. Hooper.
— Literature, 8.—The Ethics of Homer and Aristotle as reappearing in the Characters of Trollope and Meredith in Shakespeare, Dr. J. F. Palmer.
— Geological, 8.—New Species of Cypraspis from the Carboniferous Rocks of Yorkshire, Miss Gougeon; 'Composite Spherulites in Obsidian from Hot Springs near Little Lake, California,' Mr. F. Rutley; 'Monograph of the Brezozia (Polypora) of the Hunanian Red Chalk,' Mr. G. H. Vine; 'Evidence furnished by Quaternary Glacial-pool Moraine Deposits of Pennsylvania, U.S.A., for a similar Mode of Formation of the Permian Breccias of Leicestershire and South Derbyshire,' Mr. W. S. Greley.
THURS. Royal Institution, 3.—The Early Development of the Forms of Instrumental Music, Mr. F. Niecks.
— Chemical, 4.—Anniversary Meeting; Election of Office-bearers and Council.
— Royal, 4½.
— London Institution, 6.—Medieval Commerce, Dean of Winchester.
— Electrical Engineers, 8.—Alternate & Continuous Currents in relation to the Human Body, Mr. H. N. Lawrence and Dr. A. Barnes.
— Antiquaries, 8½.—Portrait of Queen Elizabeth found in Sussex, Mr. G. Schaff, with remarks by Mr. F. M. O'Donoghue; 'A Late-Celtic Cemetery at Aylesford, Kent,' Mr. A. J. Evans.
FRI. United Service Institution, 3.—Infantry Training, Col. J. H. A. Macdonald.
— Civil Engineers, 7½.—Deflection of Spiral Springs, Mr. A. E. Young (Students' Meeting).
— Royal Institution, 9.—Fossils, Lord Rayleigh.
SAT. Royal Institution, 3.—Electricity and Magnetism, Lord Rayleigh.
— Society of Arts, 8.—'The Atmosphere,' Prof. V. Lewes (Popular Lecture).

Science Gossip.

THE members of the Chemical Society and their friends will dine together at the Whitehall Rooms, Hôtel Métropole, on the evening of the anniversary meeting, next Thursday, at 7 o'clock for 7.30.

THE death is announced of Dr. Macpherson, the author of 'The Baths and Wells of Europe.'

ANOTHER small planet, No. 288, was discovered by Prof. Luther at Düsseldorf on the 20th ult. It was observed by Dr. W. Luther at Hamburg on the 24th, and by Prof. Abetti at Padua on the 26th. Prof. Luther's first planetary discovery dates as far back as April 17th, 1852, when he discovered No. 17, afterwards named Thetis.

Nos. 2956-7 of the *Astronomische Nachrichten* contain the results of another series of observations of double stars (including 62 pairs newly

discovered) which have been measured by Mr. S. W. Burnham with the great telescope of the Lick Observatory in California.

An observatory has been established in Madagascar on a hill about 4,400 feet in height, situated a short distance to the east of Tananarivo. It was founded by the Catholic mission with the concurrence of the French Government, and already possesses an equatorial, a meridian refractor, and all instruments necessary for meteorological observations; and a photographic telescope for solar observations will shortly be provided.

The new observatory of the Vatican includes in its scheme meteorological, magnetical, seismological, and astronomical observations. The last will consist principally of celestial photography in its different departments. The observatory of the Capitol will probably not be continued.

FINE ARTS

THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THERE are fewer drawings in this exhibition than in its forerunners, and that is in itself an advantage, but unfortunately there is no improvement in the quality of the collection. We have examined the drawings several times, and find that only forty-one appear to be worth serious criticism. Among a crowd of commonplace and incompetent works fewer than twenty are first-rate. The number of specimens of pretty and accomplished workmanship is, of course, very much greater, yet, admitting these, the whole of the drawings that would pass muster in the eyes of a lenient connoisseur would not be more than enough to fill the largest of the three rooms in Piccadilly. We shall first criticize the best drawings, and then deal more briefly with those which, if less admirable, are still commendable.

The *Waiting* (No. 441) of Sir J. Linton seems to be one of the most pleasing of his contributions. The attitude of the pretty damsel who is waiting for her lover is graceful and natural, and her expression well considered and genuine; the whole is painted with force, it charms us by its rich and strong coloration, and evinces the artist's obvious desire to paint more softly and broadly than he has hitherto done. In the last respect other drawings of his are still more successful. *Chloris* (373) is very tasteful, harmonious, and inspired by poetic sympathy. Decidedly the best of his drawings is *Miss Ashbee* (16), a comely and elegant brunette in deep rose, with long brown gloves—a manifest improvement on those ambitious works we have seen of late years in this place.—We admire very much another scholarly and tasteful work, Mr. H. Ryland's

If music be the food of love, play on,

No. 234, a charming figure of a damsel to which the motto seems to us ill suited. Although the anatomy of her figure is rather difficult to understand, and the colour of her face might be purer, we can praise the elegance of the girl, the grace of her attitude, the tastefulness of her bright draperies, and the delicately harmonious colouring of the whole drawing.

Mr. Couldery's *Sent out for Punishment* (707) is full of spirit, character, and veracity, and is in no respect technically deficient. The pedagogue is somewhat of a caricature, and Mr. Couldery has designed his culprits with a zest which seems intense enough to be cruel; but his whipped boys who whimper, his child pleading with a pitiful grace to be let off, and the undogged scamps who hope to escape, all of them show undeniable humour.—There is, of course, neither pain, passion, nor humour in the specimens of still life Miss K. M. Whitley selected with taste and painted with exquisite skill in the group of *Ammonite, Agate, and Fluor Spar* (652), minerals she has delineated with marvellously delicate finish, solidity, colour,

light, and all the other best qualities of draughtsmanship *per se*. Not even M. Desgoffe ever surpassed the painting of the play of light in the substance of the piece of Blue John, the splendid colouring of the agate its neighbour, or the pencilling of each specimen. It is difficult to guess why Miss Whitley did not combine them in a group, so as to give to the whole a higher pictorial character, unity, and chiaroscuro.—Mr. W. A. Ingram's *High Noon, near Sidmouth* (558), is a bold, yet refined and impressive drawing, one of the few original seascapes in the gallery, and it is strong enough and fine enough to deserve the utmost care and thorough finishing. At present it is not much more than a noble sketch with a new and majestic motive.—Less original, but not less impressive, and amply finished withal, is Mr. B. Evans's large panoramic view of *Byland Abbey, in the Vale of Mowbray* (545), in which from a lofty woodland hollow we overlook the great plain, the distant hills that bound it, the ruined church, and fields flecked with the shadows of a hot autumnal afternoon. The shadows of the foliage, the herbage, and the verdant meadows in the front are too black, and the greenery in general is heavy in colour and tone, yet the whole is marked by a noble sentiment and true greatness in style. Mr. Evans's other drawings here do not equal this one, and, while betraying the influence of the lamp, are not so dignified and reticent.

Although measurable by inches only, *H.M.S. Devastation and Rodney* (235), by Mr. W. L. Wyllie, is a masterpiece in its way, and is as broad as it is sober and brilliant.—Mr. J. Fulleylove's *S. Maria del Popolo, from the Pincian, Rome* (296), is, notwithstanding its flat, home-made sky, which has little light and no form, a fine and spirited drawing.—One of the most imposing and attractive drawings in the Institute owes not a little of the unusual sensation it has made to the large dimensions it has pleased the artist, Mr. H. G. Hine, to work in. Mr. Hine, who produced the noble panorama *Fittleworth Common, Sussex* (317), has often painted as well, and not seldom much better, on paper one-fifth the size of this ambitious work, which, it seems, has at last compelled the public to recognize the extraordinary merit of his art, and that poetic inspiration which imparts at least half their charms to his studies among the South Downs. No. 317 is a grand view over hill-sides clad with sward and smooth valleys, where the pearly shadows of the sunset grow longer while bright day still crowns the summit and glows on the distant plain. A test for the artist's powers has been found in the roughness of the front of the scene, which must have been the more difficult to manage because he seldom deals with anything of the kind. The painter's *View near Harting, Sussex* (379), rich, delicate, sober, and fine in sentiment and style, proves to be a worthy companion to the best of those admirable drawings the *Athenæum* has long delighted to praise.—The *Yorkshire Village* (99) of Mr. W. F. Stocks, a true and sympathetic picture of misty, sunlit morning, very soft and harmonious, is the last of the landscapes comprised in the above-named group of twenty first-rate examples.

An architectural subject of merit is Mr. E. Bale's *The Convent Terrace, Florence in the Distance* (15), a skilful piece, very tender and broad in its choice greyness, its softened sunlight, and true distance.—The *Portrait of a Guarnierius Violin* (46) will attract attention to the care and skill, the taste and excellent draughtsmanship of Mr. S. C. L. Slocombe, and his ability as a colourist.—Among the *genre* pictures none excels Mr. C. Green's portrait of *John Gilpin* (282), a portly champion Fencible of old days, attired in regimentals. The hero's figure is nicely drawn, and animated and solid enough to be quite stereoscopic in the picture, which is altogether bright and good.—Miss K. Greenaway's *Boy with a Basket of Apples* (295) is the last, but by no means

the least pleasing, fresh, and finely painted, of our score of selections. The Stothardian figure of the boy is bright, natural, and ingenuous, and the fruit he carries is painted with honourable research and finish, and its textures and colours are beautiful. The flesh seems to have been painted indoors, for its shadows are brown, and the lights devoid of greys reflected from the sky. We hope Miss Greenaway will in future paint out-of-door subjects out of doors.

We may now turn to less noticeable contributions by the same artists and others, and begin with No. 7, a clever and natural drawing of *Ben Varen*, distinguished by its true atmosphere and clever representation of the rough herbage of the foreground. It is by Mr. F. Walton, who does not often give us the pleasure of praising his works.—The *Freshness of Morning* (35), a bright picture by Mr. G. C. Kerr, in which water is excellently painted, is promising.—The *Apple O!* (65) of Mr. J. White, a village street in full bright sunlight, is a desirable novelty from his hands.—In the *Capture of French Guns* (71) Mr. W. B. Wollen has provided an "illustration" *par excellence*, and given animated figures with deft draughtsmanship, and in groups calculated to explain the subject. But the groups are disconnected, the effect is so scattered that it may be said to be invisible, and the work loses simplicity because its local colours and tones are not massed so as to form what may be called *chiaroscuro*. These are the characteristic defects of illustrations.—Much more artistic in its solidity, brilliancy, and breadth is the *Puente San Martin, Toledo* (75), distinguished by the fine clearness of its pearly shadows. The artist, Mr. A. B. Donaldson, never did anything so good before.—The *Port of Padstow* (80), by Mr. N. Dawson, is actually the ground plan of a work of art, to be filled in with colour, searching draughtsmanship, and the solid fruits of studies the painter is quite competent to undertake, and ought not to neglect.—The *North Entrance to Brantwood* (83), if it were more sincere, brighter, and more solid, would do credit to the taste of Mr. A. Severn and his sympathy with reality; but he never goes quite deep enough into his subjects, and, being content with whatever is superficial in nature, is always unjust to himself. Of course, from an amateur no more is required than appears here; but it is not learned art.—There is far more art, sincerity, grace, and taste in Mr. Margetson's pretty and ingenuous figure of *Mistress Dolly* (121), clad in red and walking alone in a sunlit autumnal wood, although it is but a sketch measured by inches, than in the showy panorama of hills and lakes as seen from Mr. Ruskin's house.—Miss K. Greenaway's *Portrait of a Little Boy* (145) is charmingly fresh and natural.—Mr. K. Halswelle's *Royal Windsor* (245), a landscape, is rather woolly, mannered, and, for him, unusually weak.—High in the second rank of his brilliant, solid, and veracious landscapes is Mr. W. L. Wyllie's *The Shah arriving at Gravesend* (254), a sober and broad picture of a silvery grey sea.—The *Rose Garden* (275), *parterres* enclosed by clipped box hedges and glowing in clear sunlight, is so clever and sympathetic that it is impossible not to wish it were more solid and sincere. It is by Mr. G. S. Elgood.—In the *Mother and Child* (284) Mr. T. Green has, as usual, produced a pretty and delicate work, possessing no excess of strength of any kind.—Mr. C. Earle's *Capri, from the Piazza d'Armi* (294), deserves to be praised for several artistic qualities.—Nearly equal to the already-mentioned instance by the same patient and accomplished painter is the *Nautilus and Minerals* (292) of Miss K. M. Whitley.

The *Hawks Abroad* (303) of Mr. F. Dadd is a somewhat disappointing picture to come from so good a designer and excellent a draughtsman. The leading figure is neatly drawn and deftly painted, but the design is commonplace, its motives are hackneyed and transpontine. The

work is decidedly too grey, and, as a whole, lacks strength and colour.—We have seen too many "illustrations" of the highwayman in art to care much for Mr. J. C. Dollman's "*Hawks dinna pike out hawks' een*" (427). Very clever, obvious, and slight, this dashing sketch is unworthy of Mr. Dollman, who used to be more ambitious.—*The Mother* (312) of Mr. J. A. Fitzgerald, a group of sheep and lambs attended by fairies, is full of playful fancies and most delicately painted. It is the best work of the artist, whose "dainty devices" are too often overlooked, and, indeed, are seldom so pretty as this.—No. 347 gives *Chelsea Church, Early Morning*, as Mr. C. J. Smart has seen its dark brick tower rising above white mists creeping low, and softly lit by a bright dawn. A capital piece of nature has been delineated with skill and fine taste.—

Not wholly in the busy world, nor quite
Beyond it, blooms the garden that I love.

is the apt motto of Mr. C. Earle's pure, bright, and tender picture (422) of an old-fashioned flower-garden, crowned with splendid blossoms and glowing in soft morning sunlight; there is plenty of true and graceful sentiment in it.

If Mr. J. Scott had done himself justice in his ambitious *Claudia and her Ravens* (497), and drawn the chief figure with proper refinement and care, and desire for a fine style, he might have grappled successfully with a choice subject and artistic opportunities such as Mr. Alma Tadema ought to have monopolized long ago. But Mr. Scott's *Claudia* would be intolerable even if he did not provoke comparison with the best mood of the modern master of classic themes. The huge sable birds are the only materials of which he has made proper use. His *Claudia* has an ill-drawn face and a stupid expression; besides her arms are out of proportion.—Mr. Hugh Carter's

Therefore my age is as a lustrous winter—frosty, but kindly (591) resembles a very inferior *Israëls*.—In *Sheltered Vale* (639), by Mr. J. Knight, is in every respect what he has done not ten, but thirty times before, rich in colour, woolly in texture, and mannered throughout, while its sentiment is threadbare.—*The Dancing Lesson* (678) of Mr. C. M. Grierson is clever, slight, and animated, but both here and abroad the subject is an intolerable bore.—We may name with general praise the *Raspberries* (18) of Miss R. Wallis; *At Aldborough* (34) of Mr. E. M. Wimperis; *The Market Place, &c.* (49), by Mr. R. P. Spiers; Mr. W. H. Millais's bright *October on the Brann* (120); Mr. Aumonier's *Spring* (123); Mr. Fulleylove's *Greenwich Hospital* (127); Mr. Wollen's *In Reserve* (141), soldiers; Mr. G. S. Elgodd's *Warwickshire Village* (178); Mr. Orrock's broad and artistic *Common in Essex* (184); Mr. E. J. Gregory's *Esthetic Amenity* (302), which is by no means his best work; and Mr. H. Goodwin's *Morning Room, Dixton Manor* (363).

MR. JOHN ROGERS HERBERT, R.A.

THIS aged artist, who had been the *doyen* of the Academy since the death of Mr. Webster, expired on the 17th inst. after a long illness. He was born January 23rd, 1810, at Maldon, Essex, where his father held an appointment in the Custom House, and at Maldon he was educated. He came to London, and in 1826 was admitted a student in the Royal Academy, then domiciled in Somerset House. His first exhibited picture was "272, Portrait of a Country Boy," at the Academy of 1830. He continued to paint portraits for some years, varying the monotony of the occupation by producing book illustrations and romantic pictures, chiefly of the Byronic sort, which were sent to the British Institution. The most meritorious of these, representing 'The Appointed Hour,' was at that gallery in 1834, and secured the painter a reputation. An admirable piece of its kind, it depicted with grace, considerable beauty, and some passion, a Venetian lover lying assassinated at the foot of a staircase down which his mistress is hurrying to an assignation. The success of this

picture, which was engraved and has since been reshowed at the Academy, justified the artist in going to Italy, where he found the materials he required for similar subjects, such as 'The Brides of Venice'; 'The Signal,' for which he received a prize from the British Institution; and others too numerous for mention. About 1840, through the influence of the younger Pugin, he became a member of the Roman Catholic Church, and thenceforth painted a long succession of pictures of a religious tendency; among them 'The Introduction of Christianity to Britain,' 'Christ and the Woman of Samaria,' 'Sir T. More and his Daughter,' 'St. Gregory teaching his Chant,' and 'The Baptist reproving Herod.' He was one of the first masters of the Government School of Design, when founded in 1841 at Somerset House, and in the same year was elected an A.R.A. In 1846 he became an R.A., and in 1848 was selected to paint in the Houses of Parliament, where he depicted 'Lear disinherits Cordelia' in the Poets' Hall, and, in the water-glass process, in the Peers' Robing Room, 'Moses bringing the Tables of the Law.' He painted 'The Judgment of Daniel' in oil for the House of Lords. The picture of 'Moses' was in hand for no fewer than fourteen years; this delay, and other matters connected with the painter and his work, the treatment vouchsafed to Maclise, an incomparably greater artist and Herbert's fellow at Westminster, and the gross unfairness of the payments made to them, excited much indignation, and discredited the later history of the great artistic scheme with which they were both associated. Since that time Mr. Herbert's art has not held its original place in the estimation of the world, and his efforts became distinctly less ambitious, although he was, on the whole, a very prolific painter. He was elected a Corresponding Member of the Académie des Beaux-Arts in 1869.

THE DISCOVERIES AT LYCOSURA.

American School of Classical Studies, Athens,
Feb. 28, 1890.

I HAVE had the privilege of seeing some of the most important parts of the works recently discovered at Lycosura, in Arcadia, by M. Kavvadias, the Director General of Excavations in Greece. From what I have seen I do not hesitate to say that these works, together with the sarcophagi found by Hamdi Bey at Sidon, are the most important finds in the domain of Greek sculpture made since the 'Hermes' of Praxiteles was unearthed at Olympia.

The peculiar and exceptional value of the Lycosura statues is that they are beyond a doubt the statues described by Pausanias (viii. 38) as being in the temple of Despoina, the works of the artist Damophon of Messene. Now of this artist no work is extant, and this was to be regretted the more as he certainly was one of the most interesting figures in the fourth century B.C. He was a contemporary of Scopas, Praxiteles, and Lysippus—probably older than Lysippus. He was peculiarly interesting, as he differed in spirit from his contemporaries in choosing exclusively for representation in his art the gods and higher religious types of Greece. He appears to have maintained the great spirit of the fifth century to a higher degree than his contemporaries, as in technique also his temple statues bridged over the gold and ivory work of Pheidias and Polycleitus and the marble sculpture of Scopas and Praxiteles. When the great gold and ivory marvel of Pheidias, the statue of Zeus at Olympia, was falling to pieces in the fourth century, it was Damophon who restored it to the entire satisfaction of the Eleans. Many of his statues were *akrolithic*, which is the next stage to gold and ivory, and a substitute for it, marble taking the place of the ivory, and wood, gilt and painted, the place of the sheets of chiselled gold. But, like his famous contemporaries, the material he used with preference was marble, while not a single work of bronze is

mentioned. Overbeck thus sums up his account of Damophon: "He must appear to us as a decidedly great artist, serious as few were [in his days]. He stands before us as a sculptor of the ideal in the highest acceptance of the term, fusing his own work with the unattainable models of the preceding century, and still not opposing himself in fruitless reaction to the spirit of his own age," &c. To have come into possession of an original work by this artist, and at the same time of a genuine temple statue (*agalma*), must appear to all archaeologists an unprecedented piece of good fortune.

The excavations undertaken by the Greek Government were begun last July, and ended in November. The temple of Despoina has been cleared, and the *bathron*, or base, of the sacred statues can be distinctly seen at the east end of the *cella*, which it almost fills up. The *cella* is 10 m. wide.

Of the statues which stood on this base most of the fragments have been discovered, besides sculptures which decorated either the base or the thrones upon which the goddesses were seated. There are about a hundred fragments in all. There were four figures on the base, all of them over life in size, two of them colossal. One of the heads belonging to the larger figures is now here, and the two heads of the other figures. One torso and five pieces of drapery were so large that, the roads being bad, they could not as yet be transported here.

From the description of Pausanias, who tells us that the statues represented Demeter and Core, Anytus and Artemis, the extant fragments can be identified, and it is evident that Demeter and Despoina were seated on thrones in the centre, with Anytus and Artemis standing on either side.

The fragments that I have been able to examine would, even without the information derived from Pausanias, have been considered by any competent authority as remarkable works of the fourth century B.C. Though they manifest in the heads greater individuality than is possessed by works belonging to the fifth century, they are large in style. But the most striking fragments I had occasion to examine were some pieces of drapery belonging to colossal figures, the folding perfect in its indication of texture, while they are adorned with figures in low relief of most exquisite workmanship. Some had figures of Victory and Tritons, with curious hybrid beings, or perhaps a scene of metamorphosis, running figures changed into animals. M. Kavvadias thinks this has some bearing on the worship of Demeter. A larger piece of drapery is adorned with flowers in low relief. Doubtless we have in this work a reminiscence of the gold drapery adorned in *repoussé* and enamel.

There are small figures with fish-tails carrying circular baskets on their heads, similar to the object on the head of the colossal fragment from Eleusis now at the Fitzwilliam Museum, Cambridge. This is probably connected with the worship of Demeter. But I cannot tell whether these figures decorated the throne or the base.

It is to be hoped that a complete restoration of the whole sacred work may be made, and that the results of this successful excavation will soon be published.

CHARLES WALDSTEIN.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 15th inst. the following drawings: G. Koller, Marguerita coming from Church, 115*l*. F. Tayler, The Peat-Gatherer, 59*l*.; On the March, 52*l*.; The Ferry Boat, 99*l*. Sir J. Gilbert, Foragers, 70*l*.; Soldiers on the March, 178*l*. A. C. Gow, Marauders, 54*l*.; The Dog-Fanciers, 61*l*.; "As a strenuous Whig," 215*l*. C. Fielding, Stormy Day, 75*l*.; In the Lake District, 141*l*.; Llyn Tal-y-Llyn, Cader Idris, 115*l*. D. Cox, A Pass in Wales, Llanberis, 120*l*. W. C. T. Dobson, Contemplation, 73*l*.; Sappho, 63*l*.; Kate Kearney, 65*l*. B. Foster, Children going

Home from School, 315*l*. E. Duncan, The Wreck, 65*l*.; Lindisfarne Abbey, Holy Island, 162*l*.; Wreck near the Corbière Rocks, Jersey, 84*l*. J. Hardy, jun., Highland Keeper, with pony, dogs, and game, 63*l*.; Setters and Dead Game, 95*l*.; Keeper, with grey pony and dead stag, 84*l*.; A Keeper, with grey pony and deerhound, 99*l*.; Deerstalking, 89*l*. A. B. Houghton, Useless Mouths, 138*l*. R. Thorne Waite, Caught in a Shower, 65*l*. E. Warren, A Surrey Cornfield, 50*l*. J. W. Whittaker, Sunset on the Glyders, 63*l*. Rosa Bonheur, Les Longs Rochers, Fontainebleau, 945*l*.

The same auctioneers sold on the 17th inst. the following pictures: J. Wynants and A. Van der Velde, A Landscape, with sheep and two peasants with a dog at a roadside, 126*l*. P. Mazzuolo, The Madonna and Child, with two saints, 100*l*. J. B. Pater, A Fête Champêtre, a composition of eight figures, 199*l*.; The Companion, a composition of nine figures, 220*l*. F. Hals, A Gentleman, with long hair in black dress, 1,995*l*. De Koning, A Birdseye View over a Landscape, with winding river, 435*l*.

Five Art Gossips.

BESIDES a comparatively unimportant Venetian landscape, which has lately been hung in Room VII. of the National Gallery, six more Italian pictures have been placed on the walls. Three of these are now in Room IX. No. 1295, 'The Madonna and Child, with Saints,' is by Girolamo Giovannone, a sixteenth century painter of the Lombard School. The Virgin is seated on a wooden throne covered with gold-embroidered cloth. On the top of the throne are two seated angels playing on musical instruments. On her right is a bishop, who wears a jewelled mitre and the grey garb of his order, and in his left hand holds a crucifix surmounted by, apparently, a stork. His right hand rests on the shoulder of a kneeling devotee dressed in black. On the opposite side a saint of the same order, holding a shorter crucifix, presents a second devotee, wearing a red dress and a sword. The devout expressions are rendered with sympathy; the flesh is carefully and skilfully modelled after nature; the face of the Madonna is charming, that of the Child has a pretty and infantine expression. This pleasing altarpiece, produced in the canopied fashion of the Ferrara-Bologna School of the period in question, seems to be in excellent preservation. In the same room is a small 'Virgin and Child,' by an unknown Milanese of the sixteenth century, apparently a follower of Leonardo. The Madonna wears, besides the traditional colours, a light brown head-cloth. The background is a landscape with rocks in a cool blue tint. In the same room likewise, but not as yet numbered nor named, is a small 'Dead Christ supported by Two Angels': a North Italian example, cold in colour, highly finished, and showing good anatomical knowledge. In Room III., and numbered 1299, is the 'Portrait of a Youth,' by Domenico del Ghirlandaio, a head wearing a purplish-red cap over thick brown curly hair, a grey coat buttoned close to the throat, stippled to show its rough surface, and, over the left shoulder, a dark green mantle. In the Octagon Room are two landscapes by Giuseppe Zais, a Venetian who died in 1704, called 'A River Scene' and 'A Rural Landscape.' The Ansidei Madonna has been taken downstairs for a short time.

On the 29th inst. Messrs. Christie, Manson & Woods will sell Sir F. Leighton's 'Paolo'; Linnell's 'Haymaking and Mowing in Derbyshire'; C. R. Leslie's 'Princes in the Tower,' which belonged to S. Rogers, for whom it was painted; Gainsborough's 'Sir T. Clarges' and 'The Harvest Wain'; Romney's 'Lady Hamilton as Sensibility,' engraved by Earlom, and six other Romneys. The most generally interesting lot will be Gainsborough's camera, which

belonged to Dr. Monro, to Mr. B. White of Brownlow Street, and last to Mr. G. W. Reid of the British Museum, and was exhibited at the Grosvenor Gallery with the collected works of the painter, 1885.

It will interest many to know that Mr. Murray's rearrangement of the contents of the room appropriated to archaic sculptures in the British Museum is now complete, and has resulted in a clear and instructive grouping of many examples which were till lately practically out of sight or seen with incongruous neighbours. Some sculptures have been brought from the magazine into public view. An important rearrangement of the casts of statues in the pediments of the Egina temple has been effected by the same authority, who is about to add architectural decorations to the full-size reproductions of the pediments themselves, within which the casts from the figures at Munich are placed.

THE Royal Academy has published the 'General Index of the Catalogues of the Exhibitions of Works by Old Masters and Deceased British Artists. From 1880 to 1889.' This valuable pamphlet contains, year by year alphabetically, in two sections, the names of all the contributors and artists whose works have been shown during the period in question. The former decade was, as our readers know, indexed in the same manner.

THE Society of Lady Artists has appointed to-day (Saturday) for the private view of its exhibition, which will be opened to the public on Monday next in the Egyptian Hall, Piccadilly.

MR. W. H. ST. JOHN HOPE'S 'Report upon Kirkstall Abbey' will appear in the April number of the *Reliquary*. Among other articles to appear in this number are 'The Plate in the Tudor Exhibition,' by Mr. J. E. Nightingale; 'Woodwork in Hammer Church, destroyed by Fire,' by Dr. Cox; 'Field Names,' by Dr. Atkinson; 'The Use of the Zeon in the Services of the Greek Church,' by Father Hirst; and 'Some Pavements at Isurium,' by Mr. A. D. Leadman.

M. ALFRED NORMAND, who has been elected a member of the Académie des Beaux-Arts in place of M. Diet, deceased, is an older man than his predecessor. The new Academician gained the Grand Prix de Rome in 1846, a First Class Medal at the Exhibition of 1855, and the Legion of Honour in 1860. He designed the Maison Pompiénne in the Avenue Montaigne, the tomb of Jérôme Bonaparte in the Invalides, the hospital of St. Germain-en-Laye, and many other public and private buildings.

MESSRS. P. & D. COLNAGHI will very shortly publish an etching, by M. Laguillermie, from the famous Greuze known as 'La Cruche Cassée' (18×14 in.), and a mezzotint engraving, by Mr. J. D. Miller, after the same painter's 'Innocence' (15×12 in.).

DR. DÖRPFELD, finding he could not undertake any excavations at Idalion, in Cyprus, for the German Government, has gone to join Dr. Schliemann at Hissarlik, where operations have commenced outside the walls of the burnt city.

PROF. PIGORINI has now made his report on the palisade dwellings (*terramare*) in the valley of the Po. From this it appears that the *terramare* consist of a palisade enclosed by an external mound, defended by a ditch. In the *terramare* recently discovered at Castellazzo the mound is 15 metres wide, while the ditch is 27 metres wide and 1 metre deep. The station or dwelling is in the form of a trapezium, having an area little less than 200 metres square. The arts and industries of the primitive inhabitants of the valley of the Po appear from these excavations to have been identical with those of the inhabitants of the lake-dwellings of the Venetian territory.

NEAR Viterbo, in the district of Colleno, a chambered tomb has been discovered, with a vestibule adorned by two columns. The cell

contained two sarcophagi of travertine, in which were found a golden ring and some gold thread, remnants of the rich clothing of the deceased. Between Vetralla and Capranica a marble sarcophagus has been unearthed, adorned with bas-reliefs, representing the myth of Theseus and Ariadne, of severe and simple style.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Philharmonic Society. The Popular Concerts.

THE eclectic spirit which now animates the directors of the Philharmonic Society was evinced in the programme of the first concert, which took place on Thursday last week. Among popular composers of the last century no one has suffered greater neglect than André Grétry. The last of his works to survive was his 'Richard Cour de Lion,' but it is a very rare occurrence for his name to appear in a concert programme. The superior genius of Gluck crushed him, as he admitted, for Grétry was at the best only a melodist, and his music, therefore, lacks the breadth and dignity of treatment which history shows to be necessary in order to secure more than temporary fame. As a student he was more than once dismissed, as incapable of mastering the science of counterpoint, and he could never write easily in more than two parts. Still, within his limits he was as charming as was Auber half a century later; and as it would be idle to look for the revival of any of his operas, Mr. Cowen may be thanked for arranging some of the dance movements from 'Céphale et Procris' in the form of a *suite*. They are full of eighteenth century grace, and suggest the splendours of Versailles to the listener, but, at the same time, the music is too trivial to need the magnificent Philharmonic orchestra for its interpretation. In the widest possible contrast was the next instrumental item, M. Widor's Fantaisie in a flat for piano and orchestra. It is curious that the French composer seems disinclined to allow judgment to be passed upon him through the medium of his more important works. Two years ago he presented his 'Music to a Walpurgis Night,' but he has written symphonies and concertos, one of the former having been performed at the Crystal Palace on March 19th, 1887. It is impossible to speak in high terms of his pianoforte fantasia. We cannot complain because the work is vague in outline, as a fantasia may be in any form the composer may please to adopt. But the treatment of the subjects, which are excellent in themselves, is incoherent, and shows a striving after effects which are not attained. The orchestration is too thick and noisy, and, to sum up, the work is marked by a great deal of pretence, but little achievement. M. Philipp, the executant of the solo part, is evidently a capable pianist, but it is impossible to form an accurate judgment as to his powers until he is heard in better music. Dr. Mackenzie's Overture to 'Twelfth Night,' originally performed at the Richter Concerts, is a work of considerable merit, though we miss the spontaneity as well as the poetic feeling so noteworthy in his ballad 'La Belle Dame sans Merci.' Mr. Cowen's orchestra was heard at its best in Mendelssohn's 'Scotch' Symphony and Weber's overture 'The Ruler of

the Spirits,' and at its worst in the closing scene of 'Die Walküre,' Wagner's rich but not noisy orchestration being rather coarsely rendered. M. Blauwaert sang the part of Wotan with much fervour, and proved himself, as at Bayreuth, an excellent Wagnerian artist. He was less successful in an air from Bach's chamber cantata 'Der Streit zwischen Phoebus und Pan,' which he sang in French. It only remains to be mentioned that the works of M. Widor and Dr. MacKenzie were conducted by their respective composers.

Since his visit to London in 1882 little has been heard of Signor Sgambati or his music. His chamber works rarely find a place in concert programmes, and until last Monday his name was unknown in connexion with the Popular Concerts. The reason for this neglect may be found in the lack of distinctive style and the sense of labour which mark his efforts. Roman by birth, his musical sympathies are with Germany, and in his music may be observed a constant striving to emulate the best characteristics of German classical art from Beethoven to Brahms. But the means to accomplish his end do not seem to be at Signor Sgambati's disposal. His music is far from commonplace, yet it lacks spontaneity, and hence, notwithstanding the effectiveness at times of the themes and their treatment, the general impression is unsatisfactory. The early Quintet in B flat, Op. 5, which was performed on Monday, is a favourable example of his style. The construction is clear, and the themes, if not original, are distinctive. Of the four movements the most pleasing is the second, entitled Barcarola, though the slow movement is extremely expressive. The work, like its companion in F minor, Op. 4, was composed before Signor Sgambati visited Germany in the company of Liszt, and for a young Italian musician educated in his native country it is a remarkable effort. It may be mentioned that it is in B flat, not in G minor as stated in Grove's 'Dictionary.' The pianist at this concert was Madame Backer-Gründahl, who played Chopin's Fantasia in F minor, Op. 49, with charming delicacy. Before her departure, however, the Norwegian artist should permit us to judge as to her capacity to interpret Beethoven's sonatas. Chopin's music is too extensively drawn upon at the present time. Schubert's matchless Quintet in C, Op. 163, was included in the programme; and Miss Liza Lehmann introduced a quaint and pleasing old song by Dr. Maurice Greene, "Go, rose, my Chloe's bosom grace," the words being by Gay.

DR. WYLDE.

THERE have been few more industrious musicians during the last half century than Dr. Henry Wylde, who passed away in his sixty-eighth year on Thursday last week, after a short illness. Originally intended for the Church, he evinced such a decided inclination for music that he was placed under Moscheles, and afterwards under Cipriani Potter at the Royal Academy of Music. In 1850 he obtained the degree of Mus. Doc.; in 1852 was founded the New Philharmonic Society, with which he was prominently connected from the first, and of which he assumed the entire responsibility from 1858 until 1879; in 1863 he was appointed Musical Lecturer at Gresham College, and retained the appointment until the time of his death; and in

1867 he built St. George's Hall as a home for the London Academy of Music, which he founded, and which has always enjoyed considerable repute among kindred institutions. The New Philharmonic Concerts possessed a certain value, many modern works finding a place for the first time in their programmes, the older society pursuing at the time a rigidly conservative policy. Unfortunately Dr. Wylde lacked the essential qualities of a conductor, and the performances were severely criticized at the time, and would scarcely be accepted at the present day. Nor did the deceased musician shine as a composer. He wrote many works in various styles, but not one of them has survived, and his literary efforts have not enjoyed great success. He will be chiefly remembered as a hard and conscientious worker.

Musical Gossip.

THE prospectus of the forthcoming English opera season at Drury Lane by the Carl Rosa Company was issued on Friday last week. It affords ample proof that the lamented death of the founder has not as yet resulted in any diminution of enterprise. During the three years which have elapsed since the company last visited London several works have been added to its repertory, and the public are to hear for the first time under its auspices Meyerbeer's 'L'Étoile du Nord,' Halévy's 'La Juive,' Gounod's 'Roméo et Juliette,' Bizet's 'Les Pêcheurs de Perles,' Balfe's 'Talisman' and 'Rose of Castille,' and Wallace's 'Lurline.' The interest of the season, however, will centre in the production of Mr. F. H. Cowen's new Scandinavian opera, which has received the title of 'Thorgrim.' According to rumour, to which, however, it is not wise to attach much importance, the work is more ambitious and more original than any of the composer's previous efforts. The list of artists is strong in point of numbers, but there are many names unfamiliar in the metropolis; the performers who have been favourably associated with previous seasons being Mesdames Burns and Fanny Moody, and Messrs. McGuckin, Runcio, Crotty, Aynsley Cooke, and Celli. A few others—such as Mlle. Zélie de Lussan, Mlle. Tremelli, Mr. Durward Lely, Mr. Henry Pope, and Signor Abramoff—are known in connexion with other operatic enterprises. Mr. E. Goossens is named as principal conductor. The performances will commence on Saturday, April 5th, and will last for five weeks.

HERR JOACHIM appeared at the Crystal Palace Concert last Saturday, and took part with Mr. Ernest Gillet in Brahms's Concerto for violin and violoncello in A minor, Op. 102. Our opinions concerning the work were given at length when it was twice performed at Mr. Henschel's Symphony Concerts two years ago (*Athen.* Nos. 3147 and 3148), and we have nothing to add to them. For the benefit of a Sydenham audience Herr Joachim played Bach's Chaconne, which he has already given twice this season at the Popular Concerts. The symphony was Haydn's in E flat, No. 10 of the Salomon set, and Miss Alice Whitacre was the vocalist.

DR. PARRY's 'Judith,' 'The Redemption,' and 'The Golden Legend' have been added to the list of works to be performed at the Bristol Festival next October. It does not seem likely that any novelties will be brought forward.

At a concert given by Mr. Leonard Forbes Robertson in the Princes' Hall on Tuesday evening the "Sutcliffe Quartet," consisting of past and present pupils of the Royal College of Music, made a remarkably favourable impression in Beethoven's Op. 18, No. 6, and Mendelssohn's Fragments, Op. 81. The young players have already an excellent understanding, and only need more individual breadth of style, which will come with experience, to hold their own with any quartet combination, either English or foreign. No other feature in the concert calls for note.

MISS MARY CARDEW, a young violinist who gave a concert at Chelsea Lodge, Tite Street, on Wednesday last week, is a pupil of Herr Joachim, from whose instruction she has evidently obtained great benefit, for she gave an able rendering of Spohr's 'Dramatic' Concerto in A minor, and also showed herself a capable leader in Mozart's Quartet in C. Her future will be watched with interest. Miss Marguerite Hall, Mr. J. Robertson, and Mr. Plunket Greene took part in the concert.

MR. W. COENEN gave a pianoforte recital at the Princes' Hall on Thursday evening last week, the programme including Beethoven's 'Waldstein' Sonata, and items by Mendelssohn, Chopin, Rubinstein, and Liszt.

CONCERTS of Irish music in recognition of St. Patrick's Day were given at the Crystal Palace and St. James's Hall on Saturday last, and at the Albert Hall on Monday.

MISS FLORENCE MAY gave a concert at the Princes' Hall on Wednesday evening, and showed that she has improved as a pianist since she was last with us. Her share in Mendelssohn's Trio in C minor, Op. 66, and Brahms's Sonata in G for piano and violin, Op. 78, was well done as to technique and general style, though the tone was slightly hard and cold. Miss May was assisted by Mr. Gompertz and Mr. Howell.

MOSKOWSKI's new Suite in F, which will be performed by the Philharmonic Society on June 5th, has been tried at the Leipzig Gewandhaus Concerts. Opinions are greatly divided as to its merits.

THE Borough of Hackney Choral Association performed Dvorák's 'Stabat Mater' and Mendelssohn's 'Walpurgis Night' in a very praiseworthy manner at the Shoreditch Town Hall on Monday evening. Mr. Prout's choir fully maintained its reputation in both works, and good service was rendered by Miss Pauline Cramer, Miss Hilda Wilson, Mr. Gawthrop, and Mr. Bridson as the principal vocalists. Mr. Gawthrop appeared at a few hours' notice in the place of Mr. Charles Chilly.

HERR STAVENHAGEN will give a pianoforte recital at St. James's Hall on May 16th.

SIR CHARLES HALLE has decided to give six subscription orchestral concerts at St. James's Hall next season. The dates selected are Fridays, November 14th and 28th, December 12th, January 9th and 23rd, and February 20th.

CONCERTS, &c., NEXT WEEK.

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| MON. | Concert in Aid of Miss Henway's School for Orphans of Musicians, 3.30, No. 35, Wimpole Street. |
| — | Highbury Philharmonic Society, Mendelssohn's 'Lobgesang,' 8, & Highbury Athenæum. |
| — | Popular Concert, 8.30, St. James's Hall. |
| TUES. | Miss Zimmerman's Pianoforte Recital, 3.30, Princes' Hall. |
| — | Mr. J. T. Hutchinson's Vocal Recital, 8, Princes' Hall. |
| WED. | Police Orphanage Concert, 8, St. James's Hall. |
| — | Royal Choral Society, 'Israel in Egypt,' 8, Albert Hall. |
| — | Mr. Stephen Kemp's Chamber Concert, 8, Princes' Hall. |
| THURS. | Philharmonic Concert, 8, St. James's Hall. |
| — | Miss Brasie Cox's Concert, 8, St. James's Hall. |
| FRI. | Miss Hope Temple's Concert, 3, St. James's Hall. |
| — | Royal Academy of Music Orchestral Concert, 8, St. James's Hall. |
| — | Wind Instrument Chamber Music Society's Concert, 8.30, Royal Academy of Music. |
| SAT. | Crystal Palace Concert, 3. |
| — | Popular Concert, 8, St. James's Hall. |
| — | Wesleyan Concert, 8, St. James's Hall. |
| — | Musical Artists' Society, 8, Princes' Hall. |
| — | Popular Musical Union, 'Elizah,' 8, the People's Palace. |

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. BENSON.—F. R. BENSON'S SHAKESPEARIAN COMPANY EVERY EVENING at 8 (Thursdays and Fridays excepted), in Shakespeare's Fairy Comedy, with the Mendelssohn incidental music.

A MIDSUMMER NIGHT'S DREAM.
MATINEES OF 'A MIDSUMMER NIGHT'S DREAM' every SATURDAY and WEDNESDAY. Doors Open at 2; Commence 2.30.—HARLEQUIN, THURSDAY and FRIDAY EVENINGS at 8, and every THURSDAY and FRIDAY until further notice.—No Fees.—GLOBE.

A Study of Ben Jonson. By Algernon Charles Swinburne. (Chatto & Windus.)

(Second and Concluding Notice.)

HERE is the question that our remarks of a fortnight ago led up to: if there is in very truth one instance—that of his revising 'The Spanish Tragedy'—when Jonson

wrote not after the scientific fashion of "the tribe of Ben," but with a free imagination after the fashion of the other tribe, was the note there struck his natural note, and was the other—the note of 'Sejanus' and 'Catiline'—the acquired note? Understand this, we said, and you understand Jonson. But in order to make even a guess in answer to the query we should have to touch upon the great feature of Ben's character, his colossal egomania, and then a contrast between him and Shakespeare could not possibly be avoided; it would be forced upon us, and what a contrast it would be! In the year 1616 died the writer of the richest body of dramatic poetry extant in any literature—the richest body *extant*, we say, for it must be remembered that the 'Oresteia,' taken as a mighty drama in three acts, overtops in motive, in development, in scenic sublimity, and even perhaps in characterization, any single play of Shakespeare's, and that the trilogy on the Prometheus myth was, very likely, greater still. In the same year 1616 appeared one of the best edited books of poetry that during an author's lifetime have ever issued from the English press—Ben Jonson's 'Works.' Shakespeare produced plays, not works, to use Heywood's sarcastic distinction, and died leaving them unedited and uncollected to the mercy of chance. But no sooner did Heminge and Condell take up the priceless mass and pitchfork it into the folio of 1623 than the human race came and itself took charge of the largesse. The editor of Shakespeare is the "great man Mankind," to use Pascal's picturesque phrase. More entirely alive is he than any classic save Homer, who has the same editor—more entirely alive than even our own contemporary writers—any one of them—in verse or in prose. But what of him who mourned that Shakespeare had not blotted a thousand lines—what has become of that mourner? When he told King Charles that "the less poetic boys" judged "parts of him decayed" did he not indicate the seeds of a dissolution so complete that not even Mr. Swinburne's brilliant study can ever make Ben's "smoke-dried" tragedies live?

"In the splendid capacity for being alive the eel stands at the very top of the animated kingdom," says an enthusiastic naturalist. Let Mr. Swinburne remember this, and ask himself who stands at the very top of the poetic kingdom in the splendid capacity of being dead—who but this very giant he would reanimate—this giant lying there with mighty limbs, with thews that used to be the admiration not only of the Mermaid and the Devil Taverner, but of the world. Proverbially strong and ever ready to make or break is Mr. Swinburne's electric battery; but can it impart even a shudder to limbs so marble-cold as these?

In order to answer this question we should first have to answer another—a question that has reference to the poet whom Ben loved much, and would have loved more had he only "blotted" those "thousand lines." In literature, what is the "splendid capacity for being alive" which we see in Shakespeare, in Homer, and, indeed, in scores of lesser writers whose only kinship with these lies in the fact that they too in

their smaller degrees have something of this inherent faculty? To understand the literary death of Jonson we must first understand the literary life of Shakespeare.

That nothing external can aid any literary product which lacks "the splendid capacity of being alive," and that nothing can stifle any literary product in which this capacity exists, is evidenced by the resuscitation of Marlowe, Webster, Ford, and others, after all those years of apparent death, and the discovery of 'Barnavelt.' In the long run justice, full justice, is awarded to every poet. True literature is the very voice of nature, and for this voice the world has, at first or at last, a sympathetic ear. In criticism authority is potent, no doubt, but only for a time. Nature's voice in the end stifles authority. What is the use of telling the neophyte who in some anthology or magazine article has come upon something that speaks to him—come upon Blanco White's sonnet to Night, for instance, or upon Wolfe's 'Burial of Sir John Moore,' or upon Mrs. Barbauld's divine verses about life and death—what is the use of telling such a reader that these are third-rate writers—that in mere quantity they produced scarcely anything worth reading, and that, compared with them, the voiceful Byrons and Southey's and Tom Moore's are giants? The neophyte gives no heed to such remarks: all he knows is that by one of those third-rate writers his soul has been spoken to, while voiceless to him have been Byron and Southey and Moore. This is and must be enough for him, the reader in question—that by the sonnet or the lyric of the third-rate writer he has been spoken to. A single song or quatrain, if it has the true voice, or a few lines like those interpolated in 'The Spanish Tragedy,' will outlast a hundred tragedies such as 'Sejanus' or 'Catiline.' Take the case of Michael Drayton. The author of 'Polyolbion' ought surely to be as dead as Ben himself. Why is he not so? Because Drayton in some happy and perhaps unguarded moment wrote, besides the 'Polyolbion,' the famous sonnet:—

Since there's no help, come let us kiss and part.

How old and how cold seems everything of Ben Jonson's save one or two songs—how old and how cold seems the latest sonnet of the latest poet of our own day—after Drayton's sonnet! and yet it was written contemporaneously with those plays and poems which Ben delighted to collect and delighted to christen his "Works"—omitting from the volume the one effort of his dramatic imagination (supposing it to be his) which had the power of speaking to the great human heart—the additions to 'The Spanish Tragedy.' Did he consider himself to have outgrown such unscientific presentment of character as those additions afford? If so, this, coupled with the fact of the careful and laborious editing of his poems, is, when we consider the times in which he lived, extremely valuable in enabling us to form an estimate of Ben Jonson both as a writer and as a man, and to compare him with certain of his contemporaries. Upon Ben's egotism and "supercilious goodwill," to use Mr. Swinburne's admirable phrase, the essay before us has the following remarks:—

"The tone of supercilious goodwill and friendly condonation which distinguishes his famous note on Shakespeare is unmistakable except by the most wilful perversity of prepossession. His noble metrical tribute to Shakespeare's memory must of course be taken into account when we are disposed to think too hardly of this honest if egotistic eccentricity of error: but it would be foolish to suppose that the most eloquent cordiality of a ceremonial poem could express more of one man's real and critical estimate of another than a deliberate reflection of later date. And it needs the utmost possible exertion of charity, the most generous exercise of justice, to forgive the final phrase of preposterous patronage and considerate condescension—'There was ever more in him to be praised than to be pardoned.' The candid author of 'Sejanus' could on the whole afford to admit so much with respect to the popular author of 'Hamlet.'"

The fact is that in all periods of all literatures there have been writers whose life-energy is expressed not entirely by the genius or the talent (as the case may be) which vitalizes their work, but partly also by that busy, bustling egotism which can never rest in calm enjoyment of art, but must needs be constantly in "evidence." Ben Jonson's instinct it was which taught him that in the literary fair he who can clash the noisiest cymbals, blow the boldest horn, or beat the loudest drum, governs (as long as the fair lasts) the popular ear. So Ben clashed and beat and blew, believing heartily that the fair was not for a day, but for all time. He did not dream that in the future day, when the fair should be over, and when the literary goods offered should be appraised according, not to the noise made in advertising them, but according to that inherent strength which in all organisms, artistic as well as natural, is irresistible as fate, Drayton's one sonnet would be more prized than 'Sejanus.' So it is, however. No one would dream of affiliating 'Sejanus' upon Shakespeare for the reason that it is too vital a work to have come from the poet who is credited with its authorship. But with regard to Drayton's sonnet this has been done by an eminent critic.

Of Ben Jonson as a figure we know a good deal. Picturesque, hearty, and interesting as that figure is, we know as much of it, perhaps, as we care to know. But true poetry—true imaginative work—being immortal, the men the world is wanting, and almost pining, to know more about, are those others who in that same fair did not blow and beat and clang so loudly—the writer of 'Hamlet,' the writer of 'The Duchess of Malfi,' the writer of 'Doctor Faustus,' and the writer of 'Arden of Feverisham.'

Whether, as some people have supposed, Shakespeare's neglect, or apparent neglect, of his plays is characteristic of the man, this seems clear, that the careful getting-up and important christening of Jonson's folio was characteristic of the author. There would be in our day nothing egotistical in an acted dramatist collecting and carefully editing his plays, but we must remember that the case was not exactly the same in Jonson's time, and that this praiseworthy act of his is perhaps yet another indication of his character.

Mr. Arber, in his introduction to the republication of 'Tottel's Miscellany,' speaking about the poets of the first half of the

sixteenth century, says that they "wrote for their own delectation and for that of their friends, and not for the general public," and that "they generally had the greatest aversion to their works appearing in print." Now the reminiscence of this sentiment lingered with more vigour in the second half of the sixteenth century than is commonly supposed. To circulate unprinted "sugared sonnets" among one's "private friends" was a common and a charming custom; and as to dramatic poetry, we have already alluded to Heywood's preface to 'The English Traveller,' wherein he ridicules the idea of printing plays in volumes and calling them "Works."

Of course it is not our business here to account for the case of Shakespeare, who, so far from being a careless and perfunctory producer of the Heywood type, was given to elaborate his work after the manner of Coleridge, Rossetti, and Lord Tennyson, and yet was content, like Heywood, to leave such work as his at the mercy of whosoever might follow him. It is not our business to ask whether in Shakespeare's time a man not much above fifty years old might feel himself to be so young that he could safely procrastinate doing what might better be done in ten years' time, collecting his plays, nor yet, on the other hand, whether the sonnets are sincere in lamenting those "forty winters" which have left him an old man. It is not our business to ask whether, notwithstanding the energy of the artist, of which the mighty products of Shakespeare's pen afford such proof, there is or is not, as we once asked in regard to 'Arden of Feversham,' something in the nature of the true dramatic temperament which makes the mere act of creation all-sufficing, and stifles that literary ambition which with Ben Jonson, as perhaps with five-sixths of those who write, took the place of the true dramatic impulse. Our concern here is with Ben Jonson alone—with him whose egotism is seen in everything he did as well as everything he wrote—in the 'Discoveries' no less than in 'The Alchemist' and 'The Staple of News.' Our concern, we say, is alone with him to whom the exposition of his learning and his general knowledge was far more important than the exposition of his characters—with him who took far more delight in exhibiting his familiarity with the jargon of alchemy than in laying bare the innermost workings of the charlatan's soul—with him, in a word, who could not refrain from weakening the vitality of even so splendid a conception as Volpone by the intrusion of his own student-lore. Supposing that he who wrote the wonderful additions to 'The Spanish Tragedy' was afterwards driven back by some unlucky power—driven back to write 'Sejanus' and 'Catiline,' what was that power? So fatal is egomania to all literary art save the purely lyrical, that Jonson's egomania may, perhaps, be even enough to explain his passing from the "tribe of Nature's children" to "the tribe of Ben." And if it is, there is surely no fact more wonderful in the history of poetry.

Save in the masques it is in comedy alone that Jonson's dramatic work is now even readable. "No man," says Mr. Swinburne, "can know anything worth knowing of Ben Jonson who has not studied and digested the

text of 'Every Man in his Humour,' 'The Fox,' 'The Alchemist,' and 'The Staple of News': but any man who has may be said to know him well."

We agree entirely with this, and also with his remarks upon the relative merits of the four great comedies, save that we are inclined to put 'The Fox' above all the rest. For rich variety of satire it must, no doubt, yield to 'The Staple of News.' In ingenuity of structure it must, no doubt, yield to 'The Alchemist.' But in burly strength and daring of Jonsonian humour it stands first, and comes nearer to the unction of Vanbrugh than does any other comedy.

In the careful and often laborious analyses of all the plays Mr. Swinburne has done admirable service to all students of Ben Jonson. And no less admirable service has he done in directing prominent attention to that portion of Jonson's work the general neglect of which has always been to us unaccountable, the 'Discoveries,' a work which shows more than anything else of Jonson's that his intellect was not only powerful, but also penetrating and delicate. In order to recognize this it may not, perhaps, be necessary to go so far as Mr. Swinburne goes when he says:—

"It is certain that in fervour of inspiration, in depth and force and glow of thought and emotion and expression, Donne's verses are as far above Gray's as Jonson's notes or observations on men and morals, on principles and on facts, are superior to Bacon's in truth of insight, in breadth of view, in vigour of reflection and in concision of eloquence."

And yet, important as are the 'Discoveries,' the book has not been more neglected by the public than by Jonson's admirers and editors. For instance, the condition in which Gifford, whose only right of existence is that he edited Jonson, Massinger, and Ford, left the text is as inexplicable as it is scandalous. The fine aphorism about love of country is turned into nonsense by the omission of the word "not." Again, in the note about the selfishness of love the substitution of "country" for "cousin" ruins everything. Take again the remarks upon epistolary style, and note how by the dropping out of the word "last" a fine sentence is turned into sheer nonsense. All these blunders and many more Mr. Swinburne has been the first to indicate. It will be a pity, indeed, if he does not give us a pure text of this book preceded by this admirable commentary. By doing this he would be producing a delightful volume and, at the same time, doing service to the memory of a writer for whose work he has already done so much.

We cannot close these remarks without saying that the thoroughness which characterizes Mr. Swinburne's critical work is, if possible, more conspicuous than ever in this volume. Merely as a study—new, condensed, and weighty, yet eloquent—of Jonson's masques, the book would be invaluable. The whole of the imaginative literature of the Shakespearean age seems to be literally at the critic's finger ends. And the marvel is how, laden as he is by such a mass of learning on the subject, he has succeeded in writing with such *verve* and brilliance.

In the matter of mere style, indeed, we cannot be wrong in placing this book at the head of Mr. Swinburne's prose writings.

No doubt the perorations in the essay on Chapman are, some of them, more striking than anything of the kind to be found here; but never before have his periods flowed in such a dazzling stream.

THE WEEK.

AVENUE.—Appearance of Mr. George Alexander in 'Doctor Bill,' Miss Cinderella, a Comedietta in One Act. By W. R. Walkes.

In appearing for the first time in the Avenue Theatre—now, and for some time past, under his own management—Mr. Alexander makes a modest and unobtrusive entry. At length released from his engagement at the Adelphi, he elects, instead of personating the hero of a version of 'La Lutte pour la Vie,' to take up Mr. Frederick Terry's part in 'Doctor Bill.' The chief inducement to a species of self-denial rare in an actor who is also a manager is financial. Mr. Aïd's adaptation is a recognized, and will probably prove an enduring, success. To withdraw this and replace it by an untried work would be an act of folly. In his new character Mr. Alexander has won an unexpected triumph. Among the gifts of a young actor whose best performances have been in romantic drama a comic vein did not count. He has now shown that he possesses it, and it is conceivable that he may find it in the future interfere with his more serious efforts. Garrick, it is known, stood between tragedy and comedy. In the case of men in general, however, the world likes to see a man take a line and stick to it. Mr. Alexander's light comedy has the special gift of unconsciousness. In the most trying circumstances he retains his gravity, and the laughter of which he is the cause does not seem to reach him. On the stage as in conversation the effect of this gift is irresistible. Mr. Alexander has amply vindicated his right to be considered a light comedian and an exponent of farcical comedy.

It is curious to observe the hold on the public taken by comedy of the lightest kind. At the Garrick Theatre, where Mr. Hare aims at the highest standard in art, at Terry's Theatre, under Miss Grahame's new management, and at the Avenue, three novelties, all of them belonging to farcical comedy, have been produced. In this there is nothing extraordinary,

Pour ce que rire est le propre de l'homme, and the death of old-fashioned farce means the creation of new. With the taste for this new order of amusement has come a signal advance in comic acting. In the best Criterion days, ten years or so ago, the acting in this line of composition was said to equal that at the Variétés or the Palais Royal. Acting no less excellent may be now seen at several theatres, including the Avenue, at which the representation of 'Doctor Bill' is quite excellent. One or two actors—notably Mr. Benjamin Webster, whose representation is highly mirthful—indulge in extravagance which is to be regretted. As a rule, however, the performance is admirable, and in one character, that played by Miss Fanny Brough, matchless. Farcical comedy under such conditions will retain a long hold of the Avenue.

A new first piece, with the title of 'Miss Cinderella,' given at the same house, is dis-

appointing. The story of a girl carrying off the love of a young nobleman who is angled for by her stepmother on behalf of her own daughter is pretty if simple. Mr. Walkes, however, paints his characters with a hurried brush, rendering them either hopelessly imbecile or impossibly brutal. As his play gains nothing from the exposition, its presence in the bill is by no means easily explicable.

Dramatic Gossip.

MR. MERIVALE'S adaptation of 'The Bride of Lammermoor' develops in action much matter which in the novel is lightly passed over, and is wholly different from any rendering yet attempted. It is said to be decidedly powerful, poetical, and fateful. Mr. Irving will, of course, be the Master of Ravenswood, and Miss Terry Lucy Ashton. Miss Le Thière will be Lady Ashton; Mr. Terriss, Bucklaw; Mr. Alfred Bishop, Sir William; Mr. Mackintosh, Caleb Balderstone; Mr. Wenman, Craigengelt; and Miss Marriott, Old Alice. Mr. Howe, Mr. Macklin, and Mr. Haviland are also in the cast.

At the Lyceum 'The Bells' will be given on the 12th and 19th of April, on which days 'The Dead Heart' is to be played in the afternoon. This is the first of the promised series of Lyceum revivals.

DURING June and July the Globe Theatre will be in the hands of Miss Adelaide Moore, a lady who appeared some years ago as Julia in 'The Hunchback,' and has since been in America.

'A VILLAGE PRIEST' is the title finally given Mr. Grundy's new play, now in rehearsal at the Haymarket.

A VERSION of Mr. Rider Haggard's 'Jess,' arranged in part by Miss Eweretta Lawrence, who will play the heroine, is promised for the afternoon of Tuesday next at the Adelphi.

MR. CHARLES WYNDHAM and Miss Mary Moore appear to-night at the Criterion in 'David Garrick' for the first time after their return from America.

MISCELLANEOUS performances for the benefit of the Royal General Theatrical Fund were given at Drury Lane on Monday. They included the duel scene from 'The Dead Heart,' by Messrs. Irving and Bancroft; Mr. and Mrs. Tree in 'The Ballad-Monger'; Mr. and Mrs. Willard in 'My Aunt's Advice'; Miss Fanny Brough and Mr. Alexander in an act of 'Doctor Bill'; Mrs. Langtry as Queen Elizabeth and Mr. Arthur Bourchier as Courtenay in 'Twixt Axe and Crown'; and many other performances, together with songs and recitations.

MISS MINNIE PALMER has been playing at the Grand in 'My Sweetheart.'

'DICK VENABLES' is the title of the new drama, by Mr. Arthur Law, to be produced on the 5th of April at the Shaftesbury. It is the name of the convict hero, to be played by Mr. Willard.

MR. JOHN MACLEAN died on Saturday last, at the age of fifty-five, in Percy Street, Tottenham Court Road. He had for some months past looked pinched and feeble. The deceased actor was born in London, and began his histrionic career in Plymouth in 1859. Two years later he appeared in London at the Surrey, and in 1862 attracted attention by his performance of Mr. Gibson in 'The Ticket-of-Leave Man.' In 1868 he joined the company at the Gaiety, with which he was long associated. A conventional and capable if rather a hard actor, he generally played old men, and was well received in such characters even as Sir Peter Teazle.

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LITERATURE

English Intercourse with Siam in the Seventeenth Century. By John Anderson, M.D. (Kegan Paul, Trench & Co.)

THE opening chapters of this book are rather dry, but if the reader, or at any rate the reader who takes something more than the average interest in Oriental history, will persevere he will be rewarded, as the latter part of the volume supplies a great many details throwing light upon the movements that culminated in the murder of Constant Phaulkon and the overthrow of the dynasty then reigning in Siam. Much information not generally accessible is also furnished about the French embassies to Siam dispatched at the time when Louis XIV., encouraged by Jesuit influences, entertained a hope that the country might embrace Christianity as well as become an important outlet for French commerce.

Politically modern Siam has an importance for Englishmen as the autonomous Asiatic state which forms a convenient buffer between our own territories and the territories of France. We have an interest in preventing its destruction and upholding its independence. But the Siam of the seventeenth century was not the Siam of the present day; this Dr. Anderson in his instructive introduction brings well before his readers' eyes. The Siam which he describes was a Siam which held possession of Tenasserim; whose seat of government was at Ayuthia, eighty miles from the sea up the river Menam; whose kings had their country residence forty miles higher up the stream, at Nophaburi or Louvo; and whose principal outlet for commerce was at Mergui, a port opening on to the Bay of Bengal, and conveniently facing the Coromandel coast. The Siam of to-day has entirely lost Tenasserim; its ancient capital (Ayuthia) was destroyed by the Burmese; its modern capital (Bangkok) is twenty miles from the sea. The port of Bangkok is inconvenient, but it is the only one which the country possesses. A glance at the map will show how the compulsory shift of the commercial outlet from Tenasserim to Bangkok must have assisted the Chinese in securing and keeping the lion's share of the foreign trade of the country for themselves. The great lesson, then, in political geography which the reader can learn from this book is that, owing to the hostile attacks of her neighbours, Siam lost direct access to the Indian

Ocean; had she been able to keep Tenasserim it is probable that she would have been commercially a much greater power than she is at the present day. There are also several passages in the volume which must strikingly bring home to the mind of any thoughtful person how little disposed the authorities of an Eastern country in those days were to resent the intrusion of foreigners. The higher nobles, with the monarch at their head, not uncommonly held most of the trade of the country in their own hands; they were glad to find purchasers for their produce in Portuguese, Dutch, or English merchants, and were eager themselves to buy commodities from Europe. It was not till later, when the white invaders began to appropriate wide and valuable slices of territory in various directions, that the policy of many of the Eastern rulers changed; that fear, jealousy, and suspicion constrained them to aim at isolation, to close trade routes, to forbid the entry of foreign vessels into their harbours, or the settlement of foreigners in their dominions. Commercial treaties have pretty well broken these barriers down in modern times; but the barriers were themselves, it would seem, not of very ancient construction.

There are some curious and entertaining extracts from old records to be found in the appendix to this book. The first of these is an account, originally published in the Calcutta Government Gazette in 1827, of overland journeys from the Tenasserim coast to the court of Siam—undertaken in connexion with proposals for the release of some prisoners—by British officers, apparently in the winter 1824-5. The descriptions of the days' marches and the line of route followed are here so accurate that they might well serve to guide some traveller of the present day. The story of the brothers George and Samuel White, as disclosed in their petitions to Parliament and the answers put in by the East India Company—to whom these interloping traders had been as thorns in the flesh—is too long to be described in these columns; the reader can find it in the appendix for himself. He can also find there, if he cares for such grim narratives, an account of the burning of a poor wretch for the sin of witchcraft at Bombay in the year of grace 1671. In this connexion we may also call attention to a foot-note on p. 296, where a story is quoted about the treatment of Capt. Udall's corpse. Capt. Udall was an Englishman who had been killed in a skirmish. He was buried at Ayuthia "in a pretty deep grave." Two days later his body was found disinterred, stripped of its winding-sheet, and tied upright to a tree. It was reburied under heavy stones, but the day following was discovered in the same position as before. Then his friends sank the body in the river. The old writers suppose that the corpse had been treated as described for purposes of sorcery and incantation. Speaking, however, with a pretty good experience, we know of no evidence to confirm the view that the Siamese ever practised sorcery with dead bodies. The motives for the acts described can probably never be cleared up; but there remains the possibility that the European strangers had in their ignorance buried Capt. Udall in or near a temple precinct where religious pollution was dreaded,

or even at a spot which some private proprietor deemed too close to his own ground. On a point such as this a Siamese, who believes in the spirits of the dead haunting their graves and in the mischief which they can work, is apt to be peculiarly sensitive.

It is certainly among the things not generally known that the Siamese in days gone by successfully resisted the attacks of the East India Company, and carried on aggressive operations on their own account, and with success, against the princes of Goloonda; but the records of these achievements, and of the exploits of Capt. Coates, the English leader of the Siamese ships of war, are given to the public by Dr. Anderson, and will be found full of entertainment. Equally interesting is the story of the misfortunes which befell poor Peter Crouch and his companion John Thomas, both sturdy servants of the East India Company, who got themselves into trouble for refusing to sell for ready money a packet of nails to the Siamese Government. A case more in point could hardly be quoted to show what grievances may be occasioned by the accidental circumstance that one of two nations is wholly unacquainted with the laws and usages of the other. In 1683 the British vessel *Delight*, on a voyage with merchandise for Canton, was driven by stress of weather to Bangkok, and had there to lie till the monsoon changed. It became known that among her cargo were some iron nails, fit for shipbuilding purposes, and the Siamese Government—who had given the vessel shelter in her distress—must have been surprised to find, when they desired to buy some of these nails, that their request was refused; the fact being—as Messrs. Crouch and Thomas endeavoured courteously to explain—that, as the vessel had made a deviation, they could not, or feared they could not, break bulk by disposing of any of the cargo in a port to which it was not consigned without exposing the owners of the vessel to what they call "this shipp's wholl demorage w^{ch} will be noe small charge." The Siamese officials, however, were terribly incensed, and enforced their demand by imprisoning Messrs. Thomas and Crouch. For two days these resolute Englishmen, to whom their gaolers supplied no food, held out, but yielded at length to the pangs of hunger, and gave the necessary orders for delivering the nails.

Many useful foot-notes have been supplied where the text seemed to need elucidation; but in one or two instances there is no foot-note where we think that one is required. Thus, on p. 291, an account is given how the commandant of the fort at Bangkok received orders to stop a ship on her way down the river, and to arrest the captain. The commandant accordingly required this captain to come ashore "before he would permit the opening of the chain." It is to be doubted whether an ordinary reader would understand what this means, unless it were explained to him that there was at that time a huge iron chain stretched right across the river Menam from bank to bank at the place referred to. This was, of course, intended to prevent an enemy sailing up stream, or a ship from escaping out of the country on an ebb tide at night. In later days, when Bangkok itself had become the capital, this chain was shifted to Paklat,

some ten miles further down stream; it has long since fallen into disuse, but the remains of it could be seen not many years ago.

On p. 312 it is said that when hostilities were expected certain of the king's goods were ordered to be stored for safety in the clongs at Tenasserim. The note here explains the word *clong* as probably a corruption of *hong* or *hang*, a warehouse or factory. *Klong* in Siamese signifies a creek or a canal, and the real meaning seems to us to be that the ships with the king's goods on board were to be taken away from the river mouth and hidden at selected spots in branches of the river where strangers would not be likely to trace them. In a letter quoted on p. 209 Mr. Strangh pleads that as an "Orrambarro" he is rather to be pitied than blamed. This word is also passed over in silence. Mr. Strangh, no doubt, meant that he was an *orang bahru* or new man, a Malay term for a new-comer unacquainted with the ways of the country.

It appears that the first commercial report on the trade of Siam was written (probably by one George White) at Ayuthia in 1678, that is long before Blue-books or consular establishments were thought of. The document, which is among the India Office records, is stated to have been much injured by damp or fire, and is in parts illegible; at least so Dr. Anderson, who has printed as much of it as he can read, states; but we hope that another equally competent hand will have a trial at deciphering its contents, for there is the possibility that something further may be gleaned by going over this ground a second time. In the report, however, as here presented a few errors—perhaps they are only misprints—have caught our eye. Thus on p. 422 "Indicah" should probably be *Judicah* (i.e., Ayuthia); on p. 423 "Sommans" is perhaps a mistake for *sampans*; "ffuah" should be, or is meant for, *fuang*, an eighth part of a tical; and "taell" is occasionally written where possibly *tical* is meant. "Invudacoñs" on the next page is, of course, a mere form of writing *inundations*.

The foregoing, however, are all in the nature of minor blemishes, and we have brought them under notice from no desire to find fault, but as contributions towards the emendation of a second issue of the work. Public interest in Indo-Chinese countries is rather likely in the near future to increase than to dwindle, as the possessions newly added in Burmah to our Indian empire get themselves developed, organized, consolidated, and re-peopled; while the progress of France in Cochinchina and Tonquin, and the endeavours of enterprising pioneers of commerce to draw Chinese trade in increased volume down the Laos States, deserve a larger share of attention than they usually receive. These considerations justify us in saying that Dr. Anderson has done good service in publishing the present volume. He has not given his readers a hastily compiled sketch of his own immediate experiences as a traveller in Tenasserim, but he has employed a few years in working up the materials for his book, and now puts forth what he has to relate in a matured state; hence his pages, if they do not command a very wide circle of readers, will at any rate find their value recognized

by those more especially interested in that part of the world of which they treat.

Ancient Cures, Charms, and Usages of Ireland: Contributions to Irish Lore. By Lady Wilde. (Ward & Downey.)

LADY WILDE is always an amusing writer; her humour has a quaint seriousness that renders even book-making tolerable from her hand, and her seriousness has a humour of which she is probably unconscious. The materials from which she has spun this book are for the most part trivial, and even worthless. As a "contribution to Irish lore" it is of little value; yet the author has a pleasing way of telling a story, so that albeit she used all her best materials for her really interesting 'Legends of Ireland,' she has contrived to make up a fairly amusing volume of the fragments that remained.

The origin and growth of superstition appear to have no charm for her; she says nothing of the why and wherefore of the absurd cures and charms she has collected; nor does she tell her readers which, among the recipes she gives, still keep a place in the rural pharmacoposia, and which have fallen into disuse, nor does she even name the districts wherein the various mixtures of cats' hairs and fasting spittle are popular. The cures, &c., are merely jotted down in a disconnected manner, without comment or any arrangement, whether of date, character, or subject. First we have ten "ancient charms," then "ancient cures" for cramp, mumps, and fever, though to the uninitiated there is no distinction between the two classes of prescription. Then follow half a dozen "charms and cures" of unspecified age; then we recur to "ancient cures," and so forth, backwards and forwards, to the end of the chapter of ignorant and uninteresting recipes. This part of the volume is somewhat of a piece of book-making; but the stories and legends that follow are more amusing, and the chapter on the "American Irish (The Irish of To-day)" is really remarkable; for here Lady Wilde tells the Saxon plainly what she thinks of him, and paints English and Irish character from the Irish point of view. There is a good deal of truth in what she says—the English ruler is seldom loved by the conquered race; but, while admitting that sympathy and conciliation are not salient features of the English character, impartial judges will demur to the portrait sketched by Lady Wilde. "It would," she writes,

"indeed be impossible to find natures more entirely antagonistic than the Saxon and the Celt. The stolid Saxons [at the Conquest].....were rapidly crushed and humbled.....it was evident that nature meant them for a destiny of inferiority, for a servile race, and so they have remained ever since, emphatically 'the lower classes' of England. The Celts, on the contrary, with their Greek nature, love glory and beauty and distinction, everything that is free and splendid.....They will never tamely submit to coercion, injustice, and inferiority, like the apathetic dull-brained Saxon.....The English live under method and rule.....and will even bear oppression, so as a chance of gain comes with it."

Again, after some pages of tolerably fair, though severe criticism of English rule, she declares that the English are

"without illusions, without dreams, without reverence.....No lofty eloquence inspires their oratory. They live wholly in the sensuous and the actual. The Irish live on dreams and prayer.The round, stolid English head, the pale, cold eyes, denote a nation of practical aims, a people made for commerce and industry; while the small oval head of the Celt, and deep, passionate eyes denote a people made for religion and art; and, therefore, the greatest mistake ever made by England was the endeavour to force the Reformation on a people like the Irish. Protestantism, without art, or beauty, or ritual, or symbol, or reverence, suited the self-asserting, dogged egotism of the English.....The Reformation was a genuine outcome of Saxon nature, a mere revolt against grace, refinement, the beautiful, and the mystic."

Then follows a page or two upon Protestantism and Catholicism, which, from the absence of all reference to truth and inspiration, will probably be as unacceptable to one party as the other. The "stolid parishioner," we gather, "pays the clergyman to do a certain duty"; and from the context it would seem that this duty is to promulgate "Protestantism with its hard scholastic dogmas," and to offer "in place of.....the mystic symbols of altar and cross.....the abstractions of theology in the Thirty-nine Articles." Many sins have been imputed to the Church of England, but never before have we heard her charged with a too close adherence to the Thirty-nine Articles, in which "the Irish, however, found no comfort."

Much cannot be expected from a race that, with the Creed and Gospel at hand, guides its national life by the rule of the Thirty-nine Articles; and it is not surprising to read that it is "stolid," without ideals, dull. The Irish, on the contrary, like

"all oppressed nations, are eloquent. When laws forbid a people to arm, they can only speak or sing. [Is rebellion then unheard of?] Words become their weapons, and the Irish armoury is always bright and burning. Nationality, this dream of an ideal future, illumines their poetry and oratory, their music and song, with a vague splendour of passion and pathos, and preserves even the common speech and popular literature of the people from the coarseness and vulgarity so obtrusively characteristic of the English lower classes. Ireland, then, has some compensation for her sufferings; many fine-toned chords in the nature of her people, a gentle courtesy of manner that is almost reverential, and a power of winning sympathy and love which the stolid English organization with its plethora of prosperity and self-centred egotism is entirely without."

This is really wounding when we consider that the frankness of the author is restrained by an almost reverential courtesy of manner, and we wish that Lady Wilde could have overcome the instincts of her race and spoken her mind out freely; only, when she pits Irish literature against English, and boasts that the Anglo-Saxons are "made for commerce and industry," "without illusions, without dreams, without reverence," living "wholly in the sensuous and the actual," she should remember that this stolid, cold-eyed, dull-brained, apathetic race has produced a few poor poets. We do not claim for Shakespeare the "vague splendour of passion and pathos" of Sheridan, nor aspire to rank Byron, Shelley, Wordsworth, Keats, and Coleridge with their Celtic contemporary Tommy Moore; for we remember that

"the Celt is the artist and poet of the world.....the passionate poet and orator, the centri-

fugal force of the human polity, ever sending forth a rush of new thought into the world, to kindle as with light and flame the hopes and aspirations of oppressed peoples and nations, and to arouse their energies for the holy war against wrong, and for the sublime cause of human right."

How does Lady Wilde hope to make good her boast? The Italians are not Celts, nor are the English, nor the Germans; yet these, and not the Irish, are the nations that have produced the artists and poets and musicians of the world. The Celtic race, probably, is as good as any other; but with the solitary exception of O'Connell it has produced no champion of oppressed races, and Irishmen, as a rule, have been led by patriots who were English by name and creed.

Lady Wilde has, we believe, lived for many years in England, but her studies of character have been made exclusively among the most prosaic class. Selfishness and love of ease are the monopolies of no nation. She has only to visit the poor, the sick, the erring, and the outcast—less, indeed—she has only to read her newspaper—to learn that pity and love and self-abnegation inspire English hearts as frequently as Irish ones, and that "self-centred egotism" is an affair of character, not of race. From the pen of an untravelled Connaught woman such an estimate as hers would not have been surprising; but it is sad to think that all the years that Lady Wilde has dwelt in London have taught her nothing but hatred.

So great is her antipathy, that in defiance of even Celtic historians she asserts that before the Norman invasion "the goods of life were abundant and shared by all alike. The condition of the Irish people was better a thousand years ago than it is now." Thirty years ago such statements were excusable, but Irish histories are now so abundant that all who write on Irish subjects ought to have some knowledge of the past.

About the future Lady Wilde is also a little vague; but she considers it "not wholly impossible or improbable"

"that some day the Irish race will be powerful enough to recross the Atlantic with ships and arms and money, overthrow English rule, and annex Ireland to the great Federal Republic under the stars and stripes. . . . Indeed the subject has already been discussed, and even a suggestion offered that America should purchase Ireland from the English Government in a peaceable, orderly way."

By whom and to whom this remarkable suggestion was offered the author does not vouchsafe to say, nor does she tell us what kind of reception it met with; the detail of the scheme is a little vague—like the future of Ireland; but on Home Rule she looks "with bitter disdain," and she avers that "in a Republic alone is to be found the true force that emancipates the soul and the life of man."

But though Lady Wilde's enthusiasm is unrestrained, it is impossible not to feel sympathy with her ardent, though embittered love of country, and she is, unfortunately, justified in attributing many of the misfortunes of Ireland to the scorn and lack of sympathy and brotherhood of England; only her book proves (if proof be needed) that such error of judgment and narrowness of heart are not only on one side, and that the Saxon has no monopoly of undeserved contempt and hatred.

ÆSCHYLUS.

The Agamemnon of Æschylus. With an Introduction, Commentary, and Translation by A. W. Verrall, Litt.D. (Macmillan & Co.)

The Suppliants of Æschylus. A Revised Text, with Introduction, Critical Notes, Commentary, and Translation by T. G. Tucker, M.A. (Same publishers.)

DR. VERRALL aims at nothing else than revolutionizing our idea of the 'Agamemnon.' According to his views of the play, the scholars of to-day and their teachers have hitherto been entirely wrong. They have been attributing inconsistencies to the poet of which it is absurd to conceive him guilty; they have been mistaken about the development of Attic tragedy, and have even misinterpreted the term "drama." This word, Dr. Verrall insists, properly and originally meant *pantomime*. He tells us that the 'Medea' of Euripides and the 'Edipus at Colonus' of Sophocles were not essentially "actions" or performances at all, but things to be heard and read. Surely we may be allowed to add "as well as seen." We submit that by way of distinction from *ἔπη*, heroic narrative, the most "cabinet" play ever composed might be called *δράμα*, an acted tale. Dr. Verrall calls Aristophanes as a witness on this point: "'Phrynichus,' says Agathon to Mnesilochus in the 'Thesmophoriazuse,' 'whose work you have yourself heard, was fine in person and fine in dress, and that is why his actions were fine too.'" It is unfortunate for his theory, and only too characteristic of Dr. Verrall's method of theorizing, that he has wrenched this passage from a context which subverts his interpretation. The last line translated, *διὰ τοῦτ' ἄρ' αὐτοῦ καὶ τὰ δράματα ἦν καλὰ*, is followed by *ὁμοία γὰρ ποιεῖν ἀνάγκη τῇ φύσει*. Moreover there would be little point in Agathon citing Phrynichus *à propos* of Euripides and himself (Agathon), if there was so little in common between the early poet and the contemporaries of Aristophanes. This part, then, of Dr. Verrall's case breaks down upon examination, and equally so, in our opinion, do the other arguments adduced in support of his conception of the plot, which with its secondary chorus of conspirators, to whom the beacon-fire on Mount Arachnæus (where Ægisthus and his *λοχῆται* lay in hiding) conveyed the news of Agamemnon's return, and with the elaborate stage "business" proposed, would content even Mr. Augustus Harris.

The story of the transmission of the fiery message from Troy, Dr. Verrall contends with much ingenuity, is to be regarded as a mere invention by which the queen deceives the king's adherents as to the true purport of the blaze on Mount Arachnæus. It is no doubt curious that Agamemnon should arrive in Argolis within an hour or two of the announcement, made on the strength of the system of fire-signals, that Troy had fallen during the night which has just passed (v. 291); but the situation involves no such conspicuous absurdity as Dr. Verrall imagines. Of course the queen is misled by the beacon message, for Troy must have fallen from twenty to thirty days before the king's return at the very least. But the easy supposition that a period of fine

weather in Argolis may have been supposed to have coincided with a period of dull weather in the northern Ægean fully accounts for the mistake, upon which the chorus animadvertes (vv. 485-93); so that the poet may stand excused for the adoption of a singularly effective device for the evolution of a series of profoundly tragic episodes. With the arrival of the herald, and subsequently of the king, the subject of the beacons becomes quite unimportant, and moreover the queen, having been proved right as to the fact, need not be expected to allude to having been wrong as to the time at which it had occurred. In her speech, vv. 592-617, Clytemnestra speaks before the herald of *ἀλωσιν Ἰλίου τ' ἀνάστασιν*. Dr. Verrall renders *ἀνάστασιν* "destruction," as if it were *κατασκαφήν*, and comparing her words, vv. 353, 354, founds thereon an argument against the view usually taken of the beacon-signal. But she had not heard the herald's report of the "destruction" of Ilium, and therefore it is most natural to suppose that this *ἀνάστασιν* means "depopulation," which is, indeed, the only kind of "destruction" which can be signified by *ἀνάστασις*. Applied to the Ilium of wood and stone, it might mean "restoration" rather than overthrow. We admit that the views expressed by the chorus are not invariably consistent; but, so far from distributing the choral utterances between two bodies each steadfast in mind, we have regarded the inconsistencies as consummate touches of *ἥθος* on the part of the poet, the aged citizens being too much excited and perplexed by the encompassing doubts and fears to preserve an even tenor of thought. Critics are always forgetting the elementary truism that strong emotion is not logical, and that its moods are fitful.

It is probable that scholars have been looking for Dr. Verrall's treatment of difficult passages, in which the text is generally supposed to be corrupt, with more interest than for the rest of his work, wondering whether he would emend in his old dashing style or keep to his newer method of essaying to justify and interpret the most hopeless difficulties without alteration of MS. readings. In his preface our editor reiterates his conviction of the "substantial integrity" of the text of Æschylus, a position which necessitates copious annotation. Several of Dr. Verrall's original suggestions are extremely valuable; and his comments are almost always interesting and instructive even when slight deviations from the straight road have led him completely astray. With regard to the phrase *κοιμώμενος στέγαις ἀγκαθεν*, vv. 2, 3, a novel explanation of which, "lulled in the embrace of the roof," is ingeniously and learnedly defended, we must ask, Could the form *ἀγκαθεν* mean anything but "from the inside of the arm"? Can we argue from *πετραία ἀγκάλη*—"enveloping rock," and *κυμάτων ἐν ἀγκάλαις*, "in enveloping waves," to the embrace of "an angle of sloping roofs"? How could such an angle appear at the top of the scenic representation of the palace of the Atreidae? Do sentinels who are afraid to sleep lie down? The form *ἀγκαθεν* may mean "by the arm" or "by the arms," if the arm is round or on an object, so that the body

hangs (partly or entirely) from the arm. Thus the sentinel would be resting ἀγκυθεν if he were resting with his arm on or round an acroterion which was higher than his shoulder. The needless conjecture of Wecklein, οὐδ' ὄφρα' ἂν λάβοιμι βριζούσης φρενός (v. 287), for οὐ δόξαν, κ.τ.λ., is accepted and defended thus: "δόξαν is emphatic by position, and with this emphasis the sentence implies that she might accept something from a sleeping mind, but not a δόξα." This is a strange objection to make to "I would not accept the fancy of a sleeping mind," though the fallacy does not altogether spring from the substitution of "from" for "of." Of the obscure passage, vv. 417-22, Πολὺν δ' ἀνέστητον, κ.τ.λ., Dr. Verrall speaks in ecstatic terms which emulate the raptures of an æsthete over an exceptionally dingy shade of brown. He ventures to defend the last line, v. 422; but as the argument opens with the statement "Ἀφίσθαι γυναῖκα (see L. and Sc. s.v.) is to put away a wife," we may dismiss it at once as untenable. Dr. Verrall should always verify his references to Liddell and Scott. Had he done so in this case, he would have found that Liddell and Scott rightly say that ἀφίεναι means "to put away," "divorce," not ἀφίσθαι. Dr. Verrall repeats, though we have more than once exposed it, Mr. Sidgwick's mistake as to such constructions as οὐκ ἔσθ' ὅπως λέξαιμι. The optative is not deliberative, but simply gives a nearer approach to certainty than the optative with ἂν. It is better to say with Dr. Verrall that v. 544, τεθνᾶναι δ' οὐκ ἔρ' ἀντερῶ θεός, is hopeless, than to accept the easy alterations which have been proposed. Of course Dr. Verrall's eccentric view of the structure of the play has in many places affected his explanation and translation detrimentally, but even when he is most positive and most mistaken he is never irritating, for his tone is always genial and every page evinces ingenuous enthusiasm. The translation is remarkably brilliant and effective.

There is a considerable amount of praiseworthy work in Prof. Tucker's edition of a beautiful if very corrupt play, but unfortunately our editor has joined the numerous band of students who expend so much time and energy on textual criticism that they do not invariably pay proper attention to the demands of exact scholarship and common sense. It is of little avail to have sat at the feet of scholars like Cobet and Bast if the disciple makes haste to be original, and fails to criticize carefully his own proposals with due regard to context and classical usage and grammar. A critic may be expected to be most on his guard when discussing the general principles of textual criticism, yet we find Prof. Tucker displaying haste and want of judgment with respect to a deliberately selected illustration of the careful exegetical study "necessary for determining whether or not an emendation is required, and, if required, of what nature it should be." These are Prof. Tucker's words:—

"In P. V. 680

ἀπροσδόκητος αὐτὸν αἰφνίδιος μόρος
τοῦ ζῆν ἀπεστέρησεν,

to say nothing of the metrical difficulty, no careful student of Æschylus could bear the

flagrant tautology ἀπροσδόκητος αἰφνίδιος. In emending therefore he would not accept any word of merely the same sense as αἰφνίδιος. The true reading I should restore with αἰπεινός (Homer's αἰπὺς δλεῖρος). This differs from αἰφνίδιος and from ἀπροσδόκητος in the metaphor."

Now there is no tautology at all in the case, and it is not easy to see how αἰπεινός could have been corrupted into αἰφνίδιος, and, lastly, αἰπεινός is not elsewhere used metaphorically like αἰπός. Yet, in spite of this unfortunate blemish, the principles laid down in the preface are so thoroughly sound that it is difficult to account for the propounder's disregard of them in practice. In v. 44, Ζηνὸς ἐφάγερων τ' ἐπωνυμία δ' ἐπεκράτειτο μόρσιμος αἰών, the change from the MS. ἐφάγιν is judicious, though perhaps ἐφάγιν τ' accounts better for the corruption; but ἐπωνυμία should be retained. The translation "in name whereof a life (i. e., a living being) of such sort as the fates allowed was being brought to accomplishment" is intolerable. The right literal rendering of the MS. reading is "by a naming after which her life was being brought to its crowning point, as was fated." The recorded μήτιδος (v. 54) is changed to Δανλίδος without any discussion whether μήτιδος οἰκτρᾶς may not be the genitive after ὅπα, and τᾶς Τηρεῖας ἀλόχου genitive after μήτιδος, the order being Pindaric, or yet again whether μήτιδος οἰκτρᾶς may not be a descriptive genitive, "of the wife of Tereus with her skill in plaintive song." The dialogue between the king and the chorus, vv. 265 ff., is distributed in a most eccentric manner, and one or two lines have to be mammoocked to fit them into the new arrangement, the lines BA., μὴ καὶ λόγος τις Ζῆνα μυχθῆναι βροτῶ | XO., καὶ κρυπτά [κἀκρυπτά] γ' ἦρας ταῦτα παλλαγμάτων [παλλαγεύματα], being transformed into XO., ἥ καὶ λόγος τῆς Ζῆνα δηχθῆναι πόθῳ; BA., κοῦ κρυπτά γ' ἦρας ταῦτ' ἀπ' ἀντιπαγμάτων (vv. 268, 269). The ἰὸφ ὅμ passage, vv. 799 ff., is ingeniously metamorphosed into a semblance of intelligibility.

The translation is decidedly good, and there is plenty of valuable matter in the commentary; though, apart from the discussion of various readings, the annotation is rather sparse. Very little is said about the metres of the choruses, which is a pity, as the rhythm has, of course, to be taken into account in reconstructing and repairing verses; and the 'Supplices' stands in need of these operations to a greater extent than any other drama of Æschylus which has come down to us. We cannot recommend the edition for educational purposes, but it is well worth the attention of mature scholars.

The Register Booke of Inglebye juxta Grenhow since the Year of our Lord 1539. Edited by John Blackburne, Curate. (Canterbury, Cross & Jackman.)

INGLEBY JUXTA GREENHOW is a parish in the North Riding of Yorkshire. The population is, and always has been, small. The last census gives a return of 391 souls. A secluded place such as this is pretty sure to have—if it still possesses it—a more than usually interesting parish register. As our town registers furnish evidence of a continual shifting

of the population, so these records of village life, led far away from the hum and bustle of politics and trade, show how permanently families remain attached to one small spot when there is no strong inducement to break up the old home.

Mr. Blackburne supplies in his introduction much useful information of which his title-page gives no promise. He, in fact, furnishes notes of a series of records relating to the parish from the Domesday survey until quite recent times. No attempt has been made to write the history of the place; but the facts and references are at hand for the use of any one who desires to do for Ingleby what Canon Raine has accomplished for Marske and Hemingborough. We gather that the church has been much injured by neglect and injudicious repairs. The plates lead to the conclusion that the piers are of Norman work of rather late character.

Few of our earliest registers have come down to us. Ingleby juxta Greenhow is an exception. There are three baptisms for the year 1539. In 1540 and 1541 there are the like number, then the baptisms begin to increase; in 1552 they reach the number of ten. From 1583 to 1591 they fall off considerably, never being more than one or two during the year. This does not seem to indicate that the population was less elastic, but rather that the parish minister or his clerk did not keep the register properly. The following not very intelligible memorandum seems to indicate this: "The olde booke was soe rent & torne that ther is not names extant, or to be found set downe in these yeares & in some others." After the beginning of the new century the population increased by "leaps and bounds." In 1603 we find eleven, and in 1610 there are twenty, two of which were twins. Remote as Ingleby juxta Greenhow was and still is from the busy world, Scotch and Irish people sometimes made their way there. In 1626 a Highlander, Malcolm Magreggor, is entered as the reputed father of a base-born daughter, and in 1633 occurs the baptism of "Johannes fil. Roberti Heburne natus in oppido Magherling in Hybernia."

From 1653 to 1659 births, not baptisms, are registered. In those years England was a commonwealth, and the opinions of our lawgivers, combined with the legal advantages of such a course, caused the passing of a statute entitled "How Marriages shall be solemnized and registered, and also a Register of Births and Burials." This Act is not to be found in the 'Statutes of the Realm,' from which all the Parliamentary legislation is excluded. It exists, however, as a folio pamphlet, and occurs in its place under the 24th of August in the book known as Scobell's 'Acts and Ordinances.' During these seven years eighty-eight births are recorded. This was the precise time, if the novelists' view of history were correct, when we should find the largest crop of those strange theological names which go by the nickname Puritan. It is, therefore, not amiss to remark that there is not one among them which can fairly bear that character; Dinah, Esther, and Josias are the only ones which can without hesitation be attributed to the influence of the Old Testament. An

examination of the remarkably good index with which the volume is furnished leads to a like conclusion. There are, of course, a few names strange to our ears, the source of which is certainly not Holy Scripture, such as Bethalina, 1797; Hervina, 1681; Anastache, 1743; Pontia, 1664; Munday, 1544; and Merrill or Merroll, which seems to have been a by no means uncommon name.

The Ingleby juxta Greenhow registers do not furnish many nicknames. One, however, is curious. There was in the parish a highly prolific race of the name of Ripley, one branch of which for some generations went by the name of Ripley *alias* Midnight. Entries regarding these people occur between the years 1669 and 1694. It would be interesting to know from what deed of darkness they acquired their second name. It has been suggested more than once that if the information were brought together a considerable amount of weather knowledge might be gleaned from old parish registers. An instance of this kind occurs under March 14th, 1666, when we find that a widow called Anna Bland "tempestate venti, nivis et frigoris extincta." Between the years 1568 and 1633 we have counted twelve instances of marriage where the woman is spoken of as wife of the husband, meaning, as we cannot but believe, that these persons were man and wife before the service in church was performed. Here we come upon a trace of the penal laws which embittered the lives of those of our ancestors who refused conformity to the Established Church. Some Protestant Dissenters and all Roman Catholics had a strong objection to participating in the service provided by law. How matters were managed by the Protestants we know not. The members of the Church of Rome, it would seem, were married secretly by their own clergy, and afterwards, in those cases where property depended on the legitimacy of the offspring, went to the church for the sake of obtaining legal sanction to their union. The returns of the Yorkshire Roman Catholics of 1604 prove that these marriages were very common. "Supposed to be married by old priests," "married by some popish priest, as they think," are typical entries. One of the great Northern house of Cholmley was, if this record is to be trusted, "married in a fell by a popish priest." These entries in the Ingleby juxta Greenhow parish register confirm the information already supplied by the recusancy documents.

NOVELS OF THE WEEK.

- Misadventure.* By W. E. Norris. 3 vols. (Spencer Blackett.)
One Another's Burdens. By Mary E. Mann. 3 vols. (Bentley & Son.)
Briars; or, On Dangerous Ground. By A. M. Monro. 2 vols. (Griffith, Farran & Co.)
Paul Jones's Alias, &c. By David Christie Murray and Henry Herman. (Chatto & Windus.)
A Waif of the Plains. By Bret Harte. (Same publishers.)
Dollis Brooke. By Carter Harrison. (Remington & Co.)
The Captain of the Polestar, and other Tales. By A. Conan Doyle. (Longmans & Co.)

A Fairy Godfather. By J. A. Goodchild. (Remington & Co.)
The Blindness of Memory Earle. By C. T. C. James. (Same publishers.)

MR. NORRIS has a manner of treatment peculiarly his own, so that it makes little difference to him or his admirers what subject he takes in hand, old or new, conventional or original. Like a painter who obstinately clings to the quiet and sober style which happens to suit him best, and disdains to vie with the vivid colourists whose pictures draw the uninstructed crowd, he is best appreciated by those whose taste he has already cultivated; and by this time, no doubt, he has a public on whom he can rely. In 'Misadventure' we have nothing fresher than a country girl with a train of lovers—the despised sailor, whose race for a wife is something like the race of the tortoise against the hare; the free-handed young man who is involved in a fatal "misadventure" with her brother, and who comes to a violent end; and the travelled owner of a neighbouring estate, who is mixed up with a Russian lady of a decidedly intriguing bent, and who also comes to a violent end. These are familiar types, and their haps and mishaps are equally familiar; but Mr. Norris plods on with his story in an easy, unbroken, mildly cynical fashion, and makes himself interesting without visible effort. Even when he is exciting, it is plain to the reader that he is not himself excited; and he winds up with a shrug of his shoulders:

"In this world everything comes to an end—sorrow and joy and love and life itself. Stories, too, come to an end at last, and patient readers are released."

Miss Mann has unfortunately fallen a victim to that epidemic of low spirits which has prevailed in English fiction for some time past. Illustrious outbreaks of this description—the Byronic gloom, the youthful Werther follies, and that "belle mélancolie" which Chateaubriand admired so much in his own heroines—are matters of history and of past days, with a stereotyped explanation ready made for use in examination papers. The reason of the present fashion of depression amongst our numerous band of lesser novel-writers of cultivation and refinement, is as perplexing and regrettable as it is marked. Where there is no great imaginative force, such as has once or twice of late years almost justified its own unrelenting pessimism, the feeble but constant hymning of obstinate mistake, failure, and irrational self-sacrifice is more apt to awaken impatience and unhallowed memories of Mrs. Gummidge than sympathetic interest in the reader. But in spite of this great drawback, the want of ordinary good spirits in face of the problems of existence, and of its heroine, in whom all the tendencies complained of are incarnate, 'One Another's Burdens' is a pretty and carefully written story. Libbie Strong is a healthy and natural young creature, who tells her sister the most refreshing home truths from time to time. Mr. Elgard is a very fair success in the matter of villains. Miss Mann fortunately relents so far as to end with the happy and long-deferred marriage of two of the martyrs, though with incorrigible obstinacy her last word is a morbid question as to its advisability, most inappropriately placed in the

mouth of our courageous and cheerful young friend.

'Briars' is a pleasant and genial English tale—a tale of a snug English estate, of its manly owner, of his companionable young son, and of the more or less companionable and happy creatures brought in contact with them. There is a good character-plot in the story, exceptionally good and interesting; but there is not a trace of the hard strain after incident and sensation which some readers and writers of fiction consider indispensable for the making of a plot. 'Briars' is without a villain—save for one Nina, who does the greatest possible harm with the least possible intrusion into the narrative. As for the hero in chief, he is a woman's ideal man, and a very good one of his kind. The reader need not fight shy of this book, as though all its men and women were mawkish models for the rising generation. It is not so. They are fair samples of a better class of refined gentlefolk, and most of them are decidedly peccant. Perhaps their biographer is too lenient in her description of them; but that her drawing has been done from the life, and that her dialogue has been naturally inspired, may be asserted without fear of contradiction.

Two writers and two artists have contributed to produce the volume in which 'Paul Jones's Alias' occupies the place of honour. It is perhaps no reproach to any of them to say that a single hand might have made a better book than this quadruple combination. The pictures, in particular, are uneven in merit, and it is to be hoped that neither Mr. Forestier nor Mr. Nicolet is responsible for the illustrated cover. 'Paul Jones's Alias' is a story of two British officers who carry on a swindling partnership, and at an hotel in Paris they come across two Americans bearing an identical name, though one of them, a millionaire, is travelling under an *alias*. The natural consequence is that they fleece a poor artist; and so Messrs. Murray and Herman have their stage effects all ready to hand. The stories in this volume are ingenious rather than pleasant. Something of the agreeable, no doubt, is sacrificed to the ever-present suggestion of footlights and shifting scenery; but the loss has its compensations.

'A Waif of the Plains' adds one more to the brilliant pictures of wild American life some thirty years ago which Mr. Bret Harte has impressed upon the mind of his readers, but in other respects it is not to be classed with his best works. To form an idea of what a journey with a waggon train to California was like, the imagination asks for no more than the terse description here given. The reader almost feels that actual experience would have left a less vivid impression. Nature, inanimate and human, could hardly be portrayed with more incisive art. But Mr. Bret Harte has led his public to ask for a story no less carefully and vigorously put together, and in 'A Waif of the Plains' he has not done anything up to his best standard. A story which ends with a promise of a continuation is a confession of incompleteness, and offers a prospect of future dissatisfaction. It is true there was no other way out of the difficulty. The first episode in the waif's life had been brought to an end in some chapters which are as

near as anything written by Mr. Bret Harte can be to dulness, and it was only possible to begin again or to make some excuse for a lame conclusion. The next instalment of the waif's life will deal with his love affairs, and continue the development of the character of his little companion in the waggon crossing the plains, an odious damsel of the kind Mr. Bret Harte knows how to make interesting.

As it is impossible to suppose that any one can find much to amuse, instruct, or edify him or her in 'Dollis Brooke,' it is unnecessary to dwell at length upon a book which can excite the reader's curiosity on one point only—why it should have been written. The conversation of young men who are as dull as they are dissipated and vulgar, their eminently unpleasing exploits and companions, are hardly more offensive than the subsequent moralities of the story and the tangle of melodramatic absurdities by which virtue and guilt receive their respective awards. As a matter of course in work of this calibre, the reader never escapes from the present tense from beginning to end.

'The Captain of the Polestar' is an attractive collection of short stories, some of them being reprints from magazines, from the pen of Dr. A. Conan Doyle. Those who are fascinated by eerie tales will linger over the dim horror of the opening story; those who like a good laugh will revel in 'The Great Keimplatz Experiment' and 'That Little Square Box.' Lovers of wild adventure, of brilliant satire, of quiet pathos, will all find wherewith to be content in the little book, which, in its variety of subject and treatment, reads more like a volume of stories from Maga than a collection of tales from one and the same pen.

What shall be said of a fanciful affair like 'A Fairy Godfather,' except that it may be read? It is a curious medley of imaginative and symbolic utterances, alternating with what sometimes reads like nonsense, and is really more than nonsense, and occasionally humorous besides. Society, and our latter-day world generally, as seen from the point of view of a gentleman, a dweller in fairyland, in a variety of human disguises, is the idea. It is a little vague and confused, perhaps, for a satire—a thing to be read, as it were, running; but it is not altogether unamusing nor uninteresting either for a reader who cares to reflect a little now and again.

As regards mere writing there is not much to be said in favour of 'The Blindness of Memory Earle.' Even the material is unequal and badly put together, and yet the story has its good points, and possesses more interest than many a better written book. There are occasionally shrewd remarks, though not, perhaps, much knowledge of human nature at first hand. The girl and her garden in the East-End lodging-house make a rather pretty idyl, which is the nicest part of the story. Hetty is the ministering angel of the lodgers, especially of the blind man. Together they lead a kind of open-air existence on the roof-garden, within sight and sound of "the river old and grey, flowing its appointed way." All this affects one rather pleasantly. Being an idyl, no mention is, of course, made of the chimney smuts, which must have been a drawback, and which a

London reader feels in the air as he reads. Memory is the somewhat provoking name of the amiable weakling who is the hero. Besides his physical blindness he is afflicted with blindness of another kind, which leads him into the error of marrying the woman he loves instead of the woman who loves him. But he and the gentle Hetty of the roof-garden are finally restored to one another. Too many italics and too much pathos are amongst the author's stumbling-blocks. So is the use of "like" for as, "riding" for driving, &c. "Qui bono" is probably a misprint; but what, one would like to know, is "a dark complimentary gown admired by every one"? Two snobbish vicars are too much for one story, and are overdone besides. One "dines late, and is [privately] proud of the fact"; the other "charters a cab" at a school treat, and (publicly) boasts of it to the onlookers.

RECENT VERSE.

Merlin: a Dramatic Poem. By Ralph Macleod Fullarton. (Blackwood & Sons.)

In the Garden of Dreams. By Louise Chandler Moulton. (Macmillan & Co.)

Autumn Songs. By Violet Fane. (Chapman & Hall.)

In telling the tale of Merlin and Vivien Mr. Macleod Fullarton takes, as Lord Tennyson did, the version of the legend which makes Vivien's deed one of hatred and murder, and in presenting it in a dramatic form he has to struggle against a heavy difficulty in the necessary attempt to let his reader probe Vivien's mind with him, and to work out, first for her love and then for her deadly malevolence, motives sufficiently true to feminine human nature to make her a psychological reality. More manageable material for an introspective drama might have been found in the other version of the legend—that in which the catastrophe comes, not of the baleful beauty's hate, but of her love, and in which, using the irrevocable spell she has coaxed him to teach her, she consigns Merlin to a living death in immortal captivity in order that while she lives he shall know nothing but their love. It cannot be said that Mr. Fullarton has wholly overcome the difficulty of his task: there never could have been such a man as his Merlin, such a woman as his Vivien; and his Morgan la Faye, with her pertinacious unrequited love for Merlin, though less abnormal than they, has only the vitality of stock characters in fiction, while her intrusion into the story does not serve its purpose of helping to interpret Vivien's character, but adds to it the incongruity of a hot-blooded jealousy strangely alien to its other components. There are, however, fine passages in the book, and altogether considerable poetic strength; and it seems probable that this poetic strength could display itself successfully in a dramatic form if Mr. Fullarton were to choose a subject giving its own clues to the characters of the personages. The Faust-like portions of 'Merlin' must be mentioned in order to except them from commendation. As poetry they not only fall sadly short of their great model, but they are distinctly inferior to the rest of the book; and, as a contribution to the evolution of the story or of Merlin's character in the story, they are meaningless.

Mrs. Moulton has long since established her name, and a book of poems by her is sure of welcome. 'In the Garden of Dreams' shows her gift of lyrical music—music which sometimes reminds us of Miss Rossetti's—and it shows also her high qualities of tenderness, thoughtfulness, and grace. Most of these poems are sad, or tinged with sadness; we will not quarrel with her for that, for of Mrs. Moulton it is especially true that her "sweetest songs are

those that tell of saddest thought"; but we do take objection to her excessive use of any pathetic idea which has taken a strong hold on her mind. To give an instance—a salient instance—there is her ghost idea. The ghost, no commonplace visible spectre, is sometimes the subtle presence of the spirit of the dead, or, it may be, of the living, sometimes the personification of a memory or of an existing evil—shades of difference which scarcely at all vary the imaginative figure—and, whether as presence or personification, it persistently haunts the book: 'Parleying,' 'When Day was Done,' 'At Midnight,' 'The Ghost's Return,' 'In a Garden,' 'A Ghost's Question,' 'Hereafter,' the 'His Second Wife Speaks' series, the three touching In Memoriam sonnets called 'Her Ghost,' 'A Silent Guest,' 'Love's Ghost,' all have it for their direct theme, and in simile, illustration, or suggestion, it reappears in perhaps a majority of the other poems. However, though we point out as a mistake Mrs. Moulton's yielding to the temptation of reiterating a favourite idea, we must own of her ghost that there is nothing which it touches it does not adorn. As to the specially ghost poems, they are of the best in the book.

Violet Fane's 'Autumn Songs' are only autumnal subjectively and metaphorically—autumnal not because they sing of harvests and vintages or of russet and falling leaves, but because the writer's feeling is, as she puts it in the poem called 'Life's Afternoon,'

I sit at rest and Autumn-time is here!.....
Her first red leaf lies quivering at my feet.—
"At rest,"—not yet at peace! Oh, hurrying year!
Oh, Youth, and Summer, that were once so sweet,
Ere I renounce you,—with your joys and woes,—
I must await the numbing Winter snows!

How shall a minstrel wake the trembling lyre
And sing of Love, in Autumn-time, and live?.....
Yet cold the verse that lacks the sacred fire
Which Hope, and Youth, and Love, alone can give!
I strike the lyre; the answering echoes ring!—
Say, oh, my Friend! is it too late to sing?.....
Nay! for in sorer Autumns have I seen
Some slim brown bird start up upon a spray
And warble as tho' all the world were green
And chill October blossoming like May,—
Yet droops the rose, and howso' sweet the song
Nor bird nor minstrel may rejoice for long.

Certainly it is not too late for Violet Fane to sing. Her especial gift—that which gives to her verse a vividness and attractiveness sometimes lacking in that of far greater poets—is verve; and this volume shows no signs of autumnal decadence in that.

OUR LIBRARY TABLE.

ANY high-school pupil who has had some practice in essay-writing ought to be able to produce a book like *Idle Musings*, by E. Conder Gray (Heinemann), but ought to know better than to do so. It is indeed a pity that the essays here collected were not written at examinations. In such circumstances the author would have had the advantage of being unable to make long extracts from well-known writers. Take away the quotations, however, and little remains, but even that little is too much. Almost every one of the essays would be improved if the first paragraph was cut out.

The success of Mr. Bryce's book by no means detracts from the interest of an excellent volume called *The United States*, written by the late Prof. Alexander Johnston, of Princeton College, and published by Messrs. Blackie & Son. While there is little American history in Mr. Bryce's volumes, the present publication is almost entirely historical. It has a good index, and those who consult it as a book of reference can easily find any of the important events of American history. The almost forgotten war between the United States and France is clearly set forth, as are the "Ostend Manifesto" and the "X. Y. Z. Mission," and many other matters now wholly out of sight. It would be an excellent thing if some one would bring the book more thoroughly up to date, as, although finished in 1887 for the 'Encyclopædia Britannica,' and slightly improved since that time by notes and additions, the work

is fuller and better on the earlier than on the later parts of American history. As the bibliography given is by no means confined to history, it should, we think, include the names of de Tocqueville and Bryce.

The Pedestrian's Record, published by Messrs. Allen & Co., and written by two gentlemen of the name of Lupton, is not much in our way. Besides a list of running "times," it contains, however, general chapters on training and human anatomy.

MESSRS. SMITH & ELDER have issued *Vanity Fair* with the author's illustrations, now rather worn, at a shilling. The type is good and the paper fair. Of course 'Vanity Fair' for a shilling is not so great a feat as 'Westward Ho' for sixpence; yet it is creditable to the publishers. We hope they will follow it up with 'Pendennis' and 'The Newcomes' at the same price.

E. V. B. has published a seventh edition of her charming book *Days and Hours in a Garden* (Stock), and provided a new preface.—Prof. Piazzi Smyth has issued a fifth and revised edition of his favourite work, *Our Inheritance in the Great Pyramid* (Burnet & Co.).—Mr. Pascoe has brought out a new issue of *London of To-day* (Simpkin, Marshall & Co.). We observe that in the list of libraries that of the Society of Antiquaries is omitted.

MRS. BENNETT, who has now taken the name of Tregaskie, has sent us three catalogues, one of them adorned with a frontispiece by Mr. Crane and a colophon by Mr. Image, and another containing, *inter alia*, a collection of Johnsoniana. We have also received catalogues from Messrs. Garratt & Co., Mr. W. Hutt (first editions of Browning, Shelley, &c.), Mr. Jackson (grangerized books, &c.), Messrs. Jarvis & Sons (one of water colours and mezzotints, another of pamphlets), Mr. Lauser (engravings), Mr. Nutt (folklore), Messrs. Sotheman (good), and Messrs. Williams & Norgate (Oriental).—Messrs. George's Sons (fairly good) and Mr. Nield (fairly good) of Bristol, Mr. Simmons of Leamington, Messrs. Matthews & Brooke (good) of Leeds, and Mr. King of Torquay have also forwarded their catalogues.

We have on our table *Madeira and the Canary Islands*, by A. S. Brown (Low).—*Facts about the Matabele, Mashonas, and the Middle Zambezi*, by L. P. Bowler (Pretoria, Glückstein).—*Problems in American Society*, by J. H. Crooker (Boston, U.S., Ellis).—*The Ethical Teaching of Froebel*, by M. J. Lyschinska and T. G. Montefiore (Kegan Paul).—*Scale Drawing*, by T. N. Andrews (Sutton & Co.).—*The Industrial Progress of the Nation*, by E. Atkinson (Putnam).—*Economic History and Theory*, by J. Mavor (Edinburgh, Brown).—*A Handbook of Precious Stones*, by M. D. Rothschild (Putnam).—*A Popular Treatise on the Winds*, by W. Ferrel (Trübner).—*Amateur Work*, illustrated, Vol. VII. (Ward & Lock).—*Natural History Transactions of Northumberland, Durham, and Newcastle-upon-Tyne*, Vol. VIII. Part III. (Williams & Norgate).—*Worcestershire Nuggets*, by an Old Digger (Worcester, Deighton & Co.).—*Lal*, by L. Lathrop and Annie Wakeman (Bristol, Arrowsmith).—*The Story of the Dockers' Strike*, by H. L. Smith and V. Nash (Fisher Unwin).—*The Siren of Warrington*, by J. Collett (Bickers).—*and The Peril of Richard Pardon*, by B. L. Farjeon (White & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bousfield's (E. H.) *The Conversion of England*, cr. 8vo. 2/6
Douglas's (H.) *Heavenly Teachings in Earthly Proverbs*, 3/6
Figgis's (J. B.) *Sweet Home and the Way from Home to Heaven*, cr. 8vo. 2/6
Townsend's (E. F.) *Jehovah-Jesus, Divine Appearances*, 5/

Fine Art.

History of Art in Sardinia, Judea, &c., from the French of Perrot and Chipiez, illustrated, 2 vols. 3s. 6d.
Ward's (J.) *Elementary Principles of Ornament*, 8vo. 5/ cl.

History and Biography.

Carmen Sylva (Queen of Roumania), *The Life of*, translated by Baroness Deichmann, 8vo. 12/ cl.
Dictionary of National Biography, edited by L. Stephen and S. Lee: Vol. 22, Glover—Gravel, roy. 8vo. 15/ cl.
Johnston's (A.) *The United States, its History and Constitution*, cr. 8vo. 4/6 cl.
McCarthy's (J.) *A Short History of our own Times*, cheap edition, 12mo. 2/6 cl.
"None of these things move me." *Memoir of C. E. Toomer*, by C. M. G., Preface by Whitfield, cr. 8vo. 3/6 cl.
Stow's (J.) *London under Elizabeth*, cr. 8vo. 2/6 cl. (Caris-brooke Library.)

Geography and Travel.

Green's (W. S.) *Among the Belkirk Glaciers*, cr. 8vo. 7/6 cl.
Illustrated *Diary of a Voyage from London to Australia*, Introduction by H. Nisbet, royal 8vo. 5/ cl.
Macquoid's (G. S.) *Up and Down, Sketches of Travel*, Illustrations by T. R. Macquoid, 8vo. 10/6 cl.
Whitehouse's (C.) *The Rajah Mooris*, 8vo. 4/ swd.

Philology.

Motti's (P.) *Method Gaspey-Otto-Sauer: Russian Conversation Grammar*, cr. 8vo. 5/ cl. Key to ditto, cr. 8vo. 2/

Science.

Chambers's (G. F.) *Handbook of Descriptive and Practical Astronomy: II. Instruments and Practical Astronomy*, 21/ Thornton's (K.) *Surgery of the Kidneys, being the Harveian Lectures for 1889*, 8vo. 5/ cl.

General Literature.

Anstey's (F.) *The Parish, Popular Edition*, cr. 8vo. 6/ cl.
Armstrong's (L.) *The Blue Mountains, Fairy Tales*, cr. 8vo. 5/ Biggs's (H.) *A New Review of National Education*, 12mo. 2/ Blackburn's (H.) *Art in the Mountains, the Story of the Passion Play at Oberammergau*, 8vo. 5/ cl.
Cobbe's (F. P.) *The Friend of Man*, cheap edition, cr. 8vo. 2/ Cunningham's (Sir H.) *The Heriots*, 3 vols. cr. 8vo. 31/6 cl.
Davis's (H.) *For so Little, a Novel*, cr. 8vo. 6/ cl.
English's (H. G.) *The Art of Riding*, cr. 8vo. 10/6 cl.
Filippini's (A.) *The Delmonico Cook-Book*, 8vo. 12/ cl.
Frandon's (R. E.) *King or Knave? 12mo.* 2/ bds.
Frederick's (H.) *The Lawton Girl*, cr. 8vo. 6/ cl.
Gift's (T.) *Lil Lorimer*, 12mo. 2/ bds.
Haggard's (Capt. A.) *Ada Triscott, a Novel*, 2 vols. cr. 8vo. 21/ Hall's (Mrs. W. D.) *Eric Rotherham, Sequel to 'Marie'*, 6/ cl.
McCarthy (J.) and Campbell Praed's (Mrs.) *The Rival Princess*, 12mo. 2/6 cl.
Murray (D. O.) and Herman's (H.) *Paul Jones's Alias*, 6/ cl.
Nomad's *A Railway Foundling*, 3 vols. cr. 8vo. 31/6 cl.
Oldfield's (A.) *Practical Manual of Typography and Reference Book for Printers*, cr. 8vo. 3/6 cl.
Pascoe's (C. E.) *London of To-day*, 1890, cr. 8vo. 3/6 cl.
Salway's (R.) *Wildwater Terrace, a Novel*, 2 vols. 21/ cl.
Sheen's (A.) *The Workhouse and its Medical Officer*, 2/6 cl.
Storey's (W. W.) *Conversations in a Studio*, 2 vols. 12/6 cl.
Tales of the Sun, Folk-lore of Southern India, collected by Mrs. H. Kingscote and Pandit Natesa Sastri, cr. 8vo. 5/ Valling's (H.) *The Quality of Mercy*, 2 vols. cr. 8vo. 21/ cl.
Vigny's (A. de) *Cinq Mars, or a Conspiracy under Louis XIII.*, trans. by Hazlitt, Etchings by Gaujean, 2 vols. 30/ Warden's (F.) *A Woman's Fate*, 12mo. 2/ bds.

FOREIGN.

Theology.

Delitzsch (F.) *Messianische Weissagungen in Geschichtlicher Folge*, 3m. 60.
Dusterwald (F.) *Die Weltreiche u. das Gottesreich nach den Weissagungen d. Propheten Daniel*, 2m. 50.
Schwane (J.) *Dogmengeschichte der Neuere Zeit*, 5m.

Fine Art and Archaeology.

Bosquet (É.) *L'Art du Relieur*, 12fr. 50.
Le Roux (H.) *Les Fleurs à Paris, Eaux-Fortes de P. Avril*, 10fr.

Geography and Travel.

Blancini (F.) *Cartes Commerciales*, Series 1, 24fr.
Humann (K.) u. Puchstein (O.) *Reisen in Kleinasien u. Nordsyrien*, 60m.

Science.

Rosenberger (F.) *Die Geschichte der Physik*, Div. 3, Part 2, 10m. 40.

General Literature.

Montépin (X. de) *La Tireuse de Cartes*, 6fr.
Samary (J.) *Les Gaudinades de Charlotte*, 4fr.

BEATRICE.

(SONNET FOR THE SIXTH CENTENARY OF BEATRICE'S DEATH, TO BE COMMEMORATED AT FLORENCE IN MAY.)

BREATHING through twice three hundred years an air

Of memory fresh as Morning's altar-spice,
Thou, Star of Dante—Star of Paradise,
Hast made the star of womanhood more fair;
For, though thou art now his lofty guardian there,
Victress o'er jealous Sin, who dared entice
His feet from thee,*—though now the high device

Of wisdom lights the wreath around thine hair,—
Those eyes can dim the angels' eyes above
Because they tell what flight was thine below:
No eagle-flight past peaks of fire and snow,
But through Life's leaves the flutter of a dove
Whose beating wings soothed Dante's air with love—

Struck music from the wind of Dante's woe.

THEODORE WATTS.

* "Purg." c. xxx. See also Guido Cavalcanti's sonnet to Dante Alighieri, rebuking his way of life after the death of Beatrice.

MR. GLADSTONE'S MODEL LIBRARY.

It is certainly odd that the library of the Astronomical Society should hold only 9,000 volumes when according to Mr. Gladstone's calculation it should have capacity for 20,000. There is perhaps some peculiarity in the arrangement of the shelves which would account, in part at least, for the discrepancy. But that the space which Mr. Gladstone mentions—40 ft. long by 20 ft. broad and 9 ft. high—will hold 20,000 volumes (more rather than less) is beyond doubt. I find by actual count and measurement of my own books and shelves that 84 ft. of shelving, including uprights and the thickness of the shelves, will hold 1,000—or, to be precise, 970—volumes. Upon Mr. Cowper Ranyard's showing, Mr. Gladstone's model library would contain 204 ft. of shelving 9 ft. high—that is to say, 1,836 ft. in all. Instead, therefore, of accommodating only the 8,000 volumes which Mr. Cowper Ranyard calculates must be its utmost capacity, it would hold 22,000. Allowing space for one door and one fireplace, and for the projecting bays to be at right angles with the shelves built against the walls, there would still be space for 20,000 volumes—again more rather than less, since Mr. Gladstone would mask the ends of the projecting arms with short rows of shelves, from 12 in. to 18 in. long in each case, I should suppose. These end-shelves alone would hold from 800 to 1,000 small 8vo. and 12mo. volumes.

J. PENDEREL-BRODHURST.

KEMBLE AND MR. SEEBOHM: A CORRECTION.

March 27, 1890.

A SENTENCE in my article on landholding and land transfer, in *Macmillan's Magazine* for April, p. 419, has become unintelligible by the accidental misplacement of some words. In justice to my friend Mr. Seeböhm and myself, I hope you will allow me to give the sentence as it ought to be: "Mr. Seeböhm's divergence from Kemble [as to early English landholding] is not so much in any definite conclusion of fact, as applied to a given time, as in the general interpretation of the course and tendency of changes."

FREDERICK POLLOCK.

CHARGES OF FLAUNTERING.

Kingston-on-Thames, March 24, 1890.

It is just as well that my first letter had to be delayed by you, because it was written while I was in a violent passion. The notice which Mr. W. E. Henley caused to be printed had a certain lordly air which is scarcely justified by our respective positions in literature. I effaced myself long enough on his account, and, because he was a sufferer, I ran his literary errands quite cheerfully until the task struck me as being rather profitless and worse than thankless, so for many years I have minded my own business with signal success, and I will not put up with offensive airs from any such man. And now as to the ridiculously petty matter in question.

I put in two lines of my own after I received Mr. Henley's first draft of his song. Moreover, in the fourth line he wrote:—

A-sitting in my parlour and cuddling with my dear.

This was not quite like his usual daintiness, and I modestly suggested a little alteration even to that fragment; but I kept the old scrap of paper. Mr. Henley's usual reception of my suggestions in those days was more than flattering, and I can hardly bring myself to quote his most eloquent praises. At all events he wrote saying that I was "the prince of cuttists," and he held to that judgment even during the three years when he came to be under my editorship. If anything had to be touched in proof, he was quite ready to trust my hand, and, though I was not a blushing novice at that date, I liked the approval of so consummate a judge.

2. It seems to be suggested that I am so inferior a workman that it is sacrilegious to suppose that I could humbly aid such a craftsman

as Mr. W. E. Henley. Now it happens that for some years he sent a fair copy of all his poems to me, and I possess at this moment a very large selection of his MSS. In the fashion of youth we exchanged arguments about this or that, and though I was most cruelly out-argued sometimes, yet my suggestions were often graciously adopted even when I was only eighteen years of age. In 1872 I received the 'Cycle of Songs' from which two of the poems in Mr. Henley's book are taken, and which I hawked about to half the publishers in London. As I was "too moral to live" in those times, I wanted some changes made in the beautiful 'Cycle.' The Master refused for a time, but I see he has kindly got rid of the very few and faint lines of a purely erotic nature. Up till 1877, when London was started, I saw, I think, about all of Mr. Henley's productions, but I have scarcely any in my possession dated 1876. You will see then that besides being permitted to help in the cooping of an abominable old bawdy ballad (which I know by heart), I was permitted to be the adviser of my Master as to many hundreds of poems, and I had the additional rapture of acting as business agent—though, Heaven knows, the sales were not extensive. Alas, no!

3. Perhaps when Mr. Henley ventured on the dangerous task of contradicting me, he did not know that I have not destroyed one fragment of his writing, as sent to me, since 1871. Letters are sacred things to me, but, if Mr. Henley would care to have photographs of more than two, I can easily choose a most interesting set for a select circle.

4. My memory is, so my friends say, rather good, and thus, until I was twenty-six or twenty-seven years old, I kept an accurate record of conversations in which Mr. Henley, Mr. Stevenson, and others took part. The talk seemed too good to be lost, and it serves me in the present instance.

5. Now as to the air of the ballad. It is very pleasant to find Mr. W. E. Henley contradicting me, of all others, about the tunes of sea-songs. In 1878 he had a tune for 'Home, dearie, Home,' and played it to me. I had the tune. Now Mr. Louis Stevenson said that Mr. W. E. Henley's version was "put up," whereupon Mr. Henley declared that Mr. Stevenson "knew nothing at all about the matter." But he took my version afterwards—at a very slow time.

6. The notion of my being unable to supply this gentleman with a poor shanty is too much. Why, I taught him 'Nancy Grey,' and he and his family called the tune simply "Jim"—not "Jim's tune"! I also taught him the air to 'Fifteen Men on the Dead Man's Chest,' which he, in turn, imparted in April, 1884, to Mr. Walter Pollock. Moreover, I explained to him that the "Dead Man's Chest" is a bare rectangular rock of about 1,200 square feet on the summit, and it lies by the Florida Keys. Mr. Stevenson's printers puzzle thousands by not printing capitals. Then I taught him 'Away down Rio,' and my record of his remark is that he said, "Some stunning old poet did that." I also taught him 'Billy Boy' in the old version, and 'The Lion Man-of-War,' and many others. The man forgets that we naval school boys used all the old shanties to sing as we walked round at nights, and I am a perfect mine of them. A mine which Mr. W. E. Henley freely worked, before he was indiscreet enough to call me a liar in a public print!

7. I heartily regret my own clumsiness in choosing Mr. Henley's song at all as a specimen. I meant him good, as I always have done, and I forgot that I was not my own editor. On the instant when I saw that the song was being butchered in a cheap book I wrote to Mr. Henley; received his hearty thanks; and that, I think, was not like carelessness on my part, when I might have let the obscure publication sell.

8. I do not give Mr. Henley the lie, which he was good enough to give me; I will say that he, perhaps, has not so accurate a record as I have.

I hold over two hundred of his letters, which are most interesting at present, and I have some other things which I may find still more useful on this point. For near six years I have kept away from Mr. Henley, but I never have ceased to press his great claims on the public when I had a chance.

During one spell of seclusion, when I saw no one, spoke to no one, read nothing but my own proof-sheets and my employers' letters, he was as dead to me; and, when I casually heard that he was dead, I had only a twinge for a little while, and relapsed into the old stupor during which—when it recurs—I seem to be consulting a brain far away from me, and I can ask the other brain questions about myself and be satisfied with the answers. My work went on like machinery, no one about me ever did anything but leave me alone, and I only knew that my old friend was gone; yet I never bothered about it. I believe that is the only time during ten years when I have not been eagerly curious about what he was doing. When I came out of doors again, and asked people what was going on, I found that Mr. Henley was at work, and had edited a book, and I took up the thread again. From that time I have gone on in the old way, and now it seems incredible that I should be having a sort of literary dispute with Mr. Henley. Personally I cannot put up with him, but that accident does not prevent me from saying that I can only express my opinion of his powers in superlatives. I think I may respectfully say, however, that gratitude is not, perhaps, one of his strongest points. Here I am wasting hard coins in talking about a song which either of us could imitate six times over in a day. I am at present selling a series for good money, and I could have done two pretty ones while I have been scrawling this—and all because a person to whom my best years were loyally devoted chooses to call me curdly, and brutally, and publicly a liar! If anything of the kind occurs again then good-day to conciliation, and let us have the bare knuckles, but do not let my time be fooled away by even the most pardonable, but inaccurate denials.

Now to Messrs. Longmans, for whose courtesy I am duly obliged.

1. I did write to a friend, whose name I do not want to drag in, because it vexes me to hurt his feelings, and I owe him so much kindness that I should have held my hand altogether, had I not thought that Mr. Haggard was growing past bearing with. Mr. Haggard's mistake was in not using the press. A jocular and offhand remark was not enough in such a case—especially when transmitted, as it were, fourth-hand. Mr. Knight is a man of station, wealth, and culture, and I am pleased to learn that Mr. Haggard did not mean to flip him off like an impudent schoolboy in a coltish mob.

2. Was any explanatory fly-leaf inserted in *Longman's Magazine*—the volume, I mean? I take that to be the first edition of 'Allan Quatermain.'

3. What is the good of allowing all future editions of the book to go out wanting even the microscopic fly-leaf?

4. It would never have struck me that Mr. Haggard was afraid of introducing strange things into fiction. One learns as one goes on.

5. Might I, as a mere common composer of essays and stories, advise Mr. Haggard to choose his phrases so that he may not appear to be making game of his equals—or even of his superiors?

6. Why does not Mr. Haggard tell us his reason for not mentioning the fact that he took a chapter from this humble person who writes? Had he sent a note to me—and very distinguished individuals do find time to address me on many matters—saying, "Dear Sir,—I perceive that you have much knowledge of the more squalid kinds of life at sea, and I want to write about emigrants in a new book of mine. May I use your article which appeared in the —"

on —?" then I should have said, "Go on, take the lot; and if I can help you in any way I shall be glad." But then Mr. Haggard chose to ignore my personal existence, and I will not endure that. And now I have squandered enough good guineas.

JAMES RUNCIMAN.

THE SPRING PUBLISHING SEASON.

MR. FISHER UNWIN will publish in the coming season the second volume of the 'Century Dictionary' (Conc—Fz.), — 'The Two Kinds of Truth,' by an Old Life Member of the British Association, — 'The Wider Hope,' essays by various writers on the future state, with a paper by De Quincey, — 'The Government Handbook, a Permanent Record of the Forms and Methods of Government' (being the new form of the 'Government Year-Book'), by Lewis Sergeant, — and 'Trials of a Country Parson,' by Dr. Jessopp, — in *belles-lettres*: 'The English Novel in the Time of Shakespeare,' by M. J. J. Jusserand, translated by Elizabeth Lee; and 'The Stream of Pleasure,' by Mr. and Mrs. Pennell, — in travels: 'Japan and the Pacific,' by Mr. Manjuro Inagaki; and 'Through Abyssinia, an Envoy's Visit to the King of Zion,' by Mr. Harrison Smith, R.N., — in biography: the new volumes of the 'Adventure Series,' viz., Robert Drury's 'Journal in Madagascar,' edited, with notes, by Capt. J. P. Oliver; 'The Memoirs of the Extraordinary Military Career of John Shipp,' with an introduction by Major Chichester; and 'Pellow's Adventures and Sufferings during his Twenty-three Years' Captivity in Morocco,' edited, with notes, by Dr. Robert Brown, — in history: the new volumes of the 'Nations' Series, viz., 'The Jews under the Romans,' by Rev. W. D. Morrison; and 'Scotland,' by Dr. John Mackintosh, — in natural history: 'Wild Nature won by Kindness,' by Mrs. Brightwen, Vice-President of the Selborne Society, — in fiction: 'A Marriage de Convenience,' a novel in two volumes, by Mr. C. F. Keary; 'Mumford Manor,' a novel, by Mr. J. Adamson; 'The Treasure Tower, a Story of Malta,' by V. W. Johnson; and 'The Old Hall among the Water-Meadows,' by Miss Mackenzie Kettle, — in poetry: the new volumes of the 'Cameo Series,' viz., 'Iphigenia in Delphi,' with translations from the Greek, by Dr. Garnett; 'Poems of Robert Surtees,' edited by Mr. Edward Peacock; and 'Miræio, a Provençal Poem,' by Frederic Mistral, translated by Miss H. W. Preston; also 'A Poetaster's Holiday,' by E. Ridsdale, and 'Song-Strays,' by Cyfaill, — in addition, the half-yearly volumes of the *Century* and *St. Nicholas* for April, 1890, will make their appearance.

THE RUTLAND CORRESPONDENCE.

49, Fitzwilliam Square, Dublin, St. Patrick's Day, 1890.
"It is surprising that the correspondence between Pitt and his first Lord Lieutenant should have been suffered to remain unpublished for more than a century," observes the writer of a most interesting notice of it in *Saturday's Athenæum*. The *Irish Times* regards the correspondence as quite a revelation, and in three recent leaders points to it as such. But these letters, as you are aware, have been known to the historian for the last fifty years, a few copies having been printed for private circulation under the supervision of Lord Mahon. So far back as 1842 the *Quarterly Review* (vol. lxx. p. 280 *et seq.*) published an exhaustive paper on this identical correspondence, with copious extracts, by, I think, the Right Hon. J. W. Croker, a thoroughly competent hand.

The reviewer in the *Athenæum* considers that this "correspondence" exhibits Pitt and Rutland as "staid and serious-minded statesmen," and more than once refers to the "discretion" shown by the latter. Rutland's reputation, however, was of an opposite sort. Dublin is full of traditions of his boyish wildness, and some highly piquant samples of that

quality may be found in 'Curran and his Contemporaries,' by Charles Phillips. The Duchess of Rutland, his consort, as appears from the admirable history of Mr. Lecky (vol. vi. p. 371), "wrote to a lady friend in England expressing her anxiety about the incapacity of her husband, and that he wanted to resign." She knew him better than contemporary writers, whose estimate of his powers of statesmanship I forbear to cite.

Rutland's letters mainly deal with commercial restraints and protective duties, and I am strongly disposed to suspect that they were drafted for the light-hearted and volatile young Viceroy by his Chief Secretary, Mr. Orde, afterwards Lord Bolton—a name ignored by all biographical dictionaries. "Orde's propositions" as regards a commercial treaty between the two kingdoms are very familiar to every reader of Irish history. They occupy much space and attracted great attention at the time. Orde married the natural daughter of the Duke of Bolton, acquired his property, and died in 1807. Sir Jonah Barrington describes him as a "cold, cautious, and sententious man" ('Rise and Fall of the Irish Nation,' Paris edition, p. 319), and the letters in reply to Pitt are much more likely to be Orde's than Rutland's. For this idea, however, I am alone responsible. The present Duke—to whom letters are much indebted—is not to be blamed, as some of the reviewers convey, for suppressing certain replies of his ancestor to Pitt, for the *Quarterly* in 1842 notices (p. 294) the same omission.

WILLIAM J. FITZPATRICK.

* * The theory that the letters are by Orde is untenable. There is a letter from Rutland to Orde (pp. 153-58) so similar in style and tone to those addressed to Pitt that we should think it "much more likely" that he is the author of all the very few letters ascribed to him.

THE SOURCE OF 'THE ANCIENT MARINER.'

3, Kensington Palace Gardens, March 24, 1890.

THE communication from J. D. C. concerning the glosses to 'The Ancient Mariner' is full of interest. His proposed emendation of "driven" for "drawn," in the gloss "The ship drawn by a storm toward the south pole," can, however, I think, scarcely be justified. I have in my library Coleridge's copy of 'Sibylline Leaves' (1817), and although it contains various emendations of the text, evidently made in view of a future edition, "drawn" remains unaltered.

I am obliged to add that in a note referring to a subsequent stanza Coleridge complains of "the oversight or the self-opinion of the Printer, to whom the Author was indebted for various intended improvements in his Poems."

STUART M. SAMUEL.

THE SUPPOSED UNCIAL CODEX AT DAMASCUS.

IN the *Athenæum* of February 1st I gave an account of an uncial codex of the Bible and the Shepherd of Hermas which, according to the account of the Greek judge at Cyprus, M. Papadopoulos, was to be found in the Arabic library at Damascus. On account of the great interest attaching to it, I had determined presently to communicate further particulars. Meanwhile Dr. Neubauer printed in the *Times* of February 12th a letter from the Syrian Archbishop of Damascus, Mgr. David, which declared that no such MS. existed in the city. The inquiries which I was then instituting, unfortunately, led me to the same conclusion. Next I applied to M. Papadopoulos himself, and begged him to send me, if possible, details regarding the manuscript which he had described. From a letter he wrote me on the 15th (27th) of February I take the following extract:—

"In compliance with your wish I seize the opportunity to let you know that I inspected this manuscript many years ago at Damascus, when Midhat Pasha was Governor there. I recommended this codex to his care, and I spoke much to him about its importance. At the same period I made for

myself the notices of it which I published in the *Sotér*. I am sorry that I cannot offhand furnish you with any further account in order to make you quite satisfied."

Soon after this I received a communication of the 13th (25th) of February from the Greek Patriarch of Antioch, Gerasimos, who himself resides in Damascus. His reply to the questions I addressed to him explained the whole matter satisfactorily. The library in question in which the valuable codex was supposed to be preserved, writes the learned Patriarch, is no other than that termed by the Arabs Melik-Iddader. Monseigneur Gerasimos had immediately after the publication of the article of M. Papadopoulos begun to take the necessary steps to get a sight of the treasure. He, however, received repeatedly from the librarian the dry assurance that there was no such codex in the library. A repeated examination of the catalogue of the library, now open to consultation—the defects of which in his time M. Papadopoulos explicitly mentions—and a close investigation of the manuscripts lying in the compartments by the learned representative of the Patriarch, have led to the same negative results. Even the most tempting offers of handsome reward have obtained no information from the librarian. He adheres firmly to the statement that since he has been there—and he has been a long time in the library—he has seen no such codex. What is one, then, to infer? Of mystification on the part of the first author of the report, M. Papadopoulos, there can be no idea. The trustworthiness of that gentleman is beyond all doubt. The only blame one can impute to him is that he should have imparted his discovery to Midhat Pasha instead of communicating with the Greek Patriarchate of Antioch, when decisive steps might have been taken for the preservation of the codex. All suspicions of the truth of the narrative of M. Papadopoulos being dismissed, there remain only two possible alternatives; and in this opinion I agree with the Patriarch Gerasimos. Either the manuscript has been destroyed by Turkish fanaticism, or the old custodian of the treasure of the library, informed of its value, sold it for sterling coin. I trust that the second conjecture may prove correct, for the precious codex will turn up again some time, if at present it lies concealed in the possession of Heaven knows who. But if it be destroyed the loss to science can hardly be too deeply mourned.

SEYR. P. LAMBROS.

THE PASTON MSS.

THE long-lost original MSS. presented by Fenn to George III. have turned up at last. We know on the authority of Fenn himself that they were presented in 1787; and in the preface to his third volume, dated "St. George's day, 1789," he says, "They are now in the Royal Library." But from that day forward, with the exception of a vague tradition that they were once seen by somebody in the hands of one of the ladies of the court, no one seems to have known what became of them; nothing whatever, in short, was known about them beyond the simple fact that they were no longer in the Royal Library, until, shortly after the death of the late Col. George Tomline, they were found in his library at Orwell Park. Fenn's introduction to the king, to whom, on the recommendation of Mr. Pitt, the volumes were permitted to be dedicated, was brought about by the intervention of his friend Dr. Pretyman, at that time Pitt's private secretary (afterwards better known as Tomline, Bishop of Lincoln, and subsequently of Winchester); and it is a singular coincidence that the MSS. in question should have come to light just one hundred years later in the possession of one of the bishop's grandsons.

Literary Gossip.

WE are glad to say that Lord Tennyson's health is improving day by day. Though

still weak, he now drives out in the sunshine, and gets much good from the fresh air.

A MEMOIR of the Right Hon. Arthur MacMurrough Kavanagh, of Borris, is in preparation by his cousin Mrs. Steele, of Florence. The memoir will embody selections from his diaries of foreign travel as well as a record of his experiences as a landlord and member of Parliament.

MESSRS. WARD & DOWNEY will publish shortly a series of essays upon historical and antiquarian subjects, contributed to the various magazines, entitled 'Paper and Parchment,' by Mr. Ewald, of the Record Office.

LORD ACTON's extensive library is being prepared for sale by auction by Messrs. Puttick & Simpson. The library is entirely characteristic of its noble and learned collector, consisting chiefly of books of an erudite nature, nearly all in foreign languages. In the whole of this large collection there is hardly a book which even a ripe scholar could open without increasing his knowledge. The most interesting peculiarity of it is the almost exhaustive series of works on the topography and antiquities of foreign cities. English books are chiefly conspicuous by their absence, and, indeed, it appears that the collector was not a great patron of the English booksellers. We understand the first portion will be sold at the end of June or the beginning of July.

THE large collection of original papers, relating chiefly to the period of the Long Parliament, brought together by Dr. John Nalson in the reign of Charles II., some selections from which were published by him, was found by the Commissioners on Historical MSS. to be in the possession of the Duke of Portland. Mr. Blackburne Daniell has recently completed a lengthy report upon them, which will be printed among the proceedings of the Commission.

THE executive of the Honourable Artillery Company having recently represented to the Queen that every English sovereign or heir apparent since the reign of Charles I. had signed the Ancient Vellum Book (of which a notice appeared in the *Athenæum* for March 15th), Her Majesty expressed her willingness to sign the New Vellum Book, a sumptuous volume recently prepared for the signatures of royal and other distinguished personages belonging to the present century, and Lieut.-Col. Raikes, the well-known historian of the Company, attended with the two books at Windsor Castle last Friday week, when, by Her Majesty's request, the venerable record was detained at the Castle until Monday for fuller inspection.

THE Twelfth Report of the Historical Manuscripts Commission will be ready for issue shortly after Easter. It will contain summary accounts of various collections of private muniments visited by the Commissioners or their inspectors since the date of their preceding Report. Fuller details of each collection will appear in a series of appendix volumes. Besides the family papers at Belvoir, Hatfield, Melbourne Hall, and Rydal, which have already been noticed in these columns, will be described those of the Duke of Beaufort, Lady Donoughmore, Mr. J. H. Gurney, Mr. W. B. Hulton, Mr. Ketton of Felbrigg, the Earl of Home, and

some collections in Ireland, as well as the cathedral archives of Ely, Gloucester, Lincoln, Peterborough, and Southwell.

MRS. ALEXANDER NAPIER has completed her edition of Johnson's 'Lives of the Poets,' which she took up on the death of her husband. She has followed the text of 1783, which Cunningham tampered with. Prof. Hales has contributed an introduction.

THE Rev. Edward Cookson, of Ipswich, has, we are pleased to hear, presented to the Harleian Society transcripts of the parish registers of St. Mary Key, Ipswich, 1559-1795, and of those of St. Mary Burstall, Suffolk, 1542-1836, with complete indices.

THE death is announced of Mr. W. S. Johnstone, formerly editor of the *Evening Standard*.

THE late Dr. Mackay left in manuscript some unpublished poems, which will form a posthumous work, to be published by Mr. George Allen, of Orpington and Bell Yard, London, probably during the month of May.

MR. SUTHERLAND EDWARDS is writing an historical work on Russia, 'The Romanoffs: Tears of Moscow and Emperors of Russia.' Mrs. Sutherland Edwards has finished a novel entitled 'The Secret of the Princess,' in which she has endeavoured to make use of her knowledge of Russian society, and to supply a truthful and not unfavourable picture of town and country life in Russia in the period immediately preceding the emancipation of the serfs. Mr. Joseph Hatton is also going to bring out a novel dealing with Russia, called 'By Order of the Czar.' Its particular theme is the persecution of the Jews; but Nihilistic conspiracies play a considerable part in the book.

THE publication of the Red Book of the Exchequer in the Rolls Series, which was undertaken by the late Mr. Walford Selby, and partly prepared by him, will be completed under the joint editorship of Mr. Hubert Hall, of the Public Record Office, and Mr. J. Horace Round.

A TESTIMONIAL is to be presented to Dr. Bullen on his retirement from the Museum by his friends among the general public. The secretaries are Mr. George Wright, F.S.A., of the Junior Athenæum Club, and Mr. B. F. Stevens, of Trafalgar Square.

MR. W. HEINEMANN will shortly issue 'Arabic Authors: a Manual of Arabian History and Literature,' by Mr. F. F. Arbuthnot, M.R.A.S., author of 'Early Ideas' and 'Persian Portraits.'

MESSRS. GRIFFITH & FARRAN propose to follow up their sixpenny reprint of the late Mr. W. H. G. Kingston's 'The Three Midshipmen' with an issue of 'Peter the Whaler' by the same author.

'THE MINER'S RIGHT,' the new story by Mr. Rolf Boldrewood, author of 'Robbery under Arms,' will be published by Messrs. Macmillan & Co. immediately after Easter.

THE Manchester Literary Club held its annual meeting on Monday last. The report is of a satisfactory character. During the session papers have been read on art, bibliography, history, poetry, the drama, and kindred subjects. The club now comprises 217 members.

THE Rev. W. E. Addis, formerly of the London Oratory, and now assistant of

the Rev. Dr. Strong at Melbourne, has just published a sort of Apologia, describing the process by which he gradually came to relinquish his former beliefs. Its title is 'Six Lectures on the Miracles of the Bible.' The lectures treat the subject on the historic side.

PROF. ABEL, of Berlin, who is at present living at Wiesbaden, proposes to lecture at the forthcoming Oriental Congress in London on the affinity of the Indo-European and Egyptian languages and its etymological uses. Prof. Abel has, as our readers are aware, endeavoured to prove, in a series of monographs, that Egyptian and Indo-European roots are mainly identical, and subject to the same phonetic, conceptual, and formative changes. If the laws governing these changes and increments are more easily recognized in Egyptian, this, he thinks, is solely owing to the difference inevitably prevailing between a primitive and a highly developed stage of the same linguistic type. In Egyptian words have many phonetic variants with the same meaning equally attaching to all, while every one of them may include a separate cognate meaning as well—in the former case a comprehensive phonetic variability, in the latter a wide phonetic and conceptual fluctuation is freely displayed to the observer. In Indo-European, on the contrary, phonetic differentiation is, as a rule, employed to express conceptual variety, the words created in this wise being accordingly kept asunder by signification as well as sound, and admitting apparently of no reunion until subjected to the tests of Egyptian cognate etymology. On these general principles, amplified by copious special traits, Egyptian and Indo-European etymologies are shown to be mainly identical, the exploration of the younger branch being rendered dependent upon the comparative study of the older and more primitive idiom.

A MONUMENT in honour of Fritz Reuter is to be erected at his native place, Neubrandenburg.

THE Berlin Academy has now ready for publication another volume of the new 'Corpus Inscriptionum Græcarum,' which will continue, besides the inscriptions of Italy and Sicily, the Greek inscriptions found in Gaul, Germany, and Britain.

THE Italian Government has resolved to celebrate the fourth centenary of Columbus's discoveries by the publication of as complete a collection as possible of all documents and papers bearing upon the early history of America and its discoverer. A royal commission has been formed to carry out the scheme, and the Minister of Public Instruction is making inquiries of the custodians of the various public archives and libraries in Europe in order to ascertain what materials exist for such a work.

THE library of Mr. Lovell, late editor of the *Liverpool Mercury*, is to be sold in Liverpool in the middle of April. The catalogue has two unusual features: a portrait of Mr. Lovell and an *éloge* upon him by Mr. Hall Caine, reprinted from the *Mercury*.

THE chief Parliamentary Papers of the week are Further Correspondence respecting the Affairs of Bechuanaland and Adjacent Territories (2s. 10d.); Education (Scotland),

Statement as to Relief of School Fees (1d.); List of School Districts in England and Wales, with the Standards fixed by the Bye-laws of each District (1s. 6d.); Naval and Military Organization, Report of Lord Hartington's Commission (1s. 3d.); Navy Estimates (4s. 5d.); and the following Trade Reports—Finances and Budget of Russia for 1890 (3d.); United States, Trade of Baltimore (2d.); Trade of New Orleans (2d.); Agriculture of New Orleans (1d.); Russia, Agriculture of the Consular District of Taganrog (1d.).

SCIENCE

A Naturalist among the Head-Hunters. By C. M. Woodford. (Philip & Son.)

MR. WOODFORD may be warmly congratulated on what we gather is his first literary venture. He has written in a pleasant and unaffected style a decidedly interesting account of a rarely visited country. He tells us that he has been asked to return and live permanently with the natives of Aola; if he can write another book like this about them he may go, but if not we must ask him to travel elsewhere and write us another book. He ventures to beg pardon "for any defects of style or expression on the score of literary inexperience." It is true they are to be found, as are some misprints which might have been avoided; but if a man is a tactful traveller, an excellent collector, a good story-teller, and modest withal, we think he is about as much as we can expect one man to be even in the best possible of worlds. We have too much to say about the charms of the book to be able to waste space with its few defects.

The first chapter is in a sense introductory, and gives a short history of the Solomon Islands, the inhabitants of which do not seem to be exactly angels. We have heard of many games in which there is a pool, but never till now did we know that

"all the villages of the district will club together and make a pool of native money, shell-beads, armlets, necklaces of porpoise teeth, and other ornaments, which goes to the village that distinguishes itself most in the attack upon the first vessel that comes along."

Evening parties in these islands do not seem to leave any greater sense of pleasure behind them than do similar forms of entertainment in this country; they are noisier, however, than even undergraduates' "wines," if the performance which "took place just outside my house" may be taken as an example:—

"On one occasion the women sat in a ring on the ground, and, beginning about ten o'clock at night, emitted, at intervals of about a quarter of an hour, the most ear-piercing shrieks that it is possible to imagine; these lasted about two minutes, and then all was quiet again for another interval. The shrieking lasted until after daylight next morning, by which time most of the women had lost their voices."

In the third chapter an account of the zoology of the islands is given. Two very large rats were discovered, which have been called by Mr. Oldfield Thomas *Mus imperator* and *M. rex*; the former, which is larger than any known rat, is nearly two feet in length. Thirteen new species of birds were found, and Mr. Woodford thinks that the mountains

of Bougainville, which are over 10,000 feet high, and have never yet been ascended, will yield a number of zoological prizes of various kinds. Dr. Guppy was the first to find the largest of known frogs, which has been named by Mr. Boulenger *Rana guppyi*; Mr. Woodford found some which weighed over two pounds and a half, and he observed that they fed on crabs and young rats. Mr. Salvin has related in the *Proceedings* of the Zoological Society the discovery of the male of the large and beautiful butterfly *Ornithoptera victoria*, and of an allied species, *O. regina*. Mr. Woodford tells us that when he first saw an ornithoptera he, with the sun in his eyes, mistook it for a pigeon coming towards him; this will give some idea of the size of these magnificent insects. When Mr. Woodford's collections of insects and spiders are worked out they will be found, it seems likely, to contain a large number of new and interesting forms, and it is to be hoped it will not be long before this is done.

In the fourth chapter we have an account of a typical day's collecting. It is one of the most interesting accounts of the kind which we have ever read, but we must content ourselves with a single extract from it:

"The sago palm bears fruit but once. Its load of nuts is its final effort; it has fulfilled its allotted task in the great round of nature, and there remains nothing for it but to die. The nuts become ripe, and are strewn in thousands around the tree, until the fruit-stalk stands up by itself empty and bare. The great branches turn brown and drop one by one to the ground. Inside the trunk the work of decay is going on, until what at one time was a mass of white sago and pith becomes nothing but a collection of rotten brown fibres. One day the tradewind blows perhaps stronger than usual, and the leafless column of the trunk falls with a crash, destroying in its fall many of the young palms that are already springing from the nuts scattered some months before."

The observations on the animals other than man that are found in these islands are naturally more pleasant reading than the accounts of the "head-hunters." The habit to which the name refers appears to be a perfect passion, but as there are more shocking stories told in a recently published Blue-book about the habits of some of our fellow subjects nearer home, there is no need to moralize on the offences of the Solomon Islanders.

Mr. Woodford thinks that Pope would not have written as he did about the "poor Indian" had he ever been in the islands which form our author's text: "My own experience of the natives has been that, in all that appertains to driving a bargain, what they do not know is not worth knowing"; he seems, nevertheless, to have managed to make friends with most of them, and to have been at times of service. He has given a lifelike picture of their feelings, habits, and superstitions, and we trust that the public may again have from his pen a book which can be as unreservedly recommended as this interesting little book, which, index and all, is only 250 pages long. One word in conclusion in praise of the illustrations, reproduced from photographs taken on the spot.

ASTRONOMICAL NOTES.

The planet Venus sets now more than half an hour after the sun, and will for some time be

a brilliant object in the evening for a longer and longer interval after sunset. At the end of next month she and Mercury will be very near together, a short distance to the south of the Pleiades. Mars, in the eastern part of Scorpio, will rise during April between 9 and 10 o'clock in the evening, whilst Jupiter, which is in Capricornus, does not yet rise until after midnight. Saturn, in Leo, continues to attract attention by his close proximity to Regulus, the brightest star in that constellation; he will be on the meridian about 9 o'clock in the evening on the 6th prox., and about 8 o'clock on the 21st.

Mr. Ellery has published the *Second Melbourne General Catalogue of Stars*, which embodies the results of observations made with the old transit circle from the beginning of the year 1871 to the end of August, 1884, when the old instrument was superseded by the new, which has an aperture of eight inches and a focal length of nine feet. The present catalogue contains the places of 1,211 stars, reduced to the epoch January 1st, 1880.

At the request of Prof. Luther, his son, Dr. W. Luther, of Hamburg, selected the name Glauke for the small planet No. 288, which was discovered by him at Düsseldorf on the 20th ult. Two more small planets (each of the thirteenth magnitude) have since been discovered: No. 289, by M. Charlois at Nice on the 10th inst.; and No. 290, by Dr. J. Palisa at Vienna on the 20th.

A new comet (α , 1890) was discovered by Mr. Brooks at Cambridge, U.S., on the morning of the 22nd inst. It was at the time in the constellation Equuleus, moving in a north-easterly direction towards Pegasus.

GEOGRAPHICAL NOTES.

M. GABRIEL MARCEL publishes in the *Revue de Géographie* an interesting old Portuguese map, the original of which exists in the Bibliothèque Nationale, with an accompanying article, in which the great extent of Portuguese explorations in the past is insisted upon. The map, however, far from proving that the Portuguese, at the time it was compiled, had extended their "établissements" into Mashonaland, shows very conclusively that their knowledge of the country, even near the coast, was very superficial.

The *Scottish Geographical Magazine* publishes an account of a trip 'Around and about Armenia,' by Col. Mark S. Bell, which is well worth reading, especially by students of political geography. Col. Bell thinks meanly of the Armenians, "a race perhaps possessed of no very excellent or noble qualities." In common with all Asiatics they "lie from childhood," and "their religion exercises no moral restraint over them." The author has a good deal to say about the prospects of a war with Russia in that part of the Turkish empire, and seems to think that there is but little prospect of a successful issue for Turkey unless the Turkish troops are led by British officers and fed and clothed by the British taxpayer. The other papers in the same periodical are by the Hon. John Abercromby, on the wall of Derbend, and by Dr. H. J. Johnston-Lavis, on the state of the active Sicilian volcanoes in September last.

Dr. Rohrbach publishes in the *Mitteilungen* an elaborate paper on 'Mittlere Grenzabstände,' that is, on the mean geographical distances from the seaboard, in as far as they illustrate the accessibility of various countries or continents. He thus finds that the average distance which an inhabitant of any part of Europe has to travel in order to reach the sea amounts to 209 English miles. These distances, in the case of the other continents, are as follows:—Australia, 214 miles; North America, 274; South America, 344; Africa, 417; Asia, 482.

Both the Bremen *Geographische Blätter* and Petermann's *Mitteilungen* publish full reports on Dr. Kükenthal's recent expedition to Spitzbergen, which led to a fuller examination of King

Charles or Wyche's Land than had previously been accomplished. The maps accompanying these reports are identical, but the *Blätter* supply in addition a couple of chromo-lithographs and a paper on the geographical distribution of animal life in the East Spitzbergen Sea, by Dr. A. Walter. The results of this expedition are creditable to the Bremen Geographical Society, which fitted it out, and they prove once more that, given able observers, much useful work may be done at a very moderate expenditure of time and money.

SOCIETIES.

ROYAL.—March 20.—The President in the chair.—The Bakerian Lecture, 'On the Discharge of Electricity through Gases,' was delivered by Prof. A. Schuster.

ASTRONOMICAL.—March 14.—General Tennant, President, in the chair.—Prof. J. E. Keeler and the Rev. S. R. Craig were elected Fellows.—Dr. E. J. Spitta read a paper on some experiments relating to the method of obtaining the co-efficient of absorption of the wedge photometer. He believes that the co-efficient of absorption has not hitherto been correctly determined, owing to the method of evaluating the absorption of different thicknesses by comparison with a polarizing photometer.—A paper by Prof. E. C. Pickering was read 'On a New Class of Binary Stars.' During the past two years he has obtained more than seventy photographs of the spectrum of ζ Ursæ Majoris. On comparing these photographs it was found that the K line appeared double at intervals of fifty-two days, beginning from the 27th of March, 1887. For several days before and after the dates when the line appears double, it presents a very hazy appearance. The other lines of the spectrum are seen with difficulty when K is hazy and double; but several of them are certainly doubled when K is double. The only satisfactory explanation of this phenomenon is that the brighter component of the star must be a double star having components nearly equal in brightness and too close to have been separated yet visually, and that when one component is approaching the earth, the lines in its spectrum are moved towards the blue, while all the lines in the spectrum of the other component will be moved in the opposite direction. When the motion of the components becomes perpendicular to the line of sight the lines recover their true wave length and become single. From measurements of the plates Prof. Pickering deduces a velocity of about one hundred miles a second towards and away from the earth when the lines are most doubled. This would give, if the orbit is circular and its plane passes through the earth, about 900,000,000 miles for the space travelled by the components in fifty-two days, which would give a distance apart for the two components of 143,000,000 miles, about equal to that of Mars from the sun, and the combined mass of the two components would be about forty times that of the sun. Since the discovery with regard to the spectrum of ζ Ursæ Majoris Prof. Pickering finds that the lines in the spectrum of β Aurigæ are also doubled at intervals of about four days, and the relative velocity of the two components is in this case 150 miles per second.—Mr. I. Roberts read a paper 'On the Suspected Variability during Short Periods of certain Stars in Orion.' He has taken two photographs of the Orion nebula, one with two hours' exposure on the 29th of January, and the other with two and a half hours' exposure on the 3rd of February. The plate was slightly shifted between the exposures, so that the images of all the stars are shown as double on the plate, and in the case of ten of them he detects a decided change in brightness.—The following papers were announced or taken as read: 'On some Celestial Photographs taken with a Large Portrait Lens at the Lick Observatory,' by Mr. E. E. Barnard, 'Coronæ Australis,' by Mr. E. B. Powell, 'On the Proper Motion of Groombridge, 1830,' by Mr. W. T. Lynn, 'Observations of the Variable Star S (10) Sagittæ,' by Mr. J. E. Gore, 'Observations of Comet α , 1888 (Barnard, September 2nd), taken at the Sydney Observatory, 'On a Method of obtaining the Error of a Chronometer by Equal Altitudes of Two Stars on Opposite Sides of the Meridian,' by Commander A. M. Field, 'Notes on a New Theory of Short-Period Variables of the Type δ Cephei,' by Mr. G. F. Hardy, 'A Simple Method of obtaining an Approximate Solution of Kepler's Equation,' and 'On the Parallax of Double Stars,' by M. A. A. Rambaut, 'Observations of the Phenomena of Jupiter's Satellites at Windsor, New South Wales, in the Year 1889,' by Mr. J. Tebbutt, 'Photograph of the Clusters 33 and 34 Herschel VI. Persei,' by Mr. I. Roberts, 'Further Note, with Cor-

rection, on the Spectrum of the Sun-spot of June, 1889, by the Rev. A. L. Cortie, 'Ephemeris for Physical Observations of Jupiter, 1890,' by Mr. A. Marth, and 'Observations of the Moon made at the Radcliffe Observatory, Oxford, during 1889, and a Comparison of the Results with the Tabular Places from Hansen's Lunar Tables,' by Mr. E. J. Stone.

GEOGRAPHICAL.—March 24.—Rt. Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Rt. Hon. Lord Kinnaird, Major N. Powlett, Capt. T. H. Butterworth, Messrs. W. D. Coggeshall, G. M. E. Jones, W. H. Maw, B. Ninnis, and W. D. Pitcairn.—The paper read was 'North American Trans-Continental Pathways, Old and New,' by Mr. A. A. Hayes.

SOCIETY OF ANTIQUARIES.—March 20.—Dr. J. Evans, President, in the chair.—Mr. E. Willett exhibited a fine and perfect example of a Roman *mortarium* dredged up by a trawler twenty miles south-east of the Kentish Knock light-ship, or forty miles due east of the North Foreland, in about twelve fathoms of water. The rim is stamped GATISIVS GRATVS.—Mr. Willis-Bund exhibited a handsome wrought-iron coffer of early sixteenth century date, with a modern brass seal inside, formerly belonging to the Abbey of Fécamp.—Mr. Money exhibited a number of Saxon and other antiquities found in Berks.—Mr. MacMichael exhibited portion of a large Roman balance of bronze, lately found in the City of London.—Mr. H. Price read a paper describing some excavations made by him on the Saalburg last autumn.—The President announced that, in accordance with the resolution passed by the Society at their ordinary meeting of February 27th, with regard to the resumption of the systematic excavation of Silchester, the Council had appointed an executive committee to carry on the work, and it was proposed to form a general committee for the collection of the necessary funds. The Council had also granted 50*l.*, half from the Society's funds, half from the Research Fund, towards the excavations, and, in addition, another 50*l.* had already been promised. Besides these contributions the Treasurer had most generously undertaken to excavate an entire square, or *insula*, of the city at his own cost.—The Council of the Society of Antiquaries has passed the following resolution, in addition to communicating with the Prime Minister on the subject: "That the Council hears with much regret of the injuries that have been inflicted upon ancient monuments in Egypt, and heartily sympathizes with the Society for the Preservation of Monuments in Egypt. It further requests the President to memorialize the Foreign Office, in the name of the Council, upon the subject, with the view of a friendly remonstrance being addressed to the Egyptian Government."

NUMISMATIC.—March 20.—Dr. J. Evans, President, in the chair.—Messrs. C. S. Jefferies and C. G. Thomas were elected Members.—Mr. Webster exhibited a rare bronze coin of Maus or Moas, King of the Sakas or Sace Scythians, who ruled in the Panjab about B.C. 120–100. On the obverse of the coin is an elephant's head with trunk raised, and on the reverse a caduceus and the inscription ΒΑΣΙΛΕΥΣ ΜΑΥΟΥ.—Dr. Evans exhibited twelve varieties of the silver money of the Emperor Carausius from his own cabinet.—Mr. Montagu exhibited the silver penny of Matilda of the Oxford mint, from the Nottingham hoard (Hawkins, third edition, p. 186). He remarked that this coin was the more interesting from the fact that Matilda resided at Oxford for a time in 1141. Mr. Montagu also exhibited eight half-crowns of the Tower mint of Charles I., with the plume over the shield on the reverse, and with the following mint-marks: castle, negro's head, rose, harp, lis, crown (two varieties), and tun, the last three being unpublished. He also stated that similar half-crowns were known to him with the following mint-marks: cross on steps, portcullis, and bell; and that half-crowns of this type were coined from silver obtained from the Welsh mines.—Mr. L. A. Lawrence exhibited two hitherto undescribed slight varieties of the noble of Edward III., and three varieties of the groat and one of the half-groat of the same king.—Rev. Canon Greenwell communicated three papers, 'On a Find of Archaic Greek Coins in Egypt,' 'On a Find of Archaic Greek Coins of the Islands of the Ægean Sea,' and 'On Rare Greek Coins,' in his own cabinet.—Dr. B. V. Head exhibited casts of the coins referred to in Canon Greenwell's papers, and made some remarks on the more important specimens.

LINNEAN.—March 20.—Mr. W. Carruthers, President, in the chair.—Mr. G. F. Scott Elliott was admitted and Mr. H. E. Milner elected a Fellow.—Prof. P. M. Duncan exhibited several specimens of *Desmophyllum cristagalli*, obtained from an electric cable at a depth of 550 fathoms. Though showing

great variation in the shape and nature of the wall, the specific characters of the septa were maintained. The core, extending as a thin lamina far beyond the peduncle, had no connexion with the septa. A section of *Caryophyllia clavus* showed theca between the septa, and a section of *Lophohelia prolifer* exhibited a true theca extending beyond the septa.—Mr. E. B. Poulton exhibited some lepidopterous larvæ showing the variation in colour induced by natural surroundings, and some lizards in spirit from the West Indies showing the pineal eye very distinctly. In continuation of a former paper on the external morphology of the lepidopterous pupa, Mr. Poulton gave a detailed and interesting account of the sexual differences observed in the development of the antennæ and wings.—Prof. G. B. Howes read a paper on the intestinal canal of the Ichthyopsida, with especial reference to its arterial supply. He described certain arteries hitherto unrecorded, and some variations he had found in them in the frog and salamander. The artery known in the Elasmobranchii as the inferior mesenteric was shown to belong to the superior mesenteric series. Discussing the morphology of the intestines and its derivatives, the author defined the large intestine of the Pisces more precisely than had hitherto been done, and showed that the *appendix digitiformis* of the elasmobranchs must be regarded as homologous with the *appendix vermiformis* of mammals, and that a short *cæcum coli* is present, at any rate, in the Batoidæ. The anatomical relationships of the *appendix digitiformis* were described in certain elasmobranchs for the first time, and some notes were added upon the *cæcum* and large intestine among teleosts.—An interesting paper was then read by Mr. R. A. Grimshaw, 'On Heredity and Sex in the Honey-Bee.'

ZOOLOGICAL.—March 18.—Prof. W. H. Flower, President, in the chair.—The Secretary exhibited (on behalf of the Rev. G. H. R. Fisk) a specimen of a white bat, obtained at Somerset West, near Cape Town, believed to be an albino variety of *Vesperugo capensis*; and Capt. P. Armitage two heads of the Panolia deer (*Cervus eldi*), obtained on the Sittang river, Burmah. One of these was of an abnormal form.—Mr. Selater exhibited (on behalf of Mr. R. B. White) examples of four species of mammals obtained in the Upper Magdalena Valley, in the department of Tolima, U.S. of Colombia.—Dr. Mivart read a paper on the South American Canidae. The author called attention to the difficulties in the way of the correct discrimination of these animals, and to what appeared to him to be the unsatisfactory character of some of Burmeister's determinations and descriptions. Forms to which the names *fulvipes*, *griseus*, *patagonicus*, *enterianus*, *gracilis*, *velulus*, and *fulvicaudus* had been assigned were declared to be quite insufficiently discriminated from *Canis azara*. On the other hand, two very marked varieties, or possibly species, were noted and distinguished under the appellations *Canis pavidens* and *Canis uroctictus*, the type of each of which was in the British Museum, both the skin and the skull extracted from it in each case.—Mr. R. I. Pocock read a revision of the genera of scorpions of the family Buthidae, and gave descriptions of some new South African species of this family.—And Mr. F. E. Bedard described some points in the anatomy of the condor (*Sarcophagus gryphus*).—A communication was read from Prof. R. Collett containing the description of a new monkey from North-East Sumatra, proposed to be called *Semnopithecus thomasi*.

METEOROLOGICAL.—March 19.—Mr. H. F. Blanford, V.P., in the chair.—Capt. G. A. Chaddock, Capt. H. E. Rawson, Dr. A. E. Garrod, Messrs. D. Balfour, W. Belk, W. S. Crimp, and G. Fellows were elected Fellows.—The following papers were read: 'A Brief Notice respecting Photography in Relation to Meteorological Work,' by Mr. G. M. Whipple. The first person to use photography for obtaining meteorological records was Mr. T. B. Jordan, of Falmouth, in 1838. Some years later Sir F. Ronalds and Mr. C. Brooke devised more elaborate apparatus, and the arrangement of the former being now in use at the observatories of the Meteorological Office, and that of the latter at Greenwich. Reference was also made to Mr. J. B. Jordan's form of sunshine recorder, and to Capt. Abney's photo-nephograph. The various photographic processes which have been employed in connexion with these instruments were fully described.—Application of Photography to Meteorological Phenomena, by Mr. W. Marriott. The author showed how photography could be most usefully employed for the advancement of meteorological knowledge.—After the reading of these papers the meeting was adjourned, to allow the Fellows to inspect the exhibition of instruments, &c., illustrating the application of photography to meteorology. Specimens or drawings of nearly every photographic meteorological instrument and records from the same were shown, and a collection of pho-

tographs of clouds and other meteorological phenomena. The photographs of clouds taken by M. P. Garnier, of Boulogne-sur-Seine, were exceptionally fine. A number of new meteorological instruments were also shown, as well as an ingenious working model devised by Mr. A. W. Claydon for showing the connexion between the monsoons and the currents of the Arabian Sea and the Bay of Bengal.

PHILOLOGICAL.—March 21.—Rev. Prof. Skeat in the chair.—Prince L. L. Bonaparte's paper 'On Albanian, Modern Greek, Gallo-Italic, Provençal, and Illyrian still in use (1889) as Linguistic Islands in the Neapolitan and Sicilian Provinces of Italy,' was, in his absence through indisposition, read by Mr. A. J. Ellis. Albanian, introduced in the fifteenth century, existed in 55 places, all specified, and illustrated by maps, a vocabulary of 199 words and examples. Modern Greek (which was not a descendant of the ancient Greek of Southern Italy, but a recent importation, and much Italianized) existed in 26 places, specified. Gallo-Italic, from the Waldensian Piedmontese, is found in 7 places, Provençal in 2, and Illyrian in 3, all specified. This paper is the result of two recent visits to Italy.—Mr. Ellis subsequently gave an account of Mr. Horatio Hale's researches on the Chinook jargon or Oregon trade language.

INSTITUTION OF CIVIL ENGINEERS.—March 18.—Sir J. Coode, President, in the chair.—The paper read was 'On the Lough Erne Drainage,' by Mr. J. Price, jun.

HISTORICAL.—March 20.—Mr. O. Browning in the chair.—Mr. A. R. Ropes read a paper 'On Frederick the Great's Invasion of Saxony and the Prussian Mémoire Raisonné, 1756.'—A discussion followed in which Messrs. H. Haines and H. E. Malden and the Chairman took part.

NEW SHAKESPEARE.—March 14.—Dr. F. J. Furnivall in the chair.—Mrs. C. Steeles read a paper 'On Shakespeare's Treatment of his Originals.' Shakespeare wrote his plays under at least four laws or limitations, considering (1) their effect on the public (and the censor), (2) their relation to the acting powers of his own company, (3) the materials to hand, and (4) the satisfaction of his own feeling and critical judgment; with sometimes a fifth, a "second intention," as explained by Spenser in the opening of the 'Faery Queene.' There are evident traces of some such representation of contemporary men in Shakespeare's plays on ancient stories. 1. Shakespeare had to labour against the sensationalism of his age, by showing interest in character as well as plot—only once, in 'Titus Andronicus,' following the pre-Shakespearean taste. 2. The acting powers of his company must have varied much from time to time, and a history of the actors might aid in fixing the date of a play; we know that successive editions of 'Hamlet' age the hero according to Burbage's age. 3. In his histories Shakespeare kept as faithfully as he could to his authorities, and never willingly misled his hearers; as an artist, however, frequent foreshortening of time was necessary. In his Roman histories his respect for classical authorities made his renderings very faithful. In other plays this fidelity was less marked. While the 'Merchant of Venice' showed complexity of origin and commingling of material, 'Romeo and Juliet' was simple in origin and faithful to the story. In 'Hamlet' Shakespeare had revolutionized the heathen story with the revolution in faith and manners consequent on Christianity. The real Hamlet had the bravery, revenge, patience, and cunning of the savage. Shakespeare's Hamlet was written up to date, and was a Christian, scholar, and philosopher. Shakespeare has robbed Macbeth of the Christianity he gave to Hamlet. As if the real Macbeth had not been sufficiently wronged by the historian, Shakespeare proceeds to give the historic Macbeth all the vices of all the sovereigns for eighty years before his time. It was as if he had created one of Galton's generic photographs, by superposing one photograph on another, to give the type-idea he had gathered from the chaotic seething of a troublous age.

PHYSICAL.—March 21.—Prof. W. E. Ayrton, President, in the chair.—Mr. A. E. Childs was elected a Member.—The following communications were read: 'The Villari Critical Points in Nickel and Iron,' by Mr. H. Tomlinson, 'On Bertrand's Idiocyclophanous Prism,' by Prof. S. P. Thompson, and 'On the Shape of Movable Coils used in Electrical Measuring Instruments,' by Mr. T. Mather.

ARISTOTELIAN.—March 17.—Mr. S. H. Hodgson, President, in the chair.—A symposium on the subject 'The Relation of the Fine Arts to One Another' was contributed to by Messrs. B. Bosanquet, E. W. Cook, and D. G. Ritchie.—A general discussion followed.

MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 5.—The Phonograph, Col. Gouraud.
 — Institute of British Architects, 7½ and 8.—Special General Meeting.
 — Aristotelian, 8.—The Philosophy of Herbert of Cherbury, Mr. H. W. Hunt.
 — Society of Arts, 8.—Some Considerations concerning Colour and Colouring, Lecture III, Prof. A. H. Church (Cantor Lecture).
 TUES. Zoological, 8½.—Further Remarks on the Fauna of the Solomon Islands, Mr. C. M. Woodford. Contributions to the Study of *Holoderna suspecta*, Dr. R. W. Shufeldt. Description of a New Species of Deep-sea Fish from the Cape (*Lophotes fishii*), Dr. A. Günther.
 WED. Entomological, 7.—Classification of the Pyralidina of the European Fauna, Mr. E. Meyrick. Catalogue of the Pyralidina of Sikkim, collected by the late Otto Müller and Mr. H. J. Elwes, Nynheer P. C. T. Snellen. Notes on certain Species of Cetoalidina of the Section Goliathidina, Prof. J. O. Westwood.
 — Cymrodorion, 8.—Welsh Place-Names, Prof. J. E. Lloyd.
 — British Archaeological Association, 8.—Reminiscences of a Visit to Ephesus and Smyrna, Rev. H. Cart. Gokewell. Ynnyon, Llanymyneir, Mr. E. Peacock. Discoveries at Llanegwilly, Mr. B. Peters.
 — Shortland, 8.—T. T. Clarkson's Shortland, Mr. A. Jones.
 THURS. Linnæan, 8.—Morphology of the Gallinæ, Prof. W. K. Parker.
 — Chemical, 8.—Note on the Hydr-sulphides, Mr. H. Picton.
 — Mathematical, 8.—Some Groups of Circles connected with Three Given Circles, Mr. R. Lachlan.

Science Gossip.

THE first volume of an historical work on the theory of determinants by Dr. Thomas Muir, of Glasgow, will be published in a few days by Messrs. Macmillan & Co. It deals with general determinants, and gives an account of all the writings on the subject prior to the appearance of Cayley's first paper in 1841.

MR. H. A. MIERS, of the Natural History Museum, is engaged upon 'A Text-Book of Mineralogy,' which will be published by Messrs. Macmillan & Co. The work will be illustrated.

IN the *Zoologist* for 1884 a supplement to 'Thompson's Natural History of Ireland' was announced, and contributions of information were invited. Since that time a considerable amount of material has been accumulated, but, as the largest part of it relates to birds alone, it has been thought desirable, instead of embracing the whole ground covered by Thompson's work, to publish separately the information acquired relating to the ornithology of Ireland. Before this is put into its final shape persons who are able to supply notes on Irish birds are requested kindly to furnish any additional information that they can to Mr. R. J. Usher, Cappagh, Lismore. The book will be issued by Messrs. Gurney & Jackson.

ON Saturday last the Geologists' Association visited the Starfish Gallery of the Natural History Museum, when an explanation of its contents was given by Prof. Jeffrey Bell.

THE Geologists' Association intend to make an Easter excursion to North Staffordshire, beginning on Thursday next.

THE Mineralogical Society of St. Petersburg is to hold a *fête* on May 7th/19th of the current year, in celebration of the twenty-fifth anniversary of the presidency of H.I.H. the Duke of Leuchtenberg, when an "adresse de félicitation" will be presented to His Imperial Highness, and a banquet will terminate the proceedings.

FINE ARTS

THE TUDOR EXHIBITION, NEW GALLERY.
 (Fourth Notice.—The Holbeins concluded.)

IT seems to us that whoever painted No. 101 (a question which we shall discuss in our concluding article) likewise painted *Queen Catherine Parr* (106), which is ridiculously ascribed to Holbein. So far as the face goes, it is an able and beautiful picture, but the hands show it is no Holbein. Walpole affirmed that the Earl of Denbigh had a portrait of Katherine Parr, and this picture from Newnham Paddox is No. 168 on the other side of the gallery here. It is evidently a version of No. 106, and in some respects is superior to it. J. G. Nichols accepted this portrait as a veritable likeness of Katherine Parr, as Walpole likewise had done. No. 106 and No. 168 may represent Katherine Parr before her marriage to Henry, the pictures containing no sign of

royalty and depicting a younger lady than the queen. No. 106 looks like a "flattering" likeness of the Princess Mary when she was young. It has her firm eyes, which are beautifully rendered, and the thin, set lips, and that erect carriage and dignified mien which characterize all her portraits. But we must not forget that the old portrait-painters never "flattered." A figure thus attired must have been splendid in life. Her bright and pure carnations, red lips, intelligent eyes, and "candid brow," shine, so to say, within the frame of dark warm brown hair and her comely coif; her dress of white is brocaded with shining silver and lined with ermine; her red petticoat and large sleeves of the same material are stiffened with embroidery. In her girdle, which is characteristic of the period, are antique cameos. She holds a pink in her baby-like fingers, and her ample sleeves are slashed, while puffs of white cambric have been "pulled through" and enriched with fine English needlework of an elaborate pattern in vermilion. This charming picture is perishing for want of care. Lord Denbigh's (168) is in a better condition; but neither should be entrusted to incompetent restorers.

LORD DILLON's *William Warham, Archbishop of Canterbury* (107), is an inferior version of the fine Holbein at Lambeth, and not nearly equal to that in the Louvre. The reddish and thick complexion, opaque skin, harsh, hard, and dry handling, and dull surface go to show that Lord Dillon's picture was probably painted in Holbein's shop by an assistant about as clever as he who produced the version (41), of which we have written before, of the Queen's *Thomas Howard, Duke of Norfolk* (91), with brushes heavily loaded with opaque pigments and used with no sympathy for his master's technique. We assume all the three pictures were done in Holbein's shop because the croziers, mitres, and cushions delineated in real gold are undoubtedly by one and the same hand. The Queen's *Erasmus* (112) is either a Holbein or a supremely fine ancient version of one, painted before the master came to this country, but now much darkened and befouled with varnish, most of which ought to be taken off. An exquisite study of character, displaying at once Erasmus's timidity and his slightly sardonic yet gentle sense of humour and the thorough concentration of the student, it is—though so small and unpretentious that few of the passing crowd notice it—a gem of the first water, and, apart from the varnish, in excellent preservation, although it was painted more than three hundred and sixty years ago. The expression of the head, the attitude of the figure, and the manner in which the eyes are directed indicate that the sight of the great Humanist had begun seriously to fail. It is probably one of the two portraits—let men of letters take note of this—which Frobenius himself, for whom they were both painted, gave to Erasmus at Basle, the companion being Frobenius's own portrait. They are respectively Nos. 597 and 603 at Hampton Court, where there is another "Erasmus" in the act of writing, numbered 594, and alleged to be a copy by C. Vischer of a Q. Matsys (?), of which there is a variant in the Louvre and one at Longford Castle which belonged to Dr. Mead. The last is said to have been the original Matsys painted for Sir T. More. After the death of Frobenius Erasmus is supposed to have retained these pictures till his own death in 1536. Le Blond, the Duke of Buckingham's agent, bought them for 100 gold ducats for his employer, about 1625; the duke gave them to Charles I., in whose catalogue by Vander Doort, 1639, they are mentioned as "No. 43. Done by Holbein. Item. The picture of Frobenius, with his printing tools by him; being Erasmus of Rotterdam's printer and landlord at Basil; in a black frame," and "No. 49. Done by Holbein. Item. The picture of Erasmus of Rotterdam, in a high black frame; done by Holbein, fellow to the

aforsaid piece of Frobenius, painted upon the right light," i.e., the light comes from the right of the figure. The portraits were valued at King Charles's sale at 200l. "Erasmus" was sold, May 24th, 1650, to Mr. Milburne for 100l. Col. Hutchinson bought "Frobenius," and both were returned to the Royal Collection at the Restoration. Patin in 1672 saw them hinged together, as formerly. See Mr. E. Law's Catalogue of Hampton Court Pictures, 1881, p. 203. The Duke of Buckingham had, according to Brian Fairfax's catalogue, "The Picture of Erasmus. 1 f. 0. 1 f. 0," by Holbein, sold at Antwerp, and now probably at Vienna. Erasmus had (as above stated) his Holbeins hinged together as a diptych; on the back of the Frobenius is: "This picture of Frobenius was delivered to his M^y by y^e Duke of Buckingham before [he went to the] Isle of Ree." The architectural background of "Erasmus" (112) is supposed to have been painted by Steenwyck before the duke purchased the pair. The brand of Charles is on the back of each panel. We observe, however, in King James I.'s catalogue of October, 1624, No. 4, "Erasmus Rotterdamus, donne by Holbyn," which Mr. Scharf, in the 'History of Old London,' 1867, p. 314, supposed to be No. 597 (old number 324) at Hampton Court, i.e., No. 112 before us. Probably, however, King James's No. 4 was that which his son exchanged with Louis XIII. for 'St. John,' by Leonardo da Vinci, and a 'Holy Family' by Titian. No. 112 was doubtless "No. 543. By Holbein. A Piece, being Erasmus with his hands on a red book," in Chiffinch's catalogue of the pictures of James II. Walpole, 'Anecdotes,' p. 79, says that the pictures were both at Kensington Palace in his time. Lord Portarlington's *Erasmus* (115) ascribed to Holbein should bear neither name. It is a portrait of a German *bourgeois*, and is of the school of Cranach. The cross of St. John of Jerusalem indicates a knight of that order.

We cannot agree with Mr. Boyce in assigning the interesting *Portrait of an Englishman* (125), which was at the Academy in 1873 (198) and in 1880 (184), to either of the Holbeins. It seems to us not even of their school, but French and showing traces of Italian influence. Although retaining many charms dear to painters' eyes, it has been much damaged and badly repaired. Another picture to which the name of Holbein seems to cling without cause is Lord Warwick's *Henry VIII.* (126), perhaps the best example, if not the archetype and pattern, of a very numerous class, a variant of which is No. 49, lent by St. Bartholomew's Hospital; another is at Kimbolton, a third at Knole. The coat and its embroideries, the cap and jewellery, are noteworthy. Still more so is the staff in the left hand of the king. Holbein died between the 7th of October and the 29th of November, 1543. The date of the Warwick Castle portrait and its variants is given in the inscription on No. 49 as "Anno Dni 1544." Apart from this No. 126 is a good and sympathetic portrait. The king looks younger than his years, but deeply touched by sickness; the habitual use of the staff is significant; he is fat, but not so bloated as other paintings make him; and we do not read in his face much of the grimness, obstinacy, and brutal egotism Waagen found in it.

Another version of the *Nicholas Kratzer* (129) which Lord Galway has lent is mentioned by Van Mander, i. 221 and 222, edit. 1884. The original of the Kratzer from Serlby which is now in the Louvre, painted and dated in 1528, was touched with a finer, lighter, and firmer hand, with clearer pigments and truer sense of light. Van Mander or his correspondent saw it in the possession of Andries de Loo in London about 1570. The original drawing for the portrait is said to be at Windsor, but we have not identified it. There is a curious record of Kratzer in Ellis's 'Original Letters,' third series, i. 221 and 231. We do not know why Mr. Willett's *Queen Anne of Cleves* (133) bears that

name, and for a wonder—it is dated 1534, i. e., five years before Holbein was sent into the Low Countries to “express” her “image verve livelye”—it does not bear the name of this master. This heavy-featured and dull German lady is much older than nineteen, which in 1534 was the age of Queen Anne. It is not in the least like the portrait in the Louvre or Hollar’s etching, which was derived from the Louvre portrait or from a similar work. Still it is an admirable picture, full of character, beautifully drawn, painted with a rare sense of the textures of flesh, woven fabrics, and jewellery. Lord Denbigh’s *Third Duke of Buckingham* (136) looks like a work of Holbein, to whom it is attributed, but it hangs too high for examination. Lord Denbigh’s No. 140 is neither a Holbein nor a portrait of *Queen Anne Boleyn*. It is a pretty little portrait, probably a late copy of a Clouet or of a work of his school. No. 141, called *Queen Jane Seymour*, and, for a wonder, not attributed to Holbein, is very like other portraits of her. The Hon. H. T. Wilson’s *Henry VIII.* (142) is no Holbein, although ascribed to him; it is one of a numerous class and tolerably like the king.

The so-called *Dancing Picture* (145), said to comprise portraits of Henry VIII., Anne Boleyn, and others, is really a group of French or German rakes and courtesans dancing in a landscape. A finer original may lie concealed under much coarse daubing. There is animation in the design, but the faces retain no likeness (and probably never had any) to the persons in question. The extreme improbability of such a subject being painted by Holbein—who did not come to England till long after Henry VIII. had passed the age represented by the figure which bears his name—is only equalled by the absurdity of its being painted at all for the Duke of Norfolk, as Vertue supposed and Walpole reported. The oldest mention of such a painting, whether by Holbein or not, is in Evelyn’s ‘*Diary*,’ who, August 25th, 1678 (not 1675, as the Catalogue says), saw some such work at the Duke of Norfolk’s at Weybridge.

It appears to us that the much-discussed picture of *Henry VIII. granting the Charter to the Barber-Surgeons’ Company* (152), part of the history of which is given in the Catalogue, may have been begun by Holbein, whose style the design of the whole undoubtedly resembles. He may have drawn the figures, or some of them, on the panel, and even painted those of the king and a few of the more important kneeling personages. Van Mander, ed. 1884, i. 218, states that even in his time, c. 1580, certain persons thought this work had never been completely finished by Holbein, but completed with much intelligence by other hands. It is quite certain that even in the best of the much repainted and otherwise damaged figures little or nothing remains of Holbein’s work. Supposing Holbein began it, he would have found it difficult to execute with his own brush so large a painting—containing life-size portraits, nineteen in all—between the granting of the charter in 1541 and his own death two years later. It might be dangerous to remove the dirty varnish and foul repaintings so as to uncover what may be authentic on the panel; there is, however, without resorting to this dangerous test, ample grounds for believing Van Mander’s report. We agree with Wornum, who wrote that “Holbein never did finish the picture, and from the great inferiority of the second series of heads on the left hand of the king I think these must have been added later; there is no trace of Holbein’s hand in them; and the fact of five of them being without names is also suggestive of the assumption that these five were not even members of the guild when the picture was painted.” A large proportion of the surface now visible is obviously in the technique of the later half of the seventeenth century, replete with characteristics quite unknown in Holbein’s time, and, above all, diametrically different from anything

of his. This portion is probably due to repairs made after the Fire. When Pepys saw it on August 29th, 1668, he “found it so spoiled [by the Great Fire] that I have no mind to it, and it is not a pleasant, though a good picture.” His language suggests that “by the help of Mr. Pierce,” a surgeon, he might have had the picture for 200*l.* Wornum (‘*Holbein*,’ 349) misread Pepys’s words and fancied he had said he was willing to give 200*l.* for it. At the best it never was better than a made-up picture painted to order for a City Guild, in which a ridiculously big monarch, who never sat for this travesty of his likeness, appears in the middle of an awkward group of ill-composed figures. Though, even now, a few of the portraits betray something of the energy and insight of Holbein, most of them were never touched by him, while the majority owe little even to a far less skilful hand; the picture was damaged by the Fire, and clumsily repaired in a manner foreign to Holbein’s. It may or may not have been meddled with since then, but that the existing surface owes little to the sixteenth century we have no hesitation in affirming.

That “Hans Holbein” the Younger painted Lady Burdett-Coutts’s extremely interesting, humorous, animated, and brightly-coloured portrait, dated 1514, of *Francis, Prince of Thurn and Taxis* (153), will not be believed by those who know the artist was born in 1497 and resided in Augsburg till 1515, so that he could not very well have painted a portrait of this portly and jovial prince, the first Postmaster-General on record, when he was seventeen years old and not before the world at all. Hans Holbein the Elder might have painted it, and it is not unlike his work. Dr. Waagen in ‘*Works of Art and Artists in England*,’ 1838, iii. 96, described this picture when it was at Corsham Court in 1835, and was “inclined to take it for an early work” of Hans Holbein the Younger. It must be admitted to resemble the capital portrait of John Herbert, dated 1516, which in 1880 Lord Northbrook lent to the Academy as No. 191. The portrait of *Elizabeth, Wife of Lord Vaux* (170), seems to have belonged to the Duke of Buckingham, and is mentioned in his catalogue. It was her son who wrote to Burleigh the pitiful letter when he was summoned to Parliament, “I am come upp raggedlie auted and clothed, unfittedest to geve duetiefull attendance on Royall presence.” He avowed that he had pawned his “Parliament Robes,” and was so poor that the “citizen” who held the pledge would not release them even for a few days, although his lordship offered his bond with surety to redeliver them. This Lord Vaux of Harrowden was, he said, the “Infortunatest peere of Parliament for pouvertie that ever was,” on “this present Sondaie, the xvijth of Februarie, 1592.” See Ellis’s ‘*Letters*,’ third series, iv. 108. Mr. W. M. Molyneux’s *Edward VI.* (175), aged ten, is a pretty old version of the school of Holbein, executed in a fine and delicate manner and evidently from the life; the flesh is faded, but apparently not much rubbed or restored, or, if restored, restored with uncommon skill and taste; the hands are excellent. Of the Earl of Yarborough’s *Edward VI.* (174) we have already written as among the most precious Holbeins in England. This portrait, as well as No. 184, of the same person, wears that “great collar of ballast rubies conteyninge twenty peeces of goulde, whereof tenn are sett with greate ballas rubies, and tenne with sixtene round pearles in eiche pece,” which was long the glory of the English Royal Jewel House, and which Charles I. licensed the Duke of Buckingham and others to sell in Holland, 1625; see the ‘*Letters of Henrietta Maria*,’ pp. 53, 64, &c.; and Walpole, ‘*Anecdotes of Painting*,’ 1849, vol. iii, Appendix, p. 499. Another *Edward VI.* (180), lent by the Duke of Portland, is a small half-length of great beauty and touching pathos, probably by a Frenchman and a late follower of Clouet; the

face and dress have been rubbed, and the former has been—if it was ever finished, which we doubt—repainted.

How such a wretched thing as *Edward VI. presenting the Charter to Bridewell* (181), lent by the Governors of Bridewell Hospital, retains any part of the reputation it long enjoyed it is hard to say. As the event it represents occurred ten years after Holbein died, its claim to be a masterpiece of his has long been abandoned. A picture by Stretes, or some other good artist, may be under this large surface, foul with daubings by an ignorant hand of the last century. Another spurious Holbein is Lord Petre’s *Edward VI.* (182), which, if this boy of thirteen or fourteen years is the king at all, must have been painted after Holbein died in 1543. It is one of the most surprising facts with which art critics have to deal that, notwithstanding that Mr. Black demonstrated in 1860 that Holbein died between the 7th of October and the proving of his will on the 29th of November, 1543, no owner of a portrait of Edward VI. painted when the boy-king was more than six years of age has consented to relinquish for it all claims to be by Holbein. In examining the collection before us it has been our duty to point out how many portraits, good, bad, or indifferent, bear the name of this artist, although on historical as well as technical grounds it is demonstrable they have no right to be attributed to his hands. The errors of Waagen, writing long before Mr. Black’s discovery was made, are excusable. This excellent critic and good judge often commented on the characteristics, as distinct from earlier pictures, of what he called Holbein’s latest or “fourth” style. We now know that the pictures he classified as belonging to it were produced after Holbein’s death by accomplished contemporaries. That the authorities of Bridewell formerly persisted in calling their big compilation (181) a Holbein, although it represents an event which occurred ten years after this painter died, and have since assigned it to the more talked of than known G. Stretes, is a fact almost unique, and creditable to them. What can be said on this subject by the owners of Nos. 52, 53, 54, 70, 84, 86, 106, 107, 108, 109, 114, 126, 127, 128, 129, 142, 147 (dated “1545”), 148, 149, 150, 153, 168, 173, 182, 186, and 190, not one of which has a reasonable claim to the name of Holbein?

There is a pathos about Lord Petre’s picture which is not due to its technique. The likeness to the king is by no means perfect, yet one would desire it should be truly named, because the boy’s sickly look, his relaxed features, and sad eyes, tend to confirm the touching idea that this is the latest likeness of one in whom so many hopes centred. It is noteworthy that the hair of No. 175, a real Edward, is dark brown, although in the older No. 182 it is much lighter. In nature the contrary would be the fact. While Nos. 180, 186, 187, all Edwards, have reddish brown hair, a picture in the British Museum, described by J. G. Nichols, has hair almost red. No. 184, *Edward VI.*, lent by Mr. Thurlow, was a good likeness and fine picture before it was shamefully mauled; the beautiful dress and its wealth of embroideries are still admirable. As in the Petworth portrait, the king wears the so-called inestimable collar of rubies which we have mentioned above. The Earl of Denbigh’s *Edward VI.* (190), dressed in a flame-coloured satin coat lined with white fur and superbly embroidered, is a version of the Windsor picture which was copied by W. Derby for Lodge’s ‘*Portraits*,’ a model of its kind, and, though no Holbein, very charming indeed. Is it the “King’s Majestie, the whole stature, in a gowne like crymesen satten furred with lusernes,” mentioned as No. 150 in the catalogue of pictures at Westminster Palace in 1542? It seems to be Vander Doort’s “Picture of King Edward VI., at length, in a red satin coat lined with white fur, and in a white suit, in a wooden gilded frame.”

MINOR EXHIBITIONS.

THE thirty-seventh annual exhibition at the French Gallery is chiefly remarkable for the large contributions of Profs. F. von Uhde and M. Liebermann. Herr von Uhde, once a captain in a Saxon cavalry regiment, took to painting in middle life with zest and great natural powers, which might have been better directed had he studied under the auspices of another master than M. Munkacsy; at a later time he came under the still worse influence of M. Manet and his followers. It is a great pity that Herr von Uhde has not been more fortunate in his teachers, for he possesses undeniable sympathy with the poetry and passion of the grave religious subjects he affects, and might have produced a more acceptable picture than *Suffer little Children to come unto Me* (No. 62), a large work full of life-size figures, but of low and modern types. This remark applies to all the religious art of the Impressionists, French, German, and English. The aggressive vulgarity of their work is painful. These figures of Herr von Uhde do not support the dignity of the subject and they are not veracious; yet veracity is supposed to be their greatest merit, simply because they are squalid, not to say hunger-smitten. No one can suppose that the poverty of Christ's followers degraded their features and vitiated their expressions. The full meaning of Dekker's line regarding Christ, "The first true gentleman that ever breathed," has never occurred to Prof. von Uhde. It is a pity that this is the case, because, being a professor in Germany, his influence may be mischievous, while his undeniable aptitude for rendering effects of light, and insight into such expressions and characteristics as suit his taste, are likely to recommend a sort of teaching which can have no permanent or elevating value. We do not say that No. 61 is vulgar because a group of Bavarian peasants do duty for the Apostles gathered at *The Last Supper*, but because nothing noble shines through the poverty of the people, and because the professor has not cared to cultivate his own art and aspire to something better than the crude surfaces, poor coloration, and heavy handling of pictures otherwise valuable. Nothing could be more hopeless than, as some have done, to compare them with Rembrandt and Albert Dürer. — Prof. M. Liebermann, who affects homely subjects, such as *Flax Spinners*, Holland (59), and *Women mending Nets*, Katwyck (60), does not offend his admirers by confounding poverty with squalor and making religious subjects mean. Though he is rough almost to coarseness, and possesses an indifferent idea of colour, the Prussian painter has great power in many ways, deals with interior light with felicity and facility, and knows better than his brother professor how to put the elements of a picture together pictorially and truly. He imparts movement to his figures, and their faces show humour and character without vulgarity or meanness of any kind.

Another noteworthy work is M. A. Bramtots *Departure of Tobias* (7), a smaller version of a beautiful picture now in the public gallery at Bourges, which was exhibited in Paris a few years ago, and described in our review of the Salon. The youth is gracefully and sincerely designed, and his father, though he is somewhat stagey, is a telling figure. The most admirable element is the radiant angel clad in white. — *The Orphan Sisters* (12) of Herr W. Firlé shows taste, appropriate energy, and grace. The design is good, the effect is broad, and the colour acceptable. The artist's *The First Communion* (33) is a genuine piece of sentiment. — *The Poppy Field* (19) of M. A. Demont renders truly and artistically the effect of a summer moon rising above a meadow, which is a charming mass of colour, full of pale purple flowers, the under leaves of which are of too positive a green. The general effect is broad, harmonious, and sober. — No. 21 is Prof. L. C. Müller's half-length figure of *Hamida, an Arabian Girl*, solid and

sympathetically painted, with a fine morbidezza. The rich lips are admirably handled, so is the chin, and the eyes are skilfully delineated. In short, it is as natural and artistic as the artist's set subjects are academical and melodramatic. — *The Interior of a Florentine Church* (25) has been brilliantly, harmoniously, and softly painted by M. D. Pesenti. — We may contrast with this capital specimen of fine art the somewhat hard, metallic, and laboured, but delicate, firm, and bright groups of figures of tourists and country folks in Prof. C. Seiler's clever *Buffet at a Railway Station* (29). — A specimen of M. Munkacsy, which was conspicuous in the Academy of 1880, is now called *The Two Families* (34). It is a brilliant and effective rather than harmonious and solid picture of an interior. — *The Passing Clouds* (36) of Prof. J. Wenglein sparkles with light and colour; the figures are spirited and sketchy, and the work is somewhat painty. The artist seeks to combine Watteau with Fortuny, and, although gifted with a spirited touch, does not quite succeed. — *The Argument* (41) of Prof. C. Seiler possesses a good deal of spirit, and shows a firm and almost photographic touch, which reminds of Herr Jan van Beers. — The watery landscapes of Herr Heffner are so exactly like those he has already "turned out" by the dozen that we need say no more of them. — The most effective and telling, if not the least dashing and showy of Prof. M. Liebermann's contributions differs from those we have already mentioned in many ways, and represents an *allée verte* crowded with old soldiers clad in black. It thus justifies its title of *The Garden of the Maison des Invalides, Amsterdam* (51).

When the Fine-Art Society dispatched Mr. A. East to Japan with a commission to paint, according to Western notions, that highly artistic nation, their costumes, streets, houses, furniture, and faces, the idea was new and bold. The result — to those natives of the Island Empire who are accustomed to see "the Japanese as painted by themselves," with sublime indifference to aerial as well as lineal perspective, with a bewildering ignorance of what all Europeans prize highly under the name of symmetry, and with colours as harmonious as they are brilliant and deftly applied — must be decidedly puzzling. Mr. A. East, who is already well known as a capital artist, and is an accomplished and ready sketcher, with a quick eye for character and sympathetic zest for the charms of colour and light, brought home more than a hundred drawings, which ought to be seen by everybody who cares for Japan and its people. We commend for special notice *The Harbour of Nagasaki, Evening* (1); *Kobe Harbour* (4), with its remarkable and peculiar sky; *Tea-House Garden near Kiyôto* (11), with plum-blossom; *Summer Noon on the Lake of Hakone* (12), with the Fugi San in the distance; and the same great mountain as seen from a street in Yokohama, No. 17. Mr. East has delineated in bright, clear, and pure colours the effects of sunlight, snow, dawn, early morning, afternoon, rain, twilight, and moonrise.

In the same Society's gallery may be seen a hundred drawings of London under various effects by that accomplished water-colourist Mr. H. Marshall, who, if not the discoverer of the pictorial charms of metropolitan smoke, mist, and daylight saddened by universal grime and gloom, has undoubtedly carried his studies of those plagues to a degree which sometimes touches upon the poetical, and is always true and artistic. Nor in this century of clever pictures has he omitted the beauty of the pure sunlight which once upon a time glorified *The Old Church at Chelsea* (1), or failed to give a certain grace to the heavy red brick-built *Emmanuel Hospital* (4). His *Sunrise, from Waterloo Bridge* (8), would have delighted Wordsworth, who saw so much that was fine from the neighbouring bridge at Westminster. The air of *Piccadilly* (20), though surcharged with dim smoke and reddish sunset

glare, is not unbeautiful, while its vista is admirable. The lurid and livid smoke and pallid lustre manifest in *Westminster, from Bertram's Wharf* (39), should be studied in association with the broad and solid *Westminster Abbey, from Lambeth Bridge* (49), the more delicate *Hazy Morning, Millbank* (56), the very rich and strong *Cripplegate* (71), and the almost outlandish *Little Britain* (75).

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 22nd inst. the following works belonging to the late T. O. Barlow, R.A. Pictures: R. P. Bonington, A Coast Scene, Normandy, with boats and figures, 1,018*l.*; Château of the Duchesse de Berri, on the Garonne, 420*l.* Sam. Bough, Hay Barge in the Fens, 210*l.* J. C. Hook, "Luff, Boy!" 357*l.*; Song and Accompaniment, 189*l.* J. Pettie, Head of a Cove-nanter, 168*l.*

The following were from other collections: J. Pettie, "Dost know this Waterfly?" 120*l.* J. Brett, Bude Sands at Sunset, 115*l.* H. W. B. Davis, Morning, 120*l.* K. Halswelle, The Lowering Element, 115*l.* J. Linnell, The Isle of Wight from Lymington, 388*l.* Van Haanen, The Cobbler's Shop, 420*l.* B. W. Leader, Bettws-y-Coed, 399*l.* H. Moore, The Silver Streak, 372*l.* J. D. Watson, Love's Young Dream, 126*l.* F. Dicksee, Memories, 840*l.* G. F. Watts, The Red Cross Knight and Una, 1,732*l.*; Love and Death, 1,386*l.*; The Rider on the White Horse, 1,522*l.*; The Rider on the Red Horse, 236*l.*; The Rider on the Black Horse, 388*l.*; Death on the Pale Horse, 236*l.*; Hope, 483*l.*; Cupid, 199*l.*; The Penitent, 420*l.*; The Dove that returneth no More, 493*l.*; Mount Ararat, 330*l.*; Rain passing Away, 126*l.*; The Rainbow, 535*l.* Drawings: J. M. W. Turner, Aysgarth Force, 199*l.*; The First Steamboat on the Thames, 442*l.* Sir J. Gilbert, Richard II. resigning his Crown to Bolingbroke, 504*l.*

The same auctioneers sold on the 24th inst. the following engravings: The Dance of Death, by A. Rethel, and two Art Union sets, 5*s.* J. C. Hook and J. E. Hodgson, etchings, 18*s.* Writing the Sermon, by Sir J. Millais, and "Let my lamp at midnight hour," by S. Palmer, and his portrait by Cope, 1*l.* 8*s.* Southwark Fair, and others, after Hogarth, 13*s.* J. M. W. Turner, portrait, by C. Turner, 32*l.*

Fine-Art Gossip.

WE are in a position to state that Mr. Briton Riviere will have no pictures to show to his friends this year. Being one of the Hanging Committee of the Academy Exhibition, he has decided to postpone sending his large 'Daniel's Answer to the King' to Burlington House, where he will be represented by a smaller painting only.

MR. HOOK has recently finished four pictures of about the same dimensions as he usually adopts, and at least three of them will go to the Royal Academy. The first is a Cuypp-like piece, a view of the Dutch Rhine in the golden afternoon light of summer merging into autumn, while all the outlines and the extreme distance are softened by vapours which pervade the air, although they cannot be said to be distinct. The brimming river has, notwithstanding this, that brightness and wealth of colour and tone in which all the Dutch masters, from Van Goyen and Vlieger to Cuypp, Ruysdael, and Van der Capelle, delighted. 'A Dutch Pedlar' (such is the name of Mr. Hook's work) is even richer in colour, more varied and choicer in tone, and, while brighter than the old pictures now look, it is quite as harmonious, broad, and telling. The meadows on either hand of the stream are clad in deep verdure, and, as they recede into the distance, groynes project from their banks at nearly regular intervals into the Rhine, each being marked by its

beacon pole. The splendid surface is dotted with slow craft, creeping seaward towards us. The sky is partly veiled by clouds, whose edges are touched by the sun, while their long reflections quiver in the stream. In the front of the picture is the landing-place of a ferry, where a pedlar, his wife, his cart, to which a dog is harnessed, and another dog released from the traces, wait for the boat which, coming landwards, swings to the submerged chain in the familiar Dutch manner, so that the current itself works the ferry. The cargo of the boat consists of a horse and cart, passengers and their goods. The pedlar lounges against his dog-cart and smokes his pipe, his wife sits upon the nearest groyne; the harnessed dog rests, expectant and eager to go on again; the other laps water from the stream. The dog-cart is loaded with two babies, a big bird-cage, and various pedlary. The second picture, 'Last Night's Disaster,' indicates the subsidence of a terrible storm upon a sandy coast, and offers a thorough contrast to the restful Dutch piece. A fisherman's boat has been tossed high upon a sandbank the tempest has piled in the foreground, far beyond the usual reach of the waves. Receding now, the billows of the pale glass-green ocean, dashed with foam, still beat so furiously upon the shore that the spectator seems almost to hear the sullen thunder with which their regular fall breaks the hoarse murmur which is the burden of the sea's angry music. Brilliant sunlight pervades the scene, and lights up the crests of the nearer waves, but makes still blacker the fragments of the storm-clouds that fly in the upper air before the remnant of the gale, and between whose masses blue gaps and white vapours lined with pallid green are rapidly forming. Far off, a lonely schooner, reeling in the wind, is just distinguishable against the greenish sky of the horizon as seen between two wave crests. Near the front, aloft upon the sandy hillock, the black boat lies conspicuous, half filled with sand. There is a great hole in her side, through which the sunlight penetrates. Labouring near her bow are two men, one of whom is digging a channel along which she may be dragged to the sea again, while the other places a prop to prevent her from falling too soon. On the top of the hillock a comely girl, in a russet, rose, and brown dress, is digging with a long spade. The hollows and heaps of the sand and all the foreshore glitter in the sun. The still vexed ocean was never more sympathetically painted. 'Breakfast for the Porth' is the title of a coast piece, a little rocky Cornish cove lying resplendent in the pure and delicate light of early morning. The azure and pale green sea is dashed by the foam caused by its chafing against underlying stones, while the tide creeps silently up the cliffs that recede to the distant Land's End and its outlying islets. Upon the beach in front a party of weather-beaten men and buxom women are dressing fish upon a rock. A group of fish, infinitely beautiful in their various hues, their roses, whites, buffs, greys, and greens, lie in the foreground. A man rows landward in a boat whose blackness is a precious feature in the coloration; a few small craft are at anchor in the middle distance; some filmy clouds extend themselves in the upper atmosphere, and the lower air is filling with mist drawn from the water by the sun. The figures which give its title to the fourth picture are more important than those of the third. It is called 'The Jib for the New Boat,' and depicts the warm, pearly atmosphere of a Cornish summer and the serenest weather. It is a picture of a halcyon sea, along whose surface ripples without edges, except where they lapse upon the beach, creep slowly and without a sound. The ripe corn on the summits of the distant cliffs looks pale, and with its neighbouring verdure is subtly harmonized with the sombre grey of the underlying slate. The left front of the design is occupied by the blackish roofs of a group of cottages with which the light russet

of their cob walls and their red chimney-pots assort well. Nearer are three "sailor-men," including a sail-maker, who are discussing the right cut of a new jib, which, a mass of purplish brown, lies upon the knees of a sturdy and handsome fellow and his companion. The men wear blue, black, and red, fine elements in the chromatic design. Their *vis-à-vis* on our right is a plump and comely young mother in a rich dark brown dress, upon whose bare bosom and shoulders the sunlight and its clear shadows fall so as to make her the counterpart and complement to the group of men. A big baby fills her arms, and while pretending to be interested in the new jib's shape, she is suckling it. On a lower level and at the sea's edge some men are working on the new smack, whose black hull helps the coloration of the picture, and gives force to the sheeny surface of the sea, upon whose delicious blueness the rosy white of the clouds lies with all the magic of Mr. Hook's art. Of the four paintings this is the richest and broadest in colour and tone, as the first-named is the softest and most simple. The most energetic and expressive is the second, with its storm-drift and tremendous billows. The most sumptuous, vivid, and enamel-like in colour is the third. The most serene and tender in colour is the fourth, where the softly-shining sea, a huge sheet of pearl and azure, adds to that halcyon sentiment in which, even more than in the passion of a storm, the painter is at home.

Mr. Hook's four pictures intended for the Royal Academy Exhibition are, with Mr. G. F. Watts's kind permission, to be seen by the friends of both artists at the studio of the latter, Little Holland House, Melbury Road, Kensington, on the 4th and 5th prox. only.

THE *Antiquary* for April will contain the opening section of a calendar compiled by Mr. W. Page, F.S.A., that ought to prove of considerable value to ecclesiologists and local historians. Hitherto the inventories of church goods of different parishes, *temp.* Edward VI., have had to be searched for in various places and three classes of records in the Public Record Office; but Mr. Page is bringing out a list arranged under counties according to hundreds, so that it can at once be seen whether there is any such inventory extant for a particular parish, and if so where it is to be found.

THE private views of the exhibitions of the Society of British Artists and the Continental Gallery are appointed for to-day (Saturday); the public will be admitted on Monday next.

REFERRING to our paragraph, *ante*, p. 347, on the 'Landscape with Cattle,' attributed to Paul Potter, No. 88 at the Academy Winter Exhibition of this year, of which the catalogue states it is dated "1657," Mr. M. Colnaghi writes that the picture is really dated "1653." No doubt our correspondent is correct; but this does not convince us of the genuineness of the picture.

IN Paris, on the 17th inst., a picture of M. Diaz, entitled 'Les Orientales,' was sold for 13,200 francs, and the 'Vue prise à Sin, près Douai,' of Millet fetched 5,850 fr.

M. MONTAIGNAC, agent of the "American Art Association" in Paris, has announced that the exhibition of modern French pictures in New York, which included 'L'Angelus' of Millet and a collection of the bronzes of Barye, has realized 205,000 francs. The Association has appropriated to the intended monument of Barye 30,000 fr. of this sum, which will be forwarded to Paris, together with 10,000 fr. collected in New York for the same purpose. The Municipal Council of Trent has decided to erect a monument of Dante in one of the squares of the town. The death of Madame Pommery, widow of the wine-grower of Rheims, is recorded. She possessed a fine collection, from which she lately gave to the Louvre 'Les Glaneuses' of Millet, for which she gave M. Bischoffsheim 300,000 fr. M. Le Sénéchal de

Kerdreoret, the well-known marine painter, has been appointed Peintre du Ministère de la Marine. So says *Le Journal des Arts*.

A BENEVOLENT ASSOCIATION has been formed in Scotland to provide a fund to give aid to artists who are in distress. A number of artists of high standing have contributed pictures for disposal to forward the views of the Association.

THE American School in Athens have received a further concession from the Greek Government authorizing them to conduct excavations at Megalopolis, in Arcadia. Meanwhile the Greek Archaeological Society is about to resume the excavation of the Dipylon.

AT Monte Alvo, in Sardinia, Signor Tamponi has discovered a number of human skeletons in one of the so-called tombs of the giants, thus confirming a tradition to that effect preserved by Lamarmora, which had hitherto been deemed improbable.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.
ST. JAMES'S HALL.—The Popular Concerts.

THE novelty at last Saturday's Crystal Palace Concert was Goldmark's overture 'Im Frühling,' Op. 36, which is also announced for performance at the Richter Concerts. It is understood to be a recent work, and it certainly displays the composer in a highly favourable light. Goldmark's music is frequently marred by serious inequalities. Excellent ideas are sometimes spoilt by want of symmetry in the general structure, or by meaningless and even vulgar details and bombastic orchestration. To a slight extent these remarks might apply to the 'Spring' Overture; but on the whole it may be described as a bright, vigorous, and genial work. As the annotator says, so glowing and highly-coloured a picture of spring cannot have been suggested by Northern climes. The overture was splendidly played and warmly received. Mozart's 'Linz' Symphony, generally known as No. 6, had not been heard at the Crystal Palace, at any rate at a Saturday concert, for ten years. It affords an illustration of the marvellous art of the composer in obtaining effects with limited means, for the score contains neither flutes nor clarinets, yet the orchestration is full of picturesque details. The work was written at Linz in 1783, that is, at least four years before the three great symphonies in E flat, G minor, and C ('Jupiter'). Of the manner in which Sir Charles Halle played Beethoven's Concerto in C minor it is quite unnecessary to say anything. The only other instrumental item was Dr. A. C. Mackenzie's ballad 'La Belle Dame sans Merci.' Miss Liza Lehmann rendered songs by Hook and Thomé in her best manner.

Although the Belgian pianist M. Arthur de Greef has not yet been heard in any works of magnitude, there can be little doubt that continental report has not exaggerated his abilities, and that we have in him an artist of the highest rank. At his performances at the Popular Concerts on Saturday and Monday last he appeared to some disadvantage, owing to the metallic and unsympathetic quality of the instrument on which he played; but on the former occasion he invested Mendelssohn's 'Variations Sérieuses' with a larger amount of poetic feeling than it might be thought

possible they would be able to bear. Some of the variations were placed in a new light, and all of them were played in the style of a master who has formed his opinion concerning the significance of the music, and has no difficulty whatever in giving it expression. M. de Greef's rendering of the pianoforte part in Beethoven's Trio in D, Op. 70, No. 1, particularly of the sublime *largo*, was equally striking. It should be added that M. de Greef was a pupil of Brassin, from whom he may have gained his excellent technique, but who could not have given him the higher qualities which mark the artist as distinguished from the virtuoso. Saturday's programme included Schubert's Quartet in D minor, and Bach's Concerto in D minor for two violins, performed, as before, by Madame Néruda and Herr Joachim. Madame Bertha Moore was the vocalist.

On Monday M. de Greef's solos were a Caprice by M. Saint-Saëns, founded on the ballet airs from Gluck's 'Alceste,' and Chopin's B flat minor Scherzo, Op. 31. We shall hope to hear him shortly in works of greater significance. The rest of the programme does not call for any comment. It included Beethoven's Quartet in E minor, Op. 59, No. 2, the same composer's Sonata in G for piano and violin, Op. 30, No. 3, and Spohr's Barcarolle and Scherzo for violin. Mr. Thorndike was the vocalist.

NEW SONGS.

The Lifted Veil. By Joseph Barnby. (Metzler & Co.) As songs with religious words are greatly in vogue just now, this example may be recommended as at once simple and musicianly.—*Noël*, by Charles Gounod, is a simplified arrangement for soprano of a well-known motet for female voices.—An extremely effective song for any voice of moderate compass is *Chant d'une Bretonne*, by Benjamin Godard. It has English and French words.—*Kenilworth*, by Gerard F. Cobb, is a vocal gavotte, the style of the music being quite in keeping with the words. There is an effective modification in the third verse.—*You ask me why I love*, by Laurence Kellie, is expressive, but the false accents in the words are irritating.—An effective song, with violin or violoncello *obligato*, is *Midsummer Night*, by Percy Reeve.

Emmanuel, by Paul Rodney (Enoch & Sons), is a sacred song with somewhat mawkish words, but a well-written voice part. The same composer's *Thy King* has also religious verses of an inoffensive kind, and the music is unobjectionable, though commonplace, as is that of *We've said good-bye*, a love song with dimal words.—Yet another sacred song is *Babylon*, by Michael Watson, written with the composer's usual fluency and highly expressive. The words are suggested by the 137th Psalm. *Little Lord Fawntleroy*, by the same composer, is a pleasing ballad, suitable for children.—*Only a Rose and You sang to me*, by Milton Wellings, are unpretentious love songs. The latter is the more commendable of the two, both in words and music.—*The Angel Came*, by F. H. Cowen, is a quasi-sacred song for contralto. Though without any positive faults, it is scarcely worthy of the composer.—Different in character from any of the foregoing is *The Prima Donna*, by J. L. Roeckel. It is vigorous and slightly declamatory, and if sung with spirit would certainly be effective.—*One Summer Night*, by F. L. Moir, is a pleasing and musicianly example of the tearful kind of love song in vogue at present.—The curious title of *Madrigal* is given to a dainty and attractive song for mezzo-soprano voice by C. Chaminade. It has English and French words.

A Second Set of Six Songs. By H. Festing Jones. Op. 5. (Weekes & Co.) These are settings of amatory stanzas by Shakspeare, Hood, and other poets. Though unpretentious, they are full of pleasant touches of musicianship, and the accompaniments are free and interesting. If not of equal merit, they are as a whole superior to ordinary drawing-room ballads.—This last remark will also apply to *The Heart ever Faithful*, a set of four songs by Gerard F. Cobb, Op. 17, though in this instance the interest lies chiefly in the voice part. Indeed, as regards melody, they are more effective than any of Mr. Cobb's previous compositions. Tenor vocalists, for whom they are best suited, cannot fail to be pleased with them.—*Sleep in Peace*, by Ciro Pinsuti, is a pleasing ballad in the late composer's most refined manner.

As there are degrees of merit even in the most conventional style of shop songs, we may commend *The Sea hath its Pearls* and *How have I thought of thee*, by R. Ernest Bryson (London Music Publishing Company), as smoothly written and pleasing; also *Tiny Feet*, by Morton Elliot, a tuneful song for contralto.—An extremely well-written song with an effective accompaniment is *L'Hirondelle*, by F. W. Davenport. It has French words.—*Serenade*, by Walter Mitchell, *Mine Alone*, by H. E. Warner, and *Love's Golden Dream*, by Lindsay Lennox, are more commonplace, and are defaced by that vulgar device the waltz refrain.

A melodious love song with a rippling accompaniment is *The East Indian*, by J. Jacques Haakman (Charles Woolhouse). The same composer's *The Young Rose* is less commendable. Both are settings of verses by Moore.—*Twilight Visions*, by Herbert Sharpe, is an effective, though mournful, song for contralto. There is an ugly pair of consecutive fifths in the sixth bar of the first and second verses.—Of the same class are *Suspense*, by Sydney Shaw, and *Sleep*, by J. E. Vernham. The last has religious verses, and the music is placid and rather hymnlike.

Musical Gossip.

THE Royal College of Music gave another orchestral concert on Thursday last week at Alexandra House. The programme included Wagner's 'Faust' Overture, a choice that cannot be commended; Mendelssohn's Scotch Symphony; Bach's Violin Concerto in A minor, played by Miss Donkersley; and Schumann's Introduction and Allegro Appassionato in G, Op. 92, a beautiful, though rarely heard work, played by Miss Ethel Sharpe.

'ISRAEL IN EGYPT' was performed by the Royal Choral Society in the Albert Hall on Wednesday, with Miss Anna Williams, Mrs. Brereton, Madame Patey, and Mr. Iver McKay, who gave a very creditable rendering of "The enemy said," as the principal vocalists.

THE concert of the Highbury Philharmonic Society on Monday deserves more than passing mention. The programme contained a new choral work, 'The Song of the Western Men,' by Mr. G. R. Betjemann, son of Mr. G. H. Betjemann, the well-known violinist and conductor of the Society. It is a setting of verses by the Rev. R. S. Hawker, in which the Cornish men express their determination to prevent or, at any rate, avenge the death of Bishop Trelawny, one of the seven bishops who were committed to the Tower in the time of James II. Mr. Betjemann has approached the illustration of this subject in the proper spirit. His music is full of energy, the themes are striking, and the whole is distinguished by a sense of freedom without licence. There are several effective bits of writing, the most remarkable being the change from E minor (through the unresolved dominant thirteenth) to the tonic major at the words "Here's twenty thousand Cornish men will see the reason why." There are, perhaps, too many changes of time and key, and

the scoring is a little too thick in places, but the work shows great promise, and the writing for the voices is so full of interest that it cannot fail to please choral societies. Another success was won at this concert by Mr. G. H. Betjemann, who gave a brilliant rendering of Dr. Mackenzie's 'Pibroch,' under the composer's direction. The programme included Mendelssohn's 'Lobgesang' and the 'Hebrides' Overture, the efforts of orchestra and chorus, the former mainly and the latter wholly composed of amateurs, being worthy of much praise. Madame Bertha Moore, Miss Florence Monk, and Mr. Charles Banks were the principal vocalists.

MISS AGNES ZIMMERMANN gave a pianoforte recital at the Princes' Hall on Tuesday afternoon before a large audience. The excellent pianist played in her best manner Beethoven's Sonata in C, Op. 2, No. 3; Chopin's in B flat minor, Op. 35; and minor items by Emmanuel Bach, J. S. Bach, Lee, Rameau, Rubinstein, and other composers.

LAST week the Bristol Orpheus Glee Society decided to pay another visit to London, the date fixed being Saturday, April 26th. It is to be hoped that the public will manifest a larger amount of interest in the event than was shown on the previous occasion. The glee is eminently an English form of composition, and the Bristol Society is the finest of its kind in the kingdom.

ON May 6th, at St. James's Hall, two new Welsh works will be produced. The first is a dramatic cantata, called 'Nebuchadnezzar,' by Dr. Joseph Parry, music lecturer at the Cardiff University College. His son, Mr. Haydn Parry, is the author of the other work, which is entitled 'Gwen.' The libretto is by Mr. J. Young Evans, of Corpus Christi College, Oxford, and is based on the well-known Welsh legend of the Lady of the Van Lake. The choruses will be rendered by a Welsh choir, assisted by ladies from the Guildhall School of Music.

M. EDGAR TINEL's oratorio 'Franciscus' was performed for the first time in this country, under the direction of Miss Caroline Holland, at the Westminster Town Hall, on Tuesday afternoon, the concert being for a charitable purpose. It is impossible, however, to form an accurate judgment as to the merits of the work until it is heard under more favourable conditions. 'Franciscus' was produced at Malines in August, 1888, and has since been given at Brussels several times with much success. The libretto, translated by Miss Holland, is taken from a poem by De Koninck, and deals in romantic fashion with the career of St. Francis d'Assisi from his early life to his death. The music, so far as could be judged, shows traces of diverse influences, but throughout it is clear, tasteful, and appropriate, and some portions are noteworthy for higher qualities. With the accompaniments rendered on the pianoforte, and without a conductor to maintain precision, the performance could not fail to be, on the whole, imperfect and ineffective. It may be mentioned that some symphonic movements illustrating Corneille's 'Polyeucte,' by M. Tinel, have just been received with much favour in Brussels.

AT Mr. Stephen Kemp's concert in the Princes' Hall on the same evening, the most important works in the programme were Dvorak's Trio in B flat, Op. 21, and a melodious and pleasing MS. Sonata in A, for piano and violin, by Mr. Walter Macfarren.

AT length, after a delay of eighteen months, M. Saint-Saëns's 'Ascanio' was produced at the Paris Opéra on Friday last week. That the work is in every sense worthy of the composer is generally admitted, but that it is an advance upon his previous operas few have the courage to assert. The libretto is taken from the drama 'Benvenuto Cellini,' by Paul Meurice, which enjoyed great success at the Porte Saint-Martin thirty-five years ago, and in which Mélingue, who, besides being an actor, knew something of the arts of sculpture and painting, used to delight

the audience by moulding a statuette of Hébé every evening before their eyes. It is scarcely necessary to mention that Berlioz has written an opera entitled 'Benvenuto Cellini,' and other composers who have chosen the same subject are Franz Lachner and Lauro Rossi. The present libretto, by M. Louis Gallet, seems very complicated and confused. Of the performers M. Lassalle, Miss Eames, and Madame Bosman are highly praised, while others are condemned as unworthy of the principal lyric theatre in Paris.

SOME of the Italian journals persist in stating that Boito's 'Nero' will be produced next season at La Scala, Milan, and that M. van Dyck will undertake the leading part. On the other hand, it is pointed out that the Belgian artist is engaged at the Vienna Opera. It seems on the whole improbable that the companion work to 'Mefistofele' will ever see the light.

STRIKING success has been won at Ghent by a dramatic symphony entitled 'Mazeppa' and a one-act opera, 'La Reine des Fées,' by Paul d'Acosta. The composer is an amateur and writes under a *nom de guerre*.

THERE is probably no truth whatever in the statement extensively circulated that M. Gounod has accepted a commission to compose an opera for America on a Mexican subject, and that it will be produced under his personal direction in 1892.

CONCERTS, &c., NEXT WEEK.

- Mon. Trinity College Students' Orchestral Concert, 8, Princes' Hall.
 — Popular Concert, 8.30, St. James's Hall.
 Fri. Royal Choral Society, 'The Messiah,' 7, Albert Hall.
 — Rossini's 'Stabat Mater,' &c., 7.30, St. James's Hall.
 Sat. Crystal Palace Concert, 3.
 — Carl Rosa Opera Company, Gounod's 'Romeo and Juliet,' 8, Drury Lane.

DRAMA

THE WEEK.

VAUDEVILLE.—Afternoon Representation: 'Miss Tomboy,' a Comedy in Three Acts, founded on 'The Relapse' of Sir John Vanbrugh. By Robert Buchanan.

SHOULD success attend the experiment of Mr. Buchanan in his 'Miss Tomboy' of converting into farcical comedies the pieces of the Restoration dramatists, a new and rich mine will be opened to the adapter. Of seventeenth century plays none is fouler than 'The Relapse.' In Amanda Vanbrugh shows us a moderately virtuous woman sadly out of place in the company she frequents. The proceedings of Loveless and Berinthia, however, are scandalous enough for Mrs. Behn, the very name of one of the characters is an outrage, and the conception of Coupler would shame the worst annals of the French Regency. So much cleverness is there, nevertheless, in the characters and so much art in the dialogue that the play has offered a constant attraction to succeeding dramatists. Sheridan in 'The Trip to Scarborough' achieved an excellent adaptation, retaining all that was brilliant in the dialogue, and confining within the limits of suggestion the rampant obscenity of the original. The production of this piece had been anticipated by that of 'The Man of Quality,' a poor farce by John Lee, the actor, extracted from the comic scenes of 'The Relapse,' and was followed after a long period by an adaptation by Mr. John Hollingshead, also called 'The Man of Quality,' produced at the Gaiety. In this version Mr. Alfred Wigan was Lord Foppington and Miss Ellen Farren was Miss Hoyden. None of these adaptations has failed. In the first prologue to 'The Relapse,' spoken only on the first two days of its production in 1697, it is stated of the play that

'Twas got, conceiv'd, and born in six weeks' space.

This seems probable enough. The more serious scenes, if such a phrase may in this case be pardoned, are written in irregular and mongrel verse, and the character of Lord Foppington, the conception of which is Colley Cibber's, is the only brilliant thing in the play. How brilliant, however, this character is! It is scarcely going too far to say he is the best comic creation in the English drama since Shakspeare. His affectations are enchanting, his "strange oaths" have inspired Sheridan, and his wit in the midst of its impertinence is so genuine that we are almost sorry for his defeat. His penultimate speech, which should mark his exit, addressed in congratulation to his brother and successful rival, contains the quintessence of Restoration comedy. To appreciate it one must know the character of Miss Hoyden. "Dear Tam," says the defeated and hoodwinked peer, "since things are thus fallen out, prithee give me leave to wish the(e) jay. I do it *de bon cœur*, strike me dumb. You have married a woman beautiful in her person, charming in her airs, prudent in her conduct, constant in her inclinations, and of a nice morality, split my windpipe."

This work Mr. Buchanan has taken, and, with some aid from Sheridan, has rendered conformable to the most Philistine notions of the day. In his omissions, the most important of which were imperative, he has been generally, but not uniformly, discreet. It is the underplot of 'The Relapse' with which alone he deals. With his additions we are not content. The effect of these is to take away the seventeenth century tone of the play, and to deprive some of the characters of their truth. The fit of penitence on the part of Tom Fashion, which makes him before marrying his mistress own to the trick he has played, however it may suit a public of to-day, is irreconcilable with the period in which the action is laid, a period in which no device that could bring a man the possession of a woman was other than justifiable. 'Miss Tomboy,' though far too much of Vanbrugh's wit is left out, is an amusing play. It is, however, as farcical comedy that it attracts. What sentiment it possesses is of the eighteenth century, moreover, not the seventeenth. Tom Fashion is influenced by Tom Jones, and Miss Hoyden has a slight infusion of Sophia Western, or of some woman of more refinement than the original character. For this perhaps the acting is responsible. Miss Hoyden in Vanbrugh is a vulgar country wench, who only needs a veneer of civilization and the privileges of matrimony to join the sisterhood of Mrs. Foresight and Mrs. Frail. These attributes are suggested by Sheridan, and, indeed, by Mr. Buchanan. Miss Winifred Emery shows us a sweet, gracious, and delightful romp, whose movements mingle with their bucolic freedom a Miranda-like freshness. It is a charming creature that is shown us, but it is not the Miss Hoyden of the past. Mr. F. Thorne gave a conventional Sir Tunbelly Clumsy; Mr. T. Thorne has too serious a style for Lord Foppington. As Tom Fashion Mr. Gilmore was fairly good, and Mr. Cyril Maude acted Doggett's part of Lory in a fashion that suggested he might some day with advantage be tried as Lord Foppington.

Gramatic Gossy.

MR. WYNDHAM's reappearance at the Criterion took place in his favourite character of David Garrick. With the exception of the assumption by Mr. William Farren of the rôle of Simon Ingot the cast is practically the same as was before assigned the play; Miss Mary Moore being Ada Ingot; Mr. Blakeley, Smith; and Mr. Giddens, Squire Chivey. Mr. Farren acts with so much distinction, however, that a feeling of incongruity is caused when he appears in company with men and women so preposterous in vulgarity as his associates. Mr. Wyndham plays with much brightness and spirit; but he also needs no such foils as he assigns himself.

'ANDROMEDA,' a "Greek tragedy in one act," by Miss Rose Seaton, was given on Monday afternoon at the Vaudeville. The heroine resembles her illustrious namesake in this only that she expiates the offences of her mother, who by deserting the shrine of Artemis, at which she was a priestess, has incurred the wrath of the goddess. Moved by a desire to revisit her home, Andromeda repeats her mother's fault, and in so doing brings about the destruction of her family. The conception is fateful and the language fluent. At one point, indeed, the piece almost stirs. It is, however, long and deficient in movement, and as it is feebly acted the result is depressing. Miss Seaton played Andromeda.

WITH the before-mentioned piece was played 'Number Two,' announced as a farcical comedy in three acts, by Mr. Harry Croft Hillier. This piece is below the average of its class, and in construction and dialogue is as weak as it can well be. The acting was boisterous, noisy, and ineffective.

A NOT very successful adaptation of 'Jess' was produced at the Adelphi on Tuesday afternoon. The version, which is in four acts, is by Miss Eweretta Lawrence and Mr. J. J. Bisgood. If the interminable speeches assigned to Jess, who was played by Miss Eweretta Lawrence, were curtailed, the play would gain something. Its termination, in which the heroine enters the chamber of Frank Muller and returns with the knife red with his heart's blood, is impressive; but a recasting of the story and dialogue is necessary before the whole can take a hold on the public. Miss Forsyth, Mr. Beveridge, Mr. Dalton, and Mr. Julian Cross took part in a tolerably competent interpretation.

'CERISE & Co.' is the title of Mrs. Musgrave's satirical comedy, which is to be produced at the Comedy on April 17th, with Miss Fanny Brough, Mr. Eric Lewis, and Mr. Hawtrey in the cast.

A DRAMATIC version of Mark Twain's story 'The Prince and the Pauper' is to be given at a series of afternoon representations at the Gaiety, with Mr. W. H. Vernon as King Henry VIII. and Miss Vera Beringer as the prince.

MR. W. HERBERT and Mr. Lewis Waller have been secured for the forthcoming production of Mrs. Hodgson Burnett's 'Nixie.'

M. RAYMOND DESLANDES, the dramatist, whose death is announced from Paris, was born at Yvetot in 1825. His most noted pieces, written alone or in conjunction with MM. Decourcelle, Labiche, Clairville, Grangé, Durantin, and other dramatists, were 'Les Domestiques' (Variétés, 1861); 'Un Mari qui lance sa Femme' (Gymnase, 1864); 'Le Marquis Harpagon' (Odéon, 1862); and 'Un Gendre' (Vaudeville, 1866). He had been during late years one of the managers of the Vaudeville.

TO CORRESPONDENTS.—S. K.—A. R.—P. S. P. C.—J. W.—C. R.—R. B. J.—G. B.—J. E. B.—R. S.—H. S. G.—W. H. D.—received.

W. E. W.—You should ask your bookseller such a question.

No notice will be taken of anonymous communications.

Erratum.—No. 3254, p. 310, col. 2, lines 34 and 33 from bottom, for "The Wollaston Medal was presented to Prof. Judd," read "The Wollaston Medal was presented to Prof. Judd for transmission to Prof. W. Crawford Williamson."

SATURDAY, APRIL 5, 1890.

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LITERATURE

The History of the University of Dublin, from its Foundation to the End of the Eighteenth Century. With an Appendix of Original Documents. By John William Stubbs, D.D. (Longmans & Co.)

THE University of Dublin has long awaited its historian, and if Dr. J. W. Stubbs can hardly be said to have achieved that position, he has at least put into print a mass of materials which will immensely lighten the labours of the historian yet to come. To write the history of a university nowadays is a very different task from that aimed at by the historian of the older antiquarian type. For the mediæval universities we have models in the works of Father Denifle and Prof. Kaufmann, each excellent in different degrees and in different spheres of interest. And before these writers we had in England an example of the same scholarly work, guided by the same wide and comparative study of parallel institutions, in Mr. Bass Mullinger's history of the University of Cambridge. More recently Mr. Maxwell Lyte has attempted, not without success, to perform the same service for the history of Oxford. But Mr. Mullinger, unlike the other writers we have named, carries down his history as far as the seventeenth century, and his work, it might naturally be presumed, would be taken, in its main lines at least, as a pattern by the historian of a university the system of which bears any sort of analogy to the historic universities of England; above all, in the case of a foundation like Trinity College, Dublin, which was confessedly established on the model of those universities. It is in many ways unfortunate that Dr. J. W. Stubbs has not so understood the scope of his work. He knows his subject admirably, and sets down his facts fully and fairly. But beyond a few passing allusions to Cambridge statutes he gives hardly a hint of the existence of related—we may, indeed, say parent—university institutions. He discusses the details of the Dublin curriculum without seeming to be aware that its organizers were repeating in a variety of points the practice which had already attained its maturity, if it had not outlived its vitality, in the older universities. His interest is limited to Trinity College, Dublin, and he recounts its history as though it were an isolated development

entirely unconnected with any other institution. Depriving himself thus of his historical basis, Dr. J. W. Stubbs has further impaired the value of his book by ignoring the various illustrations which a comprehensive study of academical institutions would have supplied to give life to the subject of his special researches. At the very outset, for instance, after describing the attempts made towards the erection of an Irish university in the Middle Ages, he passes straightway to the reign of Elizabeth, and reaches, a few lines later, the actual establishment of Trinity College. He thus misses the suggestive fact mentioned by Mr. Mullinger, that six years before the foundation of that college, John Case, a Fellow of St. John's College, Oxford, had, in a letter to the Chancellors of Oxford and Cambridge prefixed to his 'Speculum Moraliū Questionum,' dwelt earnestly on the injury which Ireland suffered from the lack of a university, with the plain object of promoting such a design ('University of Cambridge,' ii. 352 f.); and that earlier still, in the reign of Edward VI., Archbishop Browne, of Dublin, had sketched out a scheme for the establishment of a society in that city "to be called Christ's College of the fundacion of King Edward the Sixt." Nor does Dr. J. W. Stubbs seem sufficiently informed of the current history of the time with which he deals. We take an example which will also serve to show how awkwardly he has arranged his materials. After reciting the terms of Elizabeth's letters patent, dated March 3rd, 1591/2, he speaks in general terms of the "Provost and Fellows" (p. 9), but we do not learn their names until p. 18. "The first Provost was Archbishop Adam Loftus, who held the office for merely a year." By referring back to p. 11 (there is no other indication of the date), we presume this year is to be reckoned from January, 1593/4. Loftus was succeeded by the well-known Walter Travers, concerning whom our author has gleaned some facts from Strype's 'Life of Whitgift'; but his looseness in regard to dates has led him to give a completely misleading account of the circumstances of the Provost's appointment:—

"Upon the death of Mr. Alvey the Mastership of the Temple became vacant, and a strong party, comprising Lord Burleigh among the rest, endeavoured to secure the succession for Travers (who then held the post of Lecturer in the Temple). He was a prominent Puritan, and a leader of that party. His promotion was opposed by Archbishop Whitgift, who informed the Queen that Travers was one of the chief authors of dissension in the Church.....When Burleigh failed to have Travers appointed to the Temple, he sent him to Trinity College, where he was elected Provost by Archbishop Loftus and the Fellows, and was sworn in on December 5, 1595." No one reading this narrative would guess that the vacancy in the Temple occurred in August, 1584, and it is quite unaccountable that Dr. J. W. Stubbs should have omitted to state that the man who was appointed Master was none other than Richard Hooker. Moreover, so far from Travers being at once elected Provost of Trinity College, he was for a long time engaged in a famous controversy with Hooker, and was not appointed at Dublin until ten years after his disappearance.

Instances of defective arrangement might be multiplied. In reading the book one is

constantly obliged to wait several pages for the particulars of name and date which ought to be given when the occurrence in question is first mentioned; while in other cases the same facts are repeated on different pages without any reference to their previous notice. On p. 29 we read of "Mr. Chapell of Christ's College, Cambridge," as Dean and Catechist. On p. 62 we are reminded that the Provost "induced Mr. William Chapell to come from Cambridge to Dublin as Dean and Catechist. He was now Dean of Cashel." But it is not until p. 67 that we learn that William "Chappel" was "formerly Fellow of Christ's College, Cambridge," and tutor of the college when Milton was a student, with further notes concerning him. On another occasion it is necessary to pass from p. 39 to p. 62 to understand the circumstances mentioned on the former page. An allusion on p. 69 has to be supplemented by fuller particulars on p. 72. The same facts about John Harding are given on p. 74, note †, and p. 76. Dr. J. W. Stubbs's habit of repetition not unfrequently leads him into discrepancies in the matter of dates and in the spelling of proper names. It is also inconvenient to have the narrative interrupted from time to time by notices of the eminent members of Trinity College living under a particular Provost—notice which would find their place more properly in the alphabetical catalogue of "some of the well-known members of the College" printed at the end of the volume. The names in this catalogue, it should be observed, are not regularly incorporated in the index, which is in other respects incomplete. The name of Ambrose Ussher (p. 170) is absent from it, and there is no reference to Erasmus Smith, whose trust is frequently mentioned in the course of the volume.

Badly put together as Dr. J. W. Stubbs's book is, and entirely lacking in the higher qualities of a history, it contains a large store of valuable, interesting, and often entertaining matter. At the outset it is curious to note, as almost an anticipation of modern university "reforms," that the Fellows by the terms of foundation were to "be removed from their fellowships" on the expiry of seven years from their Master's degree. The original design of the College, as expressed in a letter of the Irish Council proposing to furnish education especially to "those that are poor (as it were in an Orphan's Hospital freely)," compares strangely with the scale of endowments in the latter part of last century, when a Senior Fellow's income might average 800*l.* (pp. 210, 278). In 1596 one Kerney, a printer, was allowed rooms in College, with "a Fellow's Commons during his life, at the Fellows' table," while his boy, who was also lodged in the College, took his dinner "at the lower Scholars' table, Kerney paying for it when he was able." On p. 23 we have an amazing record of the preaching energy of Luke Chaloner, one of the first Fellows of Trinity College and the father-in-law of Archbishop Ussher:—

"From his own memorandum it appears that prior to 1607 he had preached not fewer than 1,428 sermons, of which 379 were on the book of Genesis. He spent seven years in preaching on that book, mostly on Fridays. On St. Matthew's Gospel he spent five years in preaching on Sunday Afternoons 210 sermons."

The standard of discipline in the early years of the College history was severe, if somewhat elastic, as the following entries show:—

"A public whipping, at the hour of corrections, for breaking the Provost's windows."

"A student fined 25s. for stealing half a hog-head of the Provost's strong beer, through Sir Wilson's study wall being broken."

"Made to sit in the stocks at supper-time for fighting with weapons."

Apparently it was not only the undergraduates who "fought with weapons":—

"November 21, 1617.—Mr. Taylor, Senior Fellow and Dean, severely censured and punished for a wound committed upon the person of Gower, a Scholar of the House."

In 1619 a general state of laxity was discovered equally among undergraduates and bachelors. Passing over some of the delinquents, we read:—

"Sir Underwood for going to an ale-house and coming in after the shutting of the gates, was punished by a declamation openly in the Hall during dinner. Hogan, Hurley, and Lisragh severely punished with the rod for going out into the town without leave, and tipping in ale-houses. Sir Holland confessed that he was late out of College at night, and came into the Chapel by breaking a bar of a window in the steeple. Beere, Temple [son of the Provost], and Paget, were sharply corrected for departing from the Sermon [at Christ Church] to go a-walking, and for consenting to the plucking of cherries from a tree of Dean Wheeler's garden hanging on the wall. One, Life, a lewd boy, and an instrument for them, was banished the College."

In 1628 a system of secret spying seems to have been established:—

"August 24.—Warning given of town haunting and swearing. The Deans requested to appoint secret monitors for them."

Still, whether within or without the College, the students continued as unruly as ever. In 1629 a heavy penalty was inflicted "for drunkenness and knocking Strank's head against the seat of the Chapel." The next entry has a national flavour:—

"Booth for taking a pig of Sir Samuel Smith's, and that openly in the day time before many, and causing it to be dressed in town, inviting Mr. Rollon and Sir Conway (who knew not of it), was condemned to be whipped in the Hall, and to pay for the pig."

As we proceed further in the book the College history becomes more decorous and is comparatively free from incidents of this sort. Disorder among the students is exchanged for intrigues and jealousies among the Fellows. The higher rank of Senior Fellows evolves itself and monopolizes all power in the government of the College, to the exclusion of the Juniors; but the vigilance of the Provost is too much for them, and he soon obtains for himself an autocratic position on the Board probably unique in the history of colleges. He could declare a candidate for a fellowship elected who had received never so small a minority of votes in the Board meeting. In the second half of last century the provostship was for a time practically a political appointment. In 1758 a layman, Francis Andrews, was appointed Provost. He was a member of the Irish Parliament and a friend of the Chief Secretary, Rigby. There can hardly be a doubt that Rigby's interest with the Duke of Bedford, then Lord Lieutenant, secured his appointment. The

next Provost, John Hely Hutchinson, was still more of a political personage; and he was simply appointed in order to make a vacancy in the offices of Prime Serjeant and Alnager of Ireland which he held. He, too, sat in Parliament, and made use of his position as Provost of Trinity College as an electioneering agency for the return of the university members. So far had things gone in this direction that in 1793 the Fellows seem to have influenced the appointment of a particular man as Provost by promising their votes to a candidate for their constituency. The College was under repeated obligations to the Irish Parliament for grants in aid of its buildings and for other assistance; and once the Fellows showed their gratitude in a truly remarkable way:—

"September 24, 1717.—The Degree of LL.D. is to be offered to all Members of the House of Commons who desire it, in consequence of an address to the King for 5,000*l.* to complete the Library."

And forty-one members "availed themselves of this privilege."

We have left ourselves no space to speak of the careful, if somewhat monotonous account of the management of the College estates, the changes in its studies from time to time, the growth of the buildings, the formation of the library, or many other valuable parts of Dr. J. W. Stubbs's history. The narrative of the vicissitudes of the College during the Civil War and Commonwealth is not so well done as that of its action at the close of the reign of James II. Indeed, thanks to the increasing abundance of materials, the book improves steadily as it goes on, though the defects to which we called attention at the outset are still apparent. With whatever reserves, we have no doubt that it will be welcomed by many outside the roll of Dublin graduates to whom it especially appeals, and will be widely used as a book of reference not only for the history of Trinity College, but also as throwing light upon the general condition of education and society in Ireland during the seventeenth and eighteenth centuries. Nor should we forget to thank the author for printing the extremely serviceable appendix of documents with which his work concludes.

A Century of Sonnets. By Samuel Waddington. (Bell & Sons.)

MR. WADDINGTON is, as is well known, a veteran in the art of sonnet-writing. And it is not too much to say that of his hundred sonnets there is not one which is not admirable for completeness and finish. The skillful strictness with which he obeys the laws to which he submits himself is noteworthy, and shows that the management of verse has no difficulties left for him; but he does not, like most sonnet-writers, constrain himself to one form only of the sonnet. Probably he would do so if his 'Century of Sonnets' were a connected series; as it is, the variety introduced by changes of versification is a merit in a volume containing so many sonnets without a bond of sequence to require uniformity. Mr. Waddington, though using the Petrarchan model for many of his best sonnets, has not preferred it; his most frequent choice is the form in which the octave is that Petrarch uses, but

the sestet consists of an alternately rhymed quatrain and a couplet. In clumsy hands the concluding couplet is apt to turn out a mistaken venture, falling apart from the rest of the sestet, and coming in as mere tag, or like a rhymed saw, and with too often the jingle of tags and saws, but Mr. Waddington is able to escape such risks and to use it as an effective winding up.

How far Mr. Waddington is a poet is more difficult for a critic to decide than how far he is an excellent literary artist. All his sonnets are good in thought and expression, and some are beautiful: but the question how much these excellences are due to the author's taste, his skill, his thoughtfulness, and his literary training, and how much to his being by nature a poet, is prompted by this volume and is not answered by it. The requirements of the sonnet are so definite that, when such command of versification as Mr. Waddington's has been achieved and they are no impediment whatever to expression, they are like moulds for the metal to shape in and like rails for the train to run on. The more perfect the sonnet the more the art that went to its making is concealed, but, whatever its inspiration, the sonnet derives more from art than does any other of the serious forms of poetic expression, and it can never throw off a slight artificial constraint which is one of its beauties, but a beauty foreign to that of the "first fine careless rapture" as to which we can always be sure at once that the singer is skylark, not bullfinch piping excellently—that he would in some form or other have been a poet if nobody before him had ever published a poem. This may be the case with Mr. Waddington—we by no means affirm that it is not—but there is a sort of deliberateness and an evenness of emotion about these sonnets which hinder that impression of reality which is the spell of poetry.

The arrangement of the 'Century'—rather a large number to be read miscellaneous—would, we think, have been more attractive and have done better justice to the poems if there had been some sectional grouping. Some of the love sonnets, for instance, might, without any one of them losing its individuality, have gained in interest by being in a sequence; and so of the sonnets on religious themes, and perhaps of some others. We should think few readers, if any, can like to have their minds drawn hither and thither, from one isolated theme to another, at every page, and this enforced desultoriness brings an unwillingness to read on which there is nothing in the poems themselves to produce. However, this question of grouping does not affect the internal merits of the sonnets. We prefer those of them which are either love sonnets or akin to love sonnets—'The Aftermath' for one. That is probably too well known for quotation; 'Nightfall' we have not seen before and it may be one of those now printed for the first time:—

The shades of evening lengthen,—let us close
The latticed window, and draw down the blind:
These shadows seem as spirits, and the wind
Moans in its wandering; mournfully it goes
As some poor soul that grievous sorrow knows,
Or homeward traveller fearful lest he find
Beside his hearth the doom that haunts his mind,
And o'er his pathway its grim visage shows.

As haunted houses are our haunted hearts,
Wherein pale spirits of past sorrows dwell !
Wherein, as players that play many parts,
Presentiments their tragic tales foretell !
Draw close the curtain,—ay, shut out the night;
The night is dark, let love then be our light.

'After Long Years' and 'Late Fruit' both have for theme a love of long and late maturing, thus differing from most love sonnets, and both have a touch of earnestness which is not always in Mr. Waddington's poetry, therefore we quote one of them:—

AFTER LONG YEARS.

Have I not loved you, and shall love not bind
Our hearts and lives now parting days are past ?
The ivy tendrils cleave where once entwined
And will not part unbroken; boughs long clasped
And in those sheltering arms by love confined,
Would droop, if bared, beneath the stormy blast,
Cold, beating hail, and harsh life-withering
wind,—
Would droop awhile, and fade, and fall at last !

Have I not loved you, and shall love be cast
From out the home where once, a winsome child,
Of old you welcomed him, and gayly smiled,
And with your long brown tresses bound him fast ?
Nay, now a man, his conquering might you know,
He holds you, sweet,—he will not let you go.

Two of the sonnets, 'The Plurality of Worlds,' addressed "To William Whewell," and 'Ireland,' seem to be regrettable. Mr. Waddington's strength is not, as these two sonnets show, in satire—still less in argument: and we think the same may be said of the sonnet form of verse, but, however that may be, it serves ill for such rough use as it is put to in these two productions. The reference in 'The Plurality of Worlds' to the well-known saying about Dr. Whewell's foible of omniscience inevitably reminds us that there was another half to that clever and by no means unmannerly twit, and that that half bore something about his science which makes it likely that he was not in that respect so greatly inferior to Mr. Waddington as might be inferred from Mr. Waddington's contemptuous *chaffing* (we apologize for the undignified word, but there is no other to fit the fact), and that the heresy to which Dr. Whewell gave thought and knowledge and dialectic skill is scarcely conclusively refuted by the sole argument of Mr. Waddington's *ipse dixit* in a sestet:

A myriad stars, a myriad orbs, are shining,—
A myriad homes, above, around, on high !
And these, oh these, are but, to our divining,
The little canopy that forms our sky :
Beyond, beyond, beyond them all must be
Worlds beyond worlds through all infinity.

The 'Ireland' sonnet—"Home Rule" is its second title—is all scolding and jibes; but the scolding and the jibes must necessarily be unconvincing to Home Rulers, because they beg the questions at issue. "Let Reason rule," says the sonnet: "we do," say the Home Rulers. "Take not the 'felon's' part, nor play the 'fool,'" says the sonnet: "we don't," say the Home Rulers. What is the use of the delicate machinery of the sonnet for the fisticuffs of verse? We hope that in another edition 'The Plurality of Worlds' and 'Ireland' may not be left to be flaws in the artistic fitness and the dignity of Mr. Waddington's otherwise irreproachable 'Century of Sonnets.'

Tales and Legends from the Land of the Tsar: a Collection of Russian Stories. Translated from the original Russian by Edith M. S. Hodgetts. (Griffith, Farran & Co.)

THIS is a bright little book. Miss Hodgetts not only knows some excellent fairy tales, but has an excellent way of telling them. Her collection will very likely be a great favourite with our young people, who will probably not regret the absence of any learned notes on comparative folk-lore. There is a weird power in these Russian tales, and Miss Hodgetts says in her preface with good reason that "the perfect recklessness regarding possibility (to say nothing of probability) lends a special charm to the Russian story." How graphic, too, are the details! What a vigorous Northern picture is that of Jack Frost (Morozko) on p. 57!—

"Jack Frost jumped from branch to branch, coming nearer to her. Suddenly he sprang from the tree and stood by her side, his ice-cold fingers touching her shoulders. He was a handsome-looking old man, with a long white beard, and curly white locks hanging down his back; he had a kind-looking old face, with a good-natured smile on it."

This story must have been in the mind of the poet Nekrasov when he wrote the following clever stanza in his 'Red-nosed Frost' ('Moroz, Krasni Noz'), which has been well translated by Mr. Sumner Smith, of Yale College:—

—All stiff she is growing,
Has touched her, the frost-king, the weird:
A breath in her face he is blowing,
And on her sharp needles is strowing,
From out his huge icy gray beard.

This folk-tale will also be found in the late Mr. Ralston's work 'Russian Folk-Tales,' 1873, p. 219.

'The Snow Maiden' is a story full of poetical beauty. Certainly, judging by this and others, we cannot consider the Russian peasant to be wanting in imagination and fancy. He sets no limit to either. The absolute audacity of his conceptions seems to belong to a certain Orientalism of his mind. It is the same spirit which animates the 'Tales of the Thousand and One Nights.' Adventure follows upon adventure; time and space are as nothing, and over all there is a fatalism which regards man as the plaything of the Divinity:—

As flies to wanton boys are we to the gods:
They kill us for their sport.

There is no melancholy in these stories such as we find in the Russian novel, but a reckless, happy-go-lucky sort of existence, which makes them unique among European folk-tales.

Again, how thoroughly Oriental and luxurious is the imagery! Every one is gorgeously appraised, and there is a glory of palaces reminding one of those which Tennyson dreamed of at the court of Haroun-al-Raschid. Thus:—

"The grey wolf's costume was most extraordinary. He had a red cap on his head with green feathers in it; round his neck he had a blue silk ribbon; he wore a red velvet jacket embroidered with gold, lilac gloves with lace ruffles, a scarf round his waist; on his hind feet he had slippers, and on his tail he wore a silver net ornamented with diamonds. The feast continued until very late at night; but as soon as it was dark the golden cassowary was brought in with its golden cage, and hung up on the balcony. The whole court shone like lightning imme-

diately, so that no lamps were wanted, not even in the streets round about the palace, as the cassowary afforded light enough."

Is Stasov right, after all, in his view that these tales are for the most part of comparatively late Oriental origin, coming into Russia by way of the bazaars and caravanserais?

Many of the tales have already been translated by Ralston; to those previously mentioned we may add 'King Vladimir and the Skeleton,' which he has given on p. 85 from Afanasiev. It is the old story of Kostchei the deathless. There is also 'Vasilissa the Beautiful' (as we prefer spelling her name), which is given by Ralston on p. 150; it seems to be a Slavonic variant of the story of Cinderella. 'The Three Kopecks' occurs on p. 43 of the same work. 'Prince Kid-skin' ('Tsarevich-kozlionochek') is a good old Russian tale, which is to be found in the collection of Afanasiev, and is by him assigned to the government of Voronezh.

One of the last tales given by Miss Hodgetts is from a famous *bilina*. Of course Ilya Muromets figures in the book in an excellent story. We do not like, however, the transformation of his name into Elie Muromitch, which is hardly accurate, and we are surprised that so good a Russian scholar as this lady should be contented with it. Elsewhere we have come upon some rather strange renderings of the names; but these are trivial matters. The book is well done, is decidedly amusing, and we wish it all success.

Philosophical Classics.—Francis Bacon: his Life and Philosophy. By John Nichol. 2 vols. (Blackwood & Sons.)

THE number of small books about great men is alarmingly on the increase. Every month sees the invention by some ingenious literary man or pushing publisher of a new "series"—each "series" to be complete in itself; and thus work which has already been quite well done on a certain scale must be repeated on that identical scale without so much as the pretence of fresh inquiry or original thought. At the same time it must be admitted that the "Philosophical Classics" enjoy what, among works of their class, might almost be called a long-established reputation, that Messrs. Blackwood had a clear right to dedicate a place in them to Bacon, and that they have selected a cultivated and ingenious person to carve the statue for its niche. It was certain that Prof. Nichol, if never exactly inspired, would never sink to flatness in treating any theme that interested him; and since none but a dull man could fail to be interested in Bacon, it was beyond doubt that Prof. Nichol would attack his work with the requisite enthusiasm. Indeed, we are not sure that his sails have not been inflated by too swelling a breeze when we read how "America had been found in the sunset and the high road to Cathay reopened in the dawn." But it would be needlessly severe to find fault with a genial exuberance of style, which is at least as likely to stimulate the attention as to corrupt the taste of those who acquire their knowledge through "series."

The present work, unlike its fellows, is in two volumes, giving, not unnaturally, one complete volume to the life of Bacon,

so different in its fulness and variety from the ordinary life of a philosopher. Truly Bacon acted up to his principle that not even for philosophers was this world a place for "lookers-on." It might be well, indeed, both for those who dispute whether his 'Instauratio' was Utilitarian or not, and for those who deride him as postponing philosophy to the pursuit of worldly eminence, to remember how deep and settled a principle with him was the preference of the active to the contemplative life. On this we may have some words to say later. The general spirit of the present biography is favourable to Bacon. No attempt is made to deny the lack of spirit and backbone, the servile obsequiousness, that could lead the first of the judges to pervert justice at the bidding of a royal favourite. But blame is conveniently, and to some extent truly, thrown on the age, or rather the court, "at once magnificent and mean," in which Bacon lived; and our tolerance—nay, more, our pity—is dexterously roused by representing the man, who for more than two centuries has been scorned as a flatterer of royalty, as no worse than the steadfast upholder of a cause not less honourable, though less fortunate, than the cause which first defeated, and then insulted and misrepresented it. The suggestion is, perhaps, more dexterous than fair. It is not easy to see why the consideration we yield to a Falkland, encountering a premature death for fidelity to a losing but valuable principle, should be extended to Bacon, whose most obvious aspect is that of one sunning himself in the favour of a king, as yet not much less than absolute, and helping him to trick an incensed and dissatisfied nation. Prof. Nichol, in fact, adopts and even exaggerates Mr. Gardiner's unduly favourable view of Bacon's political life and purposes. Independence of character and force of will we suppose no one has ever attributed to Bacon; but we must also own that for ourselves we cannot discover in him much of statesmanlike breadth, and still less of statesmanlike insight. Imbued for the first forty years of his life with the spirit and aim of the Elizabethan era, intimately connected with its leading men, and patronized by its central sun, the queen, it is not to be wondered at if he emerged steeped in Royalist sentiment and prone to exaggerate the value of central authority. In saying this of him no moral blame is imputed, but we deny him the penetration which might have discerned the influx of new and strong currents into the spirit of his time—we deny him the judicial calmness which might have made even a man who foresaw nothing of the future distrust the wisdom of loading a scale already predominant. In fact, Bacon showed in political matters neither calmness nor penetration. He was not a statesman, but a "politique." His one wish was to be powerful—that he might advance the cause of philosophy and the welfare of the human race, it is true, and partly, it cannot be doubted, because he loved dignity and pomp. One statesmanlike object may be attributed to him, a real desire to consolidate and organize that chaotic mass of judicial decisions known as the common law; but of this purpose, endowed though he was with a mind and training admirably fitted for it, he accomplished even less than of his other

design, the advancement of science. To two things he really devoted himself—the means of elevating his fortune, and the elaboration of a new logic. He attained conspicuous success in both; but the fortune unworthily built up crumbled in its possessor's hands; the logic, constructed with too little regard or study of the most earnest workers in the same field that Bacon himself desired to sow, was marred by egregious blunders, and misplaced scorn, and finally evoked enough of ridicule and opposition almost to counterbalance the great effects it should have produced by its merits. Caustic as was Dr. Abbott's sketch of Bacon's life, we find in it not merely an intimate study of the original documents, but a penetration and knowledge of human nature far greater than we discover in Prof. Nichol's manual, which, honestly compiled as it is, yet, lacking a true and thorough clue, produces in the end a bewildering, confused impression, of which little more can be said than that it involves hardly more affection for Bacon and far less understanding of him than the unsparing, but truly judicial work of Dr. Abbott.

Mr. Nichol's second volume offers less debatable matter, and in style, selection, and arrangement must be pronounced decidedly successful. The book opens by presenting Bacon's own view, expressed in his own fresh and vigorous metaphors, of his relation to his predecessors—a view which is followed by a later and more impartial estimate of that relation, based on good modern authorities. The estimate, of course, is not free from some of the faults which inevitably attend compilations. A reader of the original 'Timæus'—at least one who read it for its own sake—could hardly describe as a mere *réchauffé* of Pythagorean and Democritean fantasies the work which first stated and signalized the place of the brain in the human organism, a truth again lost or endlessly controverted when its discoverer had passed away; nor can the inquiry into the nature of space—another striking chapter in the 'Timæus,' and actually referred to on p. 19 of the volume before us—be regarded as either a borrowed or a baseless fantasy. It is a serious fault to tell us that "the acoustics, as the optics, of the Greeks rest on the assumption of emissions and transmitting media," first, because these last words conjoin into one two absolutely opposing theories (since what is "emitted" travels by virtue of the original expulsive force, while "transmission" is due to the activity of the medium); secondly, because Aristotle, at least in his 'De Anima,' mentioning both theories, rejects emission in favour of transmission. It may be added that this contemptuous mode of speaking of assumptions on which distinguished men of science have elaborated extensive theories, and one of which actually dominates present scientific thought, is quite uncalled for and misleading. Prof. Nichol is, in fact, not altogether fortunate in dealing with Aristotle, as we may show by two more instances, which, to be sure, in a sense balance one another; so that if Aristotle rises by a correction of one error, he sinks by correction of the other. Still, if we desire truth, a protest must be made against the citation on p. 27 of a notoriously obscure passage from the 'Physics'—in apparent

contradiction, too, to the whole tenor of the Aristotelian logic—as a typical statement of Aristotelian doctrine. On the other hand, we must reclaim, perhaps with a blush, for Aristotle what Prof. Nichol calls on p. 78 "medieval allegory"—the association, that is, of form with the male, matter with the female principle of the universe. In spite, however, of these blemishes, Prof. Nichol's introductory chapters may fairly be pronounced charming and instructive. He does justice to the scattered "aperçus" of Bacon's predecessors while noting their almost irresistible tendency to return to the worst Aristotelian ruts. He does justice to the boundless curiosity of the Greeks, and to the real value of much of its fruits. He aptly compares it to "the ardour of a child putting questions, the answers to which he cannot understand." The parallel is even closer than he has suspected. The child and the ancient Greek do not even know what sort of answer ought to content them; but it is one of the fruits of the long intellectual struggle of Greece—reaped, it is true, only partially by itself—that it has taught us to conceive more truly what makes a satisfying, what an unsatisfying response. With this knowledge, too, we can put our questions more wisely, and to ask the right question is one half of knowledge.

The account here given, in general admirable, of Bacon's intellectual achievement, gifts, and defects has, perhaps, one fault. It is somewhat painfully complicated at times by the author's endeavour to give the fullest account possible within his limits of the whole endless and involved series of Bacon's writings. It may be questioned whether so much should have been attempted in a compendium; it is open to doubt whether a clearer, more favourable, and at the same time more just appreciation of Bacon's genius would not have been attained by neglecting the posthumous works, the interminable unstudied and unpolished conjectures of a leisured philosopher, given to the world, without the curtailments and revision that their author would have applied, by a young and injudicious admirer. Such a stumbling-block and stone of offence as the 'Sylva Sylvarum' might have been left in MS. to the tender mercies of the kitchen-maid without loss to anybody and with much gain to Bacon's fame. Verily, Bacon might have complained that the light planks of his philosophy had alone been saved from shipwreck and the stronger timbers lost if he had seen these minor tracts the mark of scoffers and the study of antiquarian commentators, while the 'Novum Organum' was put aside as commonplace and superficial.

Finally, we cannot refrain from breaking a lance in an old dispute with Prof. Nichol. Was Macaulay wrong in describing Bacon as essentially a practical, not a speculative, philosopher? In spite of all Mr. Nichol's pleadings, we are not persuaded that he was. Power and command over nature in the largest sense, that all its resources might be used for the largest of ends, "the relief of man's estate"—this still seems to us the truest description of Bacon's object. Practicality remains the chief note of his character, but a practicality raised immeasurably above that of the vulgar pleasure-seeker or successful business man by

the width of his sympathy and the comprehensiveness of his view. And such a character is no doubt what Macaulay intended to indicate, what Macaulay, allowing for the far narrower range of his intellect, fully sympathized with, not one content with mere discoveries—such as Prof. Nichol unfairly and sophistically suggests—that a particular person would do well “to shun mince-pies.” The magnificent passages from the ‘*Advancement of Learning*’ tell us that we should not seek in knowledge “a terrace with a fair prospect”; they impeach Paris’s judgment not as preferring “pleasure” to “wisdom,” but as preferring “pleasure and love” (that is, sensual pleasure) to “wisdom and power”; they admonish us that in this world none may be lookers-on, as the philosopher vainly described himself to be, “but God and the angels alone”—the contemplative life is not to be put into comparison with the active. All this comes from Prof. Nichol’s own selected quotations, and those of one or two pages alone. We leave any reader to decide whether they make for or against the litigant who relies on them. In fact, Mr. Nichol himself calls Bacon “in part a Utilitarian, not because he loved truth less, but man more.” The description is just, and it certainly is not one that the most gifted of men need scorn to have applied to him.

A Winter Tour in South Africa. By Sir Frederick Young, K.C.M.G. (Petherick & Co.)

A PAPER read last November before the Royal Colonial Institute has formed the nucleus of this octavo volume, which describes a three months’ tour in South Africa, favoured by circumstances that turned the journey into something like a triumphal progress. As a late honorary secretary and present vice-president of the Colonial Institute, Sir Frederick Young had a just claim upon the goodwill of colonists sitting under their own roof-tree which they were not slow to recognize, and he relates with pardonable complacency how, on his arrival at Cape Town, “every one without exception, public men and high officials, members of the Cape Government, leaders of the Opposition, and innumerable private friends, Dutch and English alike,” showered compliments and hospitalities upon him, which proved an earnest of the “kind and lavish attentions” that met him at every stage of his route, extending up the country to Waterburg in the Northern Transvaal, thence down to Durban, and along the east coast to Port Elizabeth.

The story of this eminently enjoyable trip is told in a spirit that cannot fail to gratify the colonial worthies who conspired so successfully to give it a festal character; but the work put into the book is too slight to make it in any true sense a solid contribution to the already voluminous collection of South African literature issued even since the last war, and decided conclusions are too often announced by the author, unsupported by evidence sufficient to enable the reader to reach any conclusions whatever. The most interesting non-political chapter is that devoted to the mining industries of Kimberley, which have been many times described; but Sir Frederick Young chro-

nicles in terms of high approbation an attempt to deal with the spirituous liquor difficulty in relation to indigenous labourers which is comparatively recent, and certainly fits in with the theory carefully instilled into his mind that the natives “are to be regarded as mere children,” and must be under the guidance of a firmly controlling hand. This paternal system is thus described:—

“Excellent arrangements are made for the protection and well-being of the native workmen, especially by the introduction of ‘compounds’ during the last year or two. These are vast enclosures with high walls, where the natives compulsorily reside after their daily work is done during the whole time they remain at work in the mine. This system has been attended with the most satisfactory results. I went over the De Beer’s ‘compound,’ where I saw an immense number of natives, all appearing lively, cheerful, and happy. A large number were playing at cards (they are great gamblers) and others amusing themselves in various ways. No intoxicating liquor is permitted to be sold within the ‘compounds.’ The weekly receipts for gingerbeer amount to a sum which seems fabulous, averaging from 60*l.* to 100*l.* a week. The natives can purchase from the compound store every possible thing they want, from a tin pot to a blanket, from a suit of old clothes to a pannikin of mealies. Before the establishment of the ‘compounds,’ when the natives had the free run of the town, and could obtain alcoholic liquor—on Saturday nights especially after they had done their work and received their weekly wages—Kimberley was a perfect pandemonium.”

The question why, if a high hand is to rule the well-being of the native labourers, the grog shops should be left open and the men skut up (with a single store to monopolize their necessary purchases), is not raised.

Bechuanaland impressed Sir Frederick Young as “a land of promise” and field for settlement. In his chapter on colonization he puts out the idea that non-commissioned married officers and soldiers should be encouraged to form “a military colony at the expense of the Home Government in a wisely selected spot and under proper and judicious arrangement.” In the Dutch republic he was struck with the number of English names over shop-doors, and with the amount of English spoken at Pretoria and the smaller towns, as indicating a sure, if gradual Anglicizing of the Transvaal. He took advantage of an interview with President Kruger to declare a hope that he might see the day when the Republic would be penetrated by railroads north, south, east, and west; but the cautious Dutchman vouchsafed no more definite answer to this “strongly expressed aspiration” than a smile.

Sir Frederick Young is an ardent advocate of Imperial Federation, and his volume contains as part of its appendix a lecture on that topic recently delivered by him.

Readings on the Purgatorio of Dante, chiefly based on the Commentary of Benvenuto da Imola. By the Hon. W. W. Vernon. 2 vols. (Macmillan & Co.)

THE commentary by Benvenuto of Imola, the pupil of Boccaccio and friend of Petrarch, had long been known to students of Dante, by name at any rate, as one of the most rich in information among the many which the

half-century after Dante’s death produced, and perhaps quite the freest of them all from the faults of pedantry and strained interpretation. For a long time, indeed, there was a popular belief, based partly on Benvenuto’s reputation, partly on a misunderstanding of some words in the colophon to the book, that the commentary in the early edition of Vindelin da Spira was due to him; but this was shown to be erroneous by Muratori, who actually printed most of the historical portions of the true commentary in his great work the ‘*Italian Antiquities*.’ Several MSS., among them one in the Cambridge University Library, have been furnished with commentaries borrowed wholly or mainly from Benvenuto; and some thirty or forty years ago a so-called Italian translation, inaccurate to the point of dishonesty, was published in the great man’s native town. But the entire commentary remained practically inaccessible to scholars; only a few MSS. of it existed, and these were all in Italian libraries. At length the munificence of Mr. Vernon, aided by the industry and learning of Sir James Lacaita, accomplished in 1887 the task before which scholars (with the honourable exception of the American Dante Society, whose project for a similar work was only abandoned on the announcement of Mr. Vernon’s intention) and publishers had hitherto shrunk. When the book appeared it was felt that, merely as a specimen of mediæval literature, it took a very high place. In the introduction, written in his own delightful manner, which Dean Church has prefixed to the volumes before us, he gives his estimate of Benvenuto in words which, as we cannot improve upon them, we will quote:—

“His work, though not the earliest commentary, is perhaps the most important. It is unequal in the illustrations which he inserts, and the explanation he gives of difficulties; but it contains a great mass of useful and curious information.....To comment adequately on the *Commedia* was beyond the power of those who in the fourteenth century undertook to do so. To comment worthily a man must have something of the deep and serious temper of the writer, and this was not the spirit of Boccaccio, who set the fashion of lecturing. Benvenuto is a scholar with a good deal of classical reading, a man of Italian good sense, Italian humour, and in considerable proportion Italian cynicism. He will go as far as knowledge and a sensible view will carry him; his humour and cynicism will sometimes find kindred materials in his subject, and sometimes will be out of place: but the awful and solemn depths of a soul, which had dwelt for years in the presence of the eternal world and had all but seen it, were beyond his capacity. Still, he is very instructive. He tells a great number of things which we should not otherwise know. He often shows good sense in his explanation of a passage or choice of a reading. He knows what others have said about his subject, and supplements or corrects them.”

A commentary of which this can be said was obviously worth reproducing. But since in the large octavo form in which it has been reproduced it fills more than 2,500 pages, it is equally obvious that only very determined students were likely to make acquaintance with it. Mr. Vernon has, therefore, added to the debt which readers of Dante already owed to him and his family by publishing these “readings,” in which he has, so to speak, boiled down

Benvenuto for the general reader; dividing each canto after him in the way which seems to have been regarded in those days as essential to a "high-toned" commentary, and further breaking up each division into short lengths, which he translates into English prose and then elucidates. The book is thus complete in itself, containing the entire text of the 'Purgatory,' a literal prose version, and the "readings," which—though, as we have said, they are based on those of the Imolese—are by no means drawn from that source alone. Mr. Vernon has studied the more recent commentaries, especially those of Longfellow, Scartazzini, and Dr. Plumptre, and occasionally can add something of interest from his own information. Thus:—

"Sir James Lacaita once told me that in 1822 the historian Troya was travelling about in the Val di Magra, in search of materials to collect for the purpose of writing a life of Dante, and he was hospitably entertained by the Marchese Malaspina, who descended in the direct male line from the one who six hundred [sic] years before had received and entertained Dante himself."

A little touch like this, which (*mutatis mutandis*) we might have found in Benvenuto himself, bridges over the gulf of centuries (nearer five, by the way, than six), and makes the reader feel that in Mr. Vernon no small portion of the mediæval commentator's spirit still survives.

The misfortune is that the earth has quickened its period of rotation so enormously since those good old days. We are aware that astronomy does not teach this, nor, indeed, is the fact one which astronomical appliances are capable of detecting, any more than the scales will show that a pint of peas weighs less at the equator than at the Pole. But just as one weighing by a spring balance gets better measure at the former station than at the latter, so by comparison of the work done is it easy to see that twenty-four hours in the fourteenth century must have meant a very different period from its nominal equivalent in the nineteenth. Consequently, while there was plenty of time for Benvenuto to compile the enormous mass of erudition and gossip which he has bequeathed to us, and doubtless also for his admiring disciples to read and enjoy it, in these less spacious times it is to be feared that some will find even Mr. Vernon's much condensed 'Readings' a trifle prolix. Why, they will say, was it necessary on one page to quote Benvenuto as remarking "that the Sicilian tyrants Dionysius and Phalaris never invented any worse torture than envy" (a remark, it may be observed, which does not profess to be original), and on the next to give, quite independently, the passage of Horace upon which Benvenuto was here enlarging? Why, again, should such an exceeding commonplace observation of the good Imolese as "that men are wont to turn a phrase so as to avoid pronouncing anything horrible," be deemed worthy of reproduction? These are two instances, taken at random in turning over the pages, of a kind of thing which is all very well when a lecture has to be made to occupy its hour—for what man can talk an hour on any subject, and say nothing not worth hearing?—but upon which, as we have

said, the modern student, who expects to get his information in a compressed form, rather grudges having to waste his time. Those who have leisure, and merely want to see without much trouble what a mediæval commentary on Dante "amounts to," will find Mr. Vernon a pleasant guide, and fairly safe. Of course there are many points on which he takes, as every commentator must do, a view which others will be inclined to controvert; but on these there is no need to dwell.

We note, however, a few undoubted blunders which seem to have been overlooked when the *errata* were sent to the printer. Faenza was never called "Forum Favii" (i. 370), though the neighbouring Forlì no doubt was "Forum Livii." "Faventia," however, is a name not unknown in Roman history. The note (ii. 137), "*Figliuole* is the Italianized form of *filiole*, the vocative case of *filioles*. The literal sense here would be 'O my little son.' We also find *scolare* for *scolaro*; *pensiere* for *pensiero*, &c.," is partly superfluous, partly irrelevant, and partly incorrect. *Vernaccia*, whatever the derivation of that obscure word may be, is certainly not "from the Latin *vinaciola*" (ii. 166), even if such a wondrous formation were possible. In *Purg.* xxv. 80 a little attention to scholastic terminology would have shown that when Benvenuto explained in *virtute* by "id est, in potentia sua," he did not mean "by its innate power." On p. 55 of the same volume the remarkable name "Fabricius Caius Luscivius" (which would seem rather to belong to the seventh circle) appears to be due to Mr. Vernon's unaided invention; unless, indeed, a mysterious Caius Licinius, whom Benvenuto drags suddenly into the middle of the Fabricius story, has in some way contributed to it. Lastly, a good many readers will fail to make out the meaning of the following statement: "Duns Scotus placed less reliance upon the power of reason than did Thomas Aquinas, who may be ranked as a rationalist, while the former may be styled a sceptic." Rather a startling estimate of the Angelic and Subtle Doctors; but a reference to Ueberweg throws some light on its origin.

If, in another edition, these and other little matters of the same kind could be revised, and the superfluities excised, the book might take a permanent place among the aids to the study of Dante.

NOVELS OF THE WEEK.

- Without Love or Licence.* By Hawley Smart. 3 vols. (Chatto & Windus.)
A Railway Foundling. By Nomad. 3 vols. (Trischler & Co.)
A Lover of the Beautiful. By Katherine Carmarthen. (Macmillan & Co.)
Lothair's Children. By H. R. H. (Remington & Co.)

LOVE, to a very moderate extent, has a place in Mr. Smart's new volumes; and licence, or the want of it, has, one can see, an important bearing on the story; but whether the proceedings of the illicit distiller, or of the lady who is married in a registry office, stand most in need of such preliminary sanction it is for the reader to determine. The honest bookmaker who plays so important a part in the final

settling-day which squares the account between Richard Lydney and his injured relations, and who is generally the good genius of the piece, is a character in whom the author has always testified an honourable confidence, and Sam Mercer is an agreeable specimen of a much-abused fraternity. His black-browed sister, whose schemes of ambition are so audacious and so simple, and whose desire to marry a gentleman is only satiated by bigamy with two baronets, is a less agreeable portrait. She is certainly badly used by the commonplace young man who becomes her first husband, and when she "calls for fresh cards and a fresh deal" it is impossible not to sympathize with her rather barefaced demand. She is clumsy enough in her efforts to cut the connubial bond, and it is sad to find at last that she becomes "one of those lost Pleiades upon whom society has closed the gates of Paradise." (Our author seems here a little "mixed.") Virtue as represented by Mary Lydney is charming, but a trifle colourless.

'A Railway Foundling' will prove a disappointment to many people exactly in so far as it does not carry out the hopes raised by Mr. Aird's interesting introductory notice, of a study of that peculiar phase of modern labour so little known to the outside world. The organized bands of migratory workers, with their leaders and superintendents, who move about the country wherever the exigencies of railroad work require their huge labour and enterprise, may strike the imagination as forcibly as those wandering companies of cathedral builders in the Middle Ages of whom their existence reminds us. The bands of English workmen whom the late Mr. Brassey, for instance, led from one side of the world to the other to open up the way between the nations, are well worthy of remembrance, and their exploits are full of interest and suggestiveness. It is greatly to be regretted that "Nomad" should have chosen to pass so lightly over the rich vein of interest evidently at her command to give precedence to the love affairs of a number of commonplace, not to say common, young people, perfectly realistic and healthy, but somewhat lacking in those qualities of refinement and personal distinction on which the author nevertheless insists. The complications of the plot are decidedly more melodramatic than pleasing. It is to be hoped that few men would inaugurate their acquaintance with a young girl by relating to her such a story as that which Philip Dyketon unfolded about his mother to Mabel Ellaby, whom, by the way, he from the first addresses as "child." The drawbacks of the story are the more irritating as they obscure much that would have been interesting in itself. "Nomad" gives evidence of real ability in the byways and minor sketches of her novel; it is to be hoped she will give it better scope on a future occasion than in conventional mysteries about concealed marriages and legitimacies, or in such fancy sketches from what the French call "le highif" as the "Countess Smalkington's" manners and conversation.

Admiration for the work of certain modern English painters, and the delight of a true imagination in the great sources from which they have drawn their inspiration (and also their limitations), appear to form the basis of the Marchioness of Carmarthen's story,

and naturally prove quite inadequate to meet the strictly definite demands of all literary enterprise. 'A Lover of the Beautiful' recalls with a certain vividness the warmth and colour of Rossetti's pictures, instinct with the poetry of the 'Vita Nuova'; but the human interest fails, and the hero, Della Varazia, artist and poet, is scarcely such stuff as literary dreams are made of. The husband of a perfectly beautiful and adoring young wife, who repels her advances with quotations from Plato (or the mediæval mystics' interpretation of him) in dispraise of earthly affection, is certainly liable, as in this case, to end by killing her with boredom. The poetic justice which Fate reserves for him can afford but a poor satisfaction to her or the reader, and none at all to that quite lifelike and agreeable person Cousin Silvano. The Italian atmosphere and scenery are fairly well reproduced, and there is much to show that if Lady Carmarthen were to turn her attention with careful study to life and nature, she might when she writes again be much more successful.

The latest venture of the writer who veils his identity beneath the modest initials of H. R. H. is worthy of notice not for its intrinsic merits, which are of the slightest, but for the principle which it involves. Hitherto authors have universally enjoyed the privilege of writing sequels to their own stories if so inclined. But Mr. or Mrs. or Miss "H. R. H." threatens to deprive them of that innocent prerogative, and to establish a precedent which if generally adopted will surely make all the great novelists turn in their graves. The boiling down of Scott was bad enough, but this is far worse, as it suggests endless possibilities of literary vandalism. Turning to the present volume, it is enough to say that H. R. H. is hardly qualified to wear Lord Beaconsfield's mantle. H. R. H. is devoted to the aristocracy and upholstery, but there the resemblance ends. The names are a study in themselves. There is an Antinus and a Lady Kerrera, the former of whom is beautiful, and the latter of marble pallor. Then why not frankly call them Antinous and Carrara? Then we have an eminent statesman named Mr. Sadrocke; but why continue the enumeration further? Let us end this imperfect notice with an eloquent quotation:—

"I have been in Corisande's garden," Lothair had once said to the Duchess, "and she has given me a rose." And yet all that this implied had not come to pass, and Corisande was dead, another man's wife; and Clare Arundel instead of being the bride of the Church was Lothair's wife."

EARLY CHRISTIAN LITERATURE.

Texte und Untersuchungen zur Geschichte der Altchristlichen Literatur. Von Oscar von Gebhardt und Adolf Harnack.—Band V. Heft IV. *Agrapha: Aussercanonische Evangelienfragmente, &c.* Von P. Prim. Alfred Resch.—Anhang: *das Evangelienfragment von Fajjum.* Von Adolf Harnack. (Williams & Norgate.)—The work before us enters a field not untrodden. It has been partially examined by various scholars from Cotelierus, Grabe, and Fabricius down to Hilgenfeld, Pick, and Dodd. None of these, however, has aimed at a complete survey, nor entered with much critical minuteness into the sources of the materials dealt with. Kirchenrath Resch is the first who has attempted to explore the entire subject. The title *agrapha*, a term derived from St. Clement of Alexandria, is applied to words of

our Lord not found in the canonical gospels, but preserved traditionally, including other authentic words in patristic citations, derived from an extra-canonical source. To trace and collect these is the object of Dr. Resch. The most important part of the work is contained in the ninth, tenth, and eleventh sections, which present a list of the *logia*, followed by exegetical remarks upon them, with additional *logia* by way of appendix. In all cases the *logia* are accompanied by canonical parallels. It is noteworthy that none are found having cognate expressions in St. John's Gospel, though all other canonical books of the New Testament are adduced. Agreeably to his purpose the compiler describes doubtful and spurious *agrapha* with the fragments of apocryphal gospels, such as those of the Egyptians, of the Didascalia, and of the Hebrews. The subject with all its branches comes under the notice of this industrious scholar. It is impossible to show the exact method pursued without giving an example, for which purpose a short one has been selected: "a. Clem. Rom. I. 46, 2, p. 76, 2.

γέγραπται γὰρ κολλᾶσθε τοῖς ἁγίοις, ὅτι οἱ κολλώμενοι αὐτοῖς ἀγιασθήσονται.
b. Duae viae vel Judicium Petri (=Kav. ἐκκλησι.) c. 12 p. 115, ed. Hilgenfeld.
κολλώμενος γὰρ ἁγίοις ἀγιασθήσῃ.
c. Clem. Al. Strom. V. 8, 53, p. 677.
γέγραπται δὲ μετὰ ἀνδρὸς ἀθώου ἁθῶος ἔση καὶ μετὰ ἐκλεκτοῦ ἐκλεκτὸς ἔση καὶ μετὰ στρεβλοῦ διαστρέψει. κολλᾶσθαι οὖν τοῖς ἁγίοις προσήκει, ὅτι οἱ κολλώμενοι αὐτοῖς ἀγιασθήσονται."

A critical illustration of a page and a half illustrates this *logion*, which appears to be authentic, being introduced by "for it is written." But another saying which Dr. Resch puts among the authentic ones cannot be so reckoned, viz., "And to those who think that God tempts, as the Scriptures say, he said, The evil one is the tempter." Though this citation from the Clementine Homilies has a parallel in 1 Thessalonians iii. 5, it is difficult to believe that Christ really spoke the words.

The materials accumulated and digested by the author far exceed former collections. Fathers, versions, apocryphal writings, ancient MSS., have all been laid under contribution with a view to completeness. Amid so much research into the sources of sayings which do not appear in canonical works, it is natural to find too many, and such a tendency is observable in Dr. Resch, whose critical judgment is hardly equal to his knowledge of the literature of the subject. His discussions of the *logia* must not be accepted without scrutiny. No fewer than sixty-two *logia* are thought to be authentic, besides the greater number of the supplementary ones. The lists may well be reduced. The theories of the writer on many debatable and difficult topics relating to the Gospels are often set forth with confidence. He has rightly directed attention to Codex D, the readings of the old Italic, and the ancient Syriac versions, putting a high value on them—higher, perhaps, than they have hitherto been supposed to have. He has also employed sources not applied to the same purpose before, such as Agathangelus, the Didache, the *οὐράνιος διαλόγος*, &c. He assumes a pre-canonical *Urevangelium* written in Hebrew, to which he traces not a few *logia* throughout the New Testament, a theory open to many objections. His treatment of the Gospel according to the Hebrews is specially unsatisfactory, because he believes that its original language was Greek, and that it was made from St. Matthew's Greek Gospel with the help of the *Urevangelium*. The author would have done better if he had refused to follow Prof. Harnack's advice, and had avoided the subject. As Dr. Resch maintains the Greek original of St. Matthew's Gospel, he discards the authentic Hebrew *logia* as its base, but admits they were used in its compilation, not without the Hebrew *Urevangelium*, which he makes one source of all

the synoptics. Such speculations are flimsy enough, though they follow in part the similar ones of Weiss. We observe that Dr. Resch assumes as a fact the priority of St. Mark among the synoptics, as also the use of the fourth Gospel by Justin Martyr. The author does not hesitate to state that a redactor sometimes abridged the text of a canonical gospel, of which he finds an example in St. Matthew x. 23, where D and Origen add, *κάν ἐν τῇ ἐτέρᾳ διώκωσιν, πάλιν φεύγετε εἰς τὴν ἄλλην*. While we attach great value to the text of D, we should hesitate to assume as its basis a document of the second century, or to trace the Syriac versions back to the same age. Yet the author feels no difficulty in making such hazardous assumptions. Although we often differ from the critical opinions of the author, we look upon his book as an important contribution to an interesting subject. It exhibits an amount of early patristic knowledge seldom equalled, as well as a keen perception of textual parallels. Henceforward it must rank as a classical work on the topic. It will also supplement the critical apparatus of future editions of the Greek Testament; and no editor can afford to neglect it. Not a few of the readings here adduced are absent even from the copious collation which accompanies Tischendorf's edition. Every student of the New Testament who seeks to know all the words of Christ which it is possible to find will gladly avail himself of the valuable help now within reach. The papyrus fragment which Dr. Harnack describes in the last part of the volume was discovered by Bickell in 1885, and has since been commented on by scholars of different countries. The document having been printed in facsimile, Harnack imitates the original letters as nearly as possible, supplying the words and parts of words that are wanting, after the manner of Bickell and Usener. The difficulty consists in supplementing the deficiencies in the last four lines, the first three being easily filled up. The gospel MS. to which they belonged appears to be of the third century, and represents an Egyptian text. The parallels to the passage are St. Matthew xxvi. 30-34, St. Mark xiv. 26-30; but these canonical gospels have no words corresponding to the commencing *φαγεῖν ὡς ἐξ ἔθους*. Whether the writer had the two canonical gospels before him, and whether his source was tradition, the *logia* of St. Matthew, or the Gospel to the Hebrews, are matters of speculation. The subject admits of no probable solution, so that Harnack himself leaves it undecided. His short essay embraces all that is necessary to give the reader a full knowledge of the old fragment. Our regret is that the words are so few and so imperfect; but every part of an original gospel text so early as the third century is important to the New Testament critic.

Texte und Untersuchungen zur Geschichte der Altchristlichen Literatur.—Band VI. Heft II. *Der Paulinismus des Ireneus: eine Kirchen- und Dogmengeschichtliche Untersuchung ueber Verhältniss des Ireneus zu der Paulinischen Briefsammlung und Theologie.* Von Dr. Johannes Werner. (Williams & Norgate.)—The essay on St. Ireneus is divided into two parts, one belonging to ecclesiastical history, and another belonging to the history of doctrines. Each of them is subdivided into sections, the first into three, the second into five. The work is sufficiently comprehensive, omitting nothing that properly belongs to its subject, and containing topics of importance to the student of early Christianity. In the formation of the Catholic Church and of the New Testament canon St. Ireneus was a prominent factor. A writer who has 1,065 quotations from the early Christian literature, of which no fewer than 324 are from St. Paul's epistles, must be interesting to the theologian. The main difficulty of the subject which Dr. Werner has undertaken lies, as he candidly notes, in the question whether St. Ireneus's coincidences

with the sentiments of St. Paul were consciously derived from the apostle, came from Paulinizing Gnostics, or were the common property of Christendom before this Father's time. One thing is clear, that his ideas often differ from St. Paul's. Faith is not the same in both writers. According to St. Irenæus we are justified by faith and works. It must be admitted that St. Irenæus did not rightly grasp the essence of Paulinism. The tendency of his mind was practical rather than speculative. Dr. Werner's monograph is an able examination of the topic of which it treats, and no student of Church history can afford to ignore it. The author has studied carefully and minutely the great work of the Lyons father, comparing its contents with the Pauline epistles in a fashion which for thoroughness cannot be easily surpassed. If we have any fault to find with what he has done, it is with his bad style, and with an occasional failure in perceiving what St. Paul's ideas really were. He is not so well versed in Paulinism as he is in the opinions of St. Irenæus, though his knowledge of the New Testament is extensive.

SCHOOL-BOOKS.

Jackson's New Style Vertical Writing Copy-Books. (Sampson Low & Co.)—These copy-books appear to be designed for the practice, rather than the teaching, of upright penmanship, which is said to be "required in the Civil Service and Government examinations." The copies are clear and distinctly legible, but they are ugly by reason of their verticality, and we cannot admit that they possess all the advantages claimed for them by Mr. Jackson. The sentences to be copied are sensibly chosen, and contain a good deal of information—several of them, however, should have been revised.

Kindergarten Games without Music. By Wilhelmina L. Rooper. With Preface by T. G. Rooper. (Griffith, Farran & Co.)—Mrs. Wilhelmina Rooper has compiled forty-two games for "baby classes"—a school year's course. The games are judiciously chosen, and seem suitable for little children. They will no doubt, in the hands of competent and sympathetic teachers, enliven the school hours of the youngsters for whom they are intended. The introduction, by T. G. Rooper, is devoted to elucidation of the principles underlying the games, and is written in the rather rhapsodical style frequently affected by Fröbel's admirers.

Premier Livre de Lecture. By A. Cogery. (Relfe Brothers.)—Mr. Cogery in this little book supplies for the use of young beginners in French a series of well-chosen, simple, and interesting reading lessons. Under every line is the literal English translation, word by word. This is a very old method of learning the first rudiments of French, and possesses great practical advantages, although it was never regarded with the favour that, in our opinion, it deserves. This useful little book is further recommended by its cheapness—it costs but sixpence.

Wilhelm Tell. Schauspiel von F. Schiller. Edited by Karl Breul. (Cambridge, University Press.)—Dr. Breul has brought out 'Wilhelm Tell' with a learned introduction and commentary for the Pitt Press. That there was any great necessity for doing this when the Clarendon Press edition is obtainable at a low price may be doubted; but that is rather a question for the University Syndicate than Dr. Breul. He has done his work both carefully and well; and for those who wish really to master the play nothing could be better, but Dr. Buchheim's less elaborate notes will be found more suitable for pupils who simply want to pass elementary examinations. A little slip in the English of the learned editor at the bottom of p. xlviii had better be corrected in another edition.

Practical and Conversational Lessons in Spanish. By J. W. Ralfe. Part II. (Liverpool, the Author.)—This second part deserves a good deal

of the praise we gave to the first. Any one working under an intelligent teacher will find this volume assist him in acquiring quickly a knowledge of commercial Spanish. Sometimes additional explanations might be desirable. For instance, on p. 49 it would have been well to explain the difference in meaning between "acontecer" and "suceder."

Samson Agonistes. Edited, with Introduction and Notes, by C. S. Jerram. (Rivingtons.)—*Milton's Samson Agonistes.* With Introduction and Notes by H. M. Percival. (Macmillan & Co.)—Both these editions show care. Prof. Percival's notes are very elaborate—too elaborate, we think, for schoolboys. He is particularly fond of illustrative quotations, and draws them from rather a wide range of literature, and the pupil who would appreciate them must know his Greek plays well and have read a good deal of Elizabethan literature. Mr. Jerram's notes are more concise, and we think better fitted for schoolboys. On the other hand, Prof. Percival's introduction is superior to that of his rival. Surely it is not needful to give a sketch of Milton's life, as Mr. Jerram does, in a book of this kind. Mr. Jerram should omit his note on p. x; it is slightly foolish.

OUR LIBRARY TABLE.

PROF. BLACKIE, in the preface to his *Essays on Subjects of Moral and Social Interest* (Edinburgh, Douglas), speaks of them as discourses; he might have gone a step further and called them sermons. Sermons they are; and written sermons, as he himself says, are comparatively ineffective. He is speaking, to be sure, of the want of dignity in the modern Scottish pulpit, attributing it in some measure to "the evil habit which has been creeping in latterly of reading sermons instead of speaking them"; but it is quite as great a mistake to address a reader in a style meant for a listener. Prof. Blackie wears one with exordium, with lessons picked up by the way, and with explanations of what explains itself. But these are mere affairs of style, unfortunate especially because Prof. Blackie has much to say and has no doubt about what he means. Academic essays, perhaps, afford relaxation to one of the least academic of professors. He may have found the writing of his 'Philosophy of Party' an exhilarating exercise; his readers will prefer the essay on Scottish nationality, in which he points out the national characteristics with clear decision, and inveighs against the "disease of Anglification" with refreshing freedom. But the most interesting part of Prof. Blackie's book is that which deals with education—the essay on the philosophy of education and the practical appendix on how to learn and teach languages. Here the author finds much to combat, and he is always at his best when combative. First, there is "the besetting sin of our modern education, the worship of books," and this really forms the groundwork for the whole of Prof. Blackie's admirable disquisition, every word of which deserves attention. When he comes to the practical application of his theories he is less strong, for he fails to grapple with the difficulty which at once presents itself, the sordid question of how much his system would cost. The teaching which depends on the energy and the personality of the teacher is hard to get, and necessarily expensive, and must require a proportionately large staff. The "natural" method depends on this dictum: "Languages are learned in a natural way by the constant and frequent repetition of certain sounds addressed to the ear, and reproduced by the tongue of the learner, in direct connexion with interesting objects of his immediate environment." Few educationalists at the present day will be found to object to this; but the proper and possible ways of putting it into practice are not easy to be sure about. And one cannot put out of sight the danger that

occurs to teachers who have tried the natural method—the danger of going beyond the point at which the teacher may begin to do too much, and fail to force upon the learner the essential lesson of self-reliance, the necessity of facing and working out difficulties for himself.

THE first part of Mr. Ashbee's *Bibliography of Tunisia from the Earliest Time to the End of 1888* (Dulau) is a reprint of the appendix to Messrs. Graham and Ashbee's 'Travels in Tunisia'; the second part is a list of such works as have appeared since the publication of that volume, or were omitted in the catalogue mentioned. A bibliography in the strict sense of the term it can scarcely be called, for it is neither descriptive nor critical. The compiler has not attempted to follow the books through their several editions, to indicate their typographical or iconographical peculiarities, or, with the exception of an occasional note on an important or specially useful work, to analyze their contents. Nor does Mr. Ashbee claim that more than a small number of the "items" he registers have passed through his hands, previous African bibliographies—such as the extremely faulty ones of Gay, Kayser, and Veth and Kan—and booksellers' catalogues being the chief materials employed in the preparation of this quarto of 144 pages. However, for all practical purposes it may be regarded as almost exhaustive and fairly correct, though of course, by adopting the statements of his authorities, Mr. Ashbee has made himself responsible for a good many errors of omission and commission. Thus, not to mention the numerous books and papers printed since 1888, which demand a supplement to themselves, we note the absence of any mention of Lafitte and Servonnét's monograph on the Gulf of Gabès, Fallot's 'Tunisie' (printed in Tunis), Gregory's 'Egypt and Tunis,' a list of the Tunisian journals (of which there are eleven), or of the local guide-books. Nevertheless there is a reference to Addison's 'Cato'; and certain school geographies are noted because they have something about Tunisia, though, on the other hand, others of much greater importance are entirely ignored. Ibn Batuta obtains a place in spite of that entertaining vagabond having very little to do with Tunis; but the only edition of his travels mentioned is the fragment edited by Dr. Lee sixty years ago. Yet the sole edition any one would nowadays think of quoting is that of Deffrémery and Sanguinetti in four volumes. Even Moura's imperfect version in Spanish is preferable to Lee's. A tolerably complete list of Father Delattre's papers on Carthage is given; still it is not complete. Thus we note the omission of his 'Les Lampes Antiques du Musée de St. Louis de Carthage' (an edition of which was, we believe, issued in 1888), and of his 'Inscriptions Latines de Carthage,' of which at least three fasciculi have appeared, the latest in 1887, at Vienna; while the 'Fouilles d'un [not "dans"] Cimetière Romain à Carthage' ought to be entered more accurately. These and a few similar lacunæ are, however, almost inseparable from any bibliography undertaken without the help of specialists. Even Sir Lambert Playfair's lists of the literature of Tripoli and Algeria are by no means complete or without errors. All of the states of Northern Africa—with the exception of Morocco—having now special bibliographies, the student will in future be saved much of the toil and uncertainty of his predecessors. And as Muley Hassan's squalid empire is, by some misunderstanding, to be furnished with two, in addition to the faulty catalogues of Renou and De la Martinière, that region will soon be the best bibliographized of any in the Dark Continent.

BIBLIOGRAPHERS will welcome Mr. Fiske's list of *Books printed in Iceland between 1578 and 1844* which are found in the British Museum Catalogue.

FROM Battersea Public Libraries we have received a catalogue (Truslove & Bray), compiled

by Mr. Inkster, the appropriately named librarian, of the lending department of the Central Library on Lavender Hill. Mr. F. W. Madden has sent us his catalogue (Robinson & Son) of the 20,000 volumes in the Victoria Lending Library at Brighton. The Thirty-seventh Report of the Liverpool Library is also on our table, in the main cheerful in tone, yet speaking of money difficulties.

We have on our table *The Empire of Man: an Essay in Verse*, by Lieut.-Col. Fife Cookson (Kegan Paul),—*Lily and Leander*, by the Rev. S. Macnaught (Edinburgh, Gemmell),—*Gloria Patri: a Book of Private Prayer for Morning and Evening*, by J. R. Macduff, D.D. (Nelson & Sons),—*Our Christian Heritage*, by Cardinal Gibbons (Baltimore, U.S., Murphy & Co.),—*Religious Systems of the World* (Sonnenschein),—*Sunday School Class Register* (C.E.S.S.I.),—*The Permanent Elements of Religion*, by W. Boyd Carpenter, D.D. (Macmillan),—*The Church-Worker*, Vol. VIII. (C.E.S.S.I.),—*Wolfgang von Goethe: Ermanno e Dorotea, Versione Metrica*, by Luigi Virbio (Genoa, Istituto Sordo-Muti),—and *Catálogo da Exposição Permanente dos Címelos da Bibliotheca Nacional*, by João de Saldanha da Gama (Rio de Janeiro, Leuzinger & Sons). Among New Editions we have *Garry's Elocutionist*, by R. Garry (Marcus Ward),—*English Grammar for Beginners*, by J. H. Hawley (Relfe Brothers),—*The Kindergarten at Home*, by Emily A. E. Shirreff (Hughes),—*The Money, Weights, and Measures of all Nations*, by W. A. Browne (Stanford),—and *Revised Guild Action*, by G. Shaw (Simpkin). Also the following Pamphlets: *The Fate of the Triple Alliance, a Jeu d'Esprit*, by R. Walsh (Simpkin),—*Our Unappreciated Petroleum Empire*, by C. Marvin (Anderson & Co.),—*Is Dissent a Sin?* by the [Rev. C. Whitaker (Heywood),—*The Place of Greek in Education*, by G. G. A. Murray (Glasgow, MacLehose & Sons),—*How to Cook Wives* (Putnam),—*The Element of Terror in Primitive Art*, by B. Ferree (New York, 38, Park Row),—and *Trade Unionism*, by J. Sterling (Glasgow, MacLehose & Sons).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Gall's (Rev. J.) *The Synagogue, not the Temple, the Gern and Model of the Christian Church*, cr. 8vo, 5/6 cl.
Gospel History of our Lord in the Words of the Revised Version, arranged by C. C. James, cr. 8vo, 3/6 cl.
 Sandford's (Rev. F. D.) *Hymns of the Gospel*, Musical Editors J. Sweeney and W. Kirkpatrick, cr. 8vo, 2/6
 Taylor's (L.) *Pleasant Hours with the Bible*, cr. 8vo, 2/6 cl.

Fine Art and Archaeology.

- Verrall's (M. de G.) *Mythology and Monuments of Ancient Athens*, Introduction and Essay by J. Harrison, 16/6 cl.
Poetry and the Drama.

- Ibsen's *Prose Dramas*, edited by W. Archer, Vol. 2, 3/6 cl.
 Ridsdale's (E.) *A Poetaster's Holiday*, Poems, 12mo, 3/6 cl.
 Tweedie's (Mrs. A.) *The Oberammergau Passion Play, 1690*, cr. 8vo, 2/6 cl.

History and Biography.

- Browning (R.), *Life of*, by W. Sharp, 8vo, 2/6 cl.
 Edwards's (H. S.) *The Romanoffs: Tsars of Moscow and Emperors of Russia*, cr. 8vo, 6/6 cl.
 Fox (C. J.), *Life of*, by H. O. Wakeman, cr. 8vo, 2/6 cl. (Statesman Series.)
 Hulbert's (W. L.) *France and the Republic*, 8vo, 18/6 cl.
 Hunter's (Sir W.) *Rulers of India: The Marquess of Dalhousie*, cr. 8vo, 2/6 cl.
 Jenks's (E.) *The Constitutional Experiments of the Commonwealth*, cr. 8vo, 2/6 cl. (Cambridge Historical Essays.)
 Letters of Philip Dormer, Fourth Earl of Chesterfield, to his Godson and Successor, edited by Earl of Carnarvon, 21/
Memorials of the Life of George E. Corrie, D.D., edited by M. Holyrood, 8vo, 18/6 cl.
 Palestine under the Moabites, Syria and the Holy Land, A.D. 650-1500, trans. by G. Le Strange, 8vo, 12/6 cl.

Philology.

- Lange's (F.) *New Analytical Method of learning Languages: Graduated German Prose-Writing*, cr. 8vo, 3/6 cl.
 Platonis *Euthyphro*, Intro. and Notes by J. Adams, 2/6 cl.
 Speech of Demosthenes against the Law of Leptines, Revised Text, Introduction by J. E. Sandys, 8vo, 9/6 cl.

Science.

- Muir's (T.) *The Theory of Determinants*, Part 1, 8vo, 10/6 cl.

General Literature.

- Adamson's (J.) *Mumford Manor, a Novel*, cr. 8vo, 6/6 cl.
 Banks's (Mrs. L.) *From the Same Nest*, a Homely Tale, 2/6 cl.
 Dickens's (C.) *Nicholas Nickleby*, Crown Edition, cr. 8vo, 5/
 Hardy's (T.) *The Trumpet Major*, a Tale, cheap edition, 2/
 Haycraft's (M. S.) *Myrtle and Rue, a Story for the Young*, cr. 8vo, 2/6 cl.
 Johnston's (V. W.) *The Treasure Tower, a Story of Malta*, cr. 8vo, 3/6 cl.

- Lang's (A.) *Prince Darling, and other Stories*, 12mo, 2/6 cl.
 Marryat's (F.) *A Scarlet Sin*, 2 vols. cr. 8vo, 21/6 cl.
 Mason's (F.) *Flowers of the Hunt*, illustrated, 8vo, 10/6 cl.
 Pierce's (J.) *In Cloud and Sunshine*, 12mo, 3/6 cl.
 Worboise's (E. J.) *Married Life*, cheap edition, cr. 8vo, 3/6 cl.

FOREIGN.

Theology.

- Grill (J.): *Zur Kritik der Komposition d. Buchs Hiob*, 2m, 40.
 Liber Jeremie: *Textum Masoreticum illustravit* S. Baer, Prefatus est F. Delitzsch, 1m, 50.

Law.

- Hermann (E.): *Noch ein Wort üb. Mythio*, 2m.
 Oertmann (P.): *Die Fiducia im Römischen Privatrecht*, 5m.
 Pfäffler (H. H.): *Die Sogenannten Besitzklagen d. Römischen Rechts*, 8m, 80.

History and Biography.

- Cauer (F.): *Parteien u. Politiker in Megara u. Athen*, 2m.
 Gundlach (W.): *Der Streit der Bischöfer Arles u. Vienne um den Primatus Galliarum*, 6m.

Philology.

- Alfarabi's *Philosophische Abhandlungen*, hrg. v. F. Dieterici, 5m.
 Fisch (R.): *Die Lateinischen Nomina Personalia auf "o, onis"*, 5m.
 Homer's *Ilas*, ed. P. Cauer, I.-XII., 3m.
 Schwabe (E.): *Ælii Dionysii et Pausaniæ Atticistarum Fragmenta*, 12m.
 Strassmaier (J. N.): *Babylonische Texte*, Part 7, 20m.

Science.

- Korschelt (E.) u. Heider (K.): *Lehrbuch der Vergleichenden Entwicklungsgeschichte*, 7m.

THE NEW CODE.

THE Committee of Council on Education could not have celebrated the jubilee year of their existence better than by framing a new code of regulations for the distribution of the parliamentary grant for public education in England and Wales. By a minute dated the 10th of March, from the historic Council Chamber, Whitehall, they have adopted a thoroughly new set of regulations, with the purpose of rendering more simple and more effective the rules which shall govern them in the administration of the vote from Parliament, which now reaches, excluding the cost of administration, a grand total of 3,418,366l. This Code was laid on the tables of the two Houses of Parliament on the 28th ult., and it is practically an entirely new one, based mainly on the recommendations of the Royal Commission presided over by Lord Cross. This Commission began its work in 1886, and devoted two years to a laborious and minute inquiry into the system of elementary education in England and Wales. It was composed of representatives of every school of opinion: the official, the clerical, the Nonconformist elements all found their representatives in such men as Sir Francis Sandford, Dr. Temple, Cardinal Manning, and Dr. Rigg, while education itself, unallied to any particular denomination, found a voice through Mr. Lyulph Stanley, Mr. Alderson, and Mr. Heller. The report of the Commission fills six bulky volumes, and no student of the history of the development of elementary education in this country will need to make researches beyond them. The most experienced inspectors, the ablest teachers—both masters and mistresses—together with representatives of the Board and the voluntary schools, gave evidence before it, and it is to the matured opinions of the Commissioners that we owe the present Code, which, strangely enough, in its leading principles is a reversion to those which guided the founder of the Education Department, the late Sir James Kay-Shuttleworth. The objects which that distinguished man set before himself in framing the celebrated Minutes of 1846 were to stimulate local exertion in founding elementary schools and to secure that the instruction should be given by a body of teachers well qualified for their work. Inspection of the schools and a satisfactory report on their condition were rightly insisted on as a preliminary to the payment of a grant; but Sir James's chief reliance was upon the teachers themselves. To create a body of well-qualified and well-paid teachers, who should command confidence and respect by their ability and character, was his great aim. In judging the work done in the schools the inspectors were instructed to test the general

spirit, life, and intelligence of the scholars, and were bound down by no mechanical rules for their individual examination. They were instructed to encourage teaching that should be humanizing and formative, and it was recognized that the excellence of a school could not be gauged by a percentage of passes. And a great work was done under those early Minutes. An army of trained certificated teachers and pupil teachers came into existence, a body of highly competent inspectors was formed, and thousands of schools were affording education to the children of the poor throughout the country. There were two defects in the system: the one as affecting school provision, and the other as touching the quality of the teaching. The system was a purely voluntary one. There was no statutory power to compel the provision of school accommodation nor the attendance of children at school even where school seats existed. Consequently only the richer districts were fairly provided, while the poorer ones were left untouched. To the quality of the instruction given in the schools there were also numerous objectors, their contention being that the teaching was pretentious and showy, that the sharpest scholars attracted the masters' attention, and that they were pushed on at the expense of the other children around them. Doubtless there was ground for this contention, for otherwise, in order to make the teaching more effective and more evenly distributed among the scholars, the Royal Commission of 1859—with such men as Mr. Goldwin Smith, Mr. Nassau Senior, and the Rev. William Rogers amongst their members—would hardly have reported as they did. "There is only one way," they reported,

"of securing that the teaching shall be more evenly distributed among the scholars, and that is to institute a searching examination by a competent authority of every child in every school to which grants are to be paid, with a view to ascertaining whether the indispensable elements of knowledge are thoroughly acquired, and to make the prospects and position of the teacher dependent to a considerable extent on the results of this examination."

It was on this recommendation that Mr. Lowe (now Viscount Sherbrooke) took his stand when he introduced his revised Code of 1861. However well meant and however supported, it proved to be a disastrous event in the history of elementary education. The payments being made to depend on the individual examination of the scholars in the elementary subjects of instruction, the failure of a child, from causes over which the teacher had often no control, acted as a direct fine on the managers. The consequence was that the dull scholars, the children—and there are many such—who were by nature unfitted to learn much, were the ones who absorbed the teacher's attention, while those who were most likely to benefit by good teaching were left to shift for themselves. They were certain to "pass," so but little was done for them, and they were kept back in low standards as long as it was possible so to keep them, and often when removed to another school a boy who had passed in the fifth or sixth standard was put down into the third or fourth. Necessarily the work of the teachers, and the examination of the inspectors, became mechanical when no encouragement was given to the teaching of subjects which foster mental activity and create a thirst for knowledge in the scholars. Dr. Fitch, one of the most experienced of the inspectors, wrote:—

"I cannot resist the unwelcome conviction that the new Code [Mr. Lowe's] is tending to formalize the work of the elementary schools, and to render it in some degree lifeless, inelastic, and mechanical. I find too many teachers disposed to narrow their sense of duty to the six standards, or to what they sometimes call, with unconscious sarcasm, the 'paying subjects.' I find an increasing eagerness on the part of teachers to get hold of text-books which are specially adapted to the requirements of the Revised Code, and which claim as their chief merit that they do not go a step beyond those requirements. The practice of explaining and questioning on the meanings of words appears to me on the decline. Spirited oral teaching, mutual interrogation, home lessons,

and other devices by which the intellectual life of a school is kept up, are far less common than they ought to be, and, as I have reason to believe, than they once were. The teaching of grammar, history, and geography has been much discouraged. It has always been a characteristic of the best schools that in each of them there was some one subject which, if not a hobby of the master's, was yet one in which his own tastes led him to take particular interest, and which by its special finish and excellence served to prove that his heart was in his school, and that he was proud of its success. I regret to say that I see comparatively little of this sort of enthusiasm, and that the adoption of a uniform standard tends in some measure to discourage it."

It is no wonder, therefore, that when the late Mr. Matthew Arnold was sent abroad to compare German schools with ours he should report thus:—

"I speak of what I saw and heard, and of the impression which was made upon me, after seeing English schools for more than thirty years. The methods of teaching in foreign schools are more gradual, more natural, more rational, than in ours, and in speaking here of foreign schools I include Swiss and French schools as well as German. I often asked myself why, with such large classes, the order was in general so thoroughly good, and why with such long hours the children had in general so little look of exhaustion and fatigue; and the answer I could not help making to myself was that the cause lay in the children being taught less mechanically and more naturally than with us and being more interested. In the teaching of arithmetic, geometry, and natural science I was particularly struck with the patience, the clinging to oral question and answer, the avoidance of over hurry, the being content to advance slowly, the securing of the ground; but presently they find that the slower rate of advance is more than compensated for by the thoroughness of the teaching and the hold gained upon the matter of study. The same thing in teaching the elements of writing and reading, and in training children to answer questions put to them; the same patience, the same care to make the child sure of his ground. Again and again," he continues, "I find written in my notes the children human. They had been brought under teaching of a quality to touch and interest them, and were being formed by it. The fault of the teaching in our popular schools at home is that it is so little formative.....it does little to touch their nature for good and to mould them."

Mr. Arnold in this weighty condemnation of our system was only giving forcible utterance to the opinions of the ablest inspectors, managers, and teachers, and it is matter for rejoicing that therecent Royal Commission should have adopted similar conclusions. They were unanimously of opinion that the present system of "payment by results" is carried too far and is too rigidly applied, and that it ought to be modified and relaxed in the interests equally of the scholars, of the teachers, and of education itself. They were likewise of opinion that while Parliament, in voting large payments of public money to school managers, requires some security for the educational results, and looks to the reports of H.M. inspectors for security that these results are attained, payments should be made so as to avoid fixing the managers' and teachers' attention too exclusively on the details on which the grant is based.

The Committee of Council, having had that report before them since June, 1888, have at length produced and submitted to Parliament a radically revised Code, and it has been fortunate for them that they should have secured for their secretary (in place of the lamented Mr. Cumin) a man of such high administrative ability as Mr. George Kekewich. This Code, the result of extraordinary labour, really promises to secure for our future handicraftsmen, our agriculturists, mechanics, and clerks, an education that shall be human and formative. There is some prospect at last that John Comenius's maxim respecting education will find a place in English schools. "The aim," he says, "of education is to train generally all who are born men to all which is human." The new Code provides, amongst other things, for the better training of the pupil teachers and the higher proficiency of the certificated masters and mistresses. For every good examination passed

by a pupil teacher an annual stipend will be paid to him, and if he succeeds in obtaining a Queen's scholarship at a training college, the sum of 5*l.* will reward his success and start him with the necessary text-books. Inefficient pupil teachers will be weeded out before they can swell the ranks of the incompetents, and henceforth only the *élite* amongst them will find their way into the training colleges.

The establishment of day training colleges, which must be attached to some university or college of university rank, is to be encouraged by annual grants. This will have the effect of drawing into the ranks of the elementary school teachers, whose salaries and emoluments have so largely increased since 1870, many well-educated men and women who, up to now, have been debarred from entering the profession by reason of their not having been pupil teachers or resident students in college. We shall now hear of university men, and women with university certificates, entering and leaving the ranks of the elementary school teachers. The certificate of merit will in future only be granted to candidates who pass examinations in both "first" and "second year's" papers with an interval of actual tutorial work between the two examinations.

In the list of subjects to be taught in the schools drawing becomes compulsory; amongst the class subjects recitation, apart from English, finds a place; and in the specific subjects Welsh, German, book-keeping, and shorthand are now to be found. It may be interesting hereafter, and we therefore set down now the subjects of instruction which in the year 1890 the State deems worthy of encouragement in its public elementary schools. The obligatory subjects are reading, writing, arithmetic, needlework (for girls), and drawing (for boys). The optional subjects, taken by classes throughout the school, are singing, recitation, drawing (for boys in infant classes), English, geography, elementary science, history, and needlework (optional as a class subject). Special optional subjects, to be taken only by individual children in the upper classes, are algebra, Euclid and mensuration, mechanics, chemistry, physics, animal physiology, botany, principles of agriculture, Latin, French, domestic economy, Welsh, German, book-keeping, shorthand, cookery, and laundry.

But the central article of interest for managers and teachers is that numbered 101. This relates to the principal grant payable to schools for older scholars and to the rules of examination. Percentage grants, and so-called merit grants, now disappear. The principal grant will consist of 12*s.* 6*d.* or 14*s.* per scholar in average attendance. A thoroughly good school will earn the higher of these amounts, a bad school will earn nothing. A fixed grant for discipline and organization of 1*s.* or 1*s.* 6*d.* will also be paid; but neither of these grants will be reduced—they will either be well earned or wholly withdrawn. In judging of the results of the year's teaching the inspector will examine the scholars, as a rule, by sample, not less than one-third being individually examined. All the scholars whose names are on the registers of the school must be present at the inspection, unless there is a reasonable excuse for absence; and while all will be liable to be examined in the three elementary subjects, they will be placed in standards suitable to their capacity, which need not be the same for each subject. As a rule the scholars will be examined in the classes in which they are taught.

We believe that this large concession of freedom to the teacher and inspector will be amply justified by the results. Instead of lifeless teaching being tested by a mechanical examination, in which that dreadful bugbear "percentage of passes" performed its baneful part, we may hope to have spirited teaching tested by an examination which in the hands of a capable inspector will be fruitful for the following year. In the olden

days, when such men as Dr. Temple and the lamented Mr. Arnold were inspectors, their annual visits were looked forward to with eagerness by teachers and scholars, and always resulted in inspiration for the succeeding year's work. In the words of Mr. Fitch, "The inspector will try to ascertain what ideal the teacher has placed before himself, and how he has succeeded in attaining it"; and H.M. inspector, instead of bending over an examination schedule and entering a (X) or an (O) against every scholar's name, and hurrying off without a word of encouragement to teachers or children, will now have the leisure and the freedom to make a real inspection of the school.

By the reform introduced into the conditions for the payment of grants in evening schools, scholars who have passed in the Fifth Standard will be allowed to confine their studies to "specific" subjects. It is hoped by these means that a large number of young men will be drawn into the evening classes when they find that they will be enabled to obtain teaching in the principles underlying the handicraft or the industry by which they earn their livelihood.

If this Code receives the sanction of Parliament it will come into force on August 31st of this year. The large changes introduced into it and the humane principles which it adopts should not fail to bear abundant fruit. There are on the registers of inspected schools nearly five millions of scholars. They are to be the next generation of our artisans, our mechanics, and our agriculturists. In them will be deposited a large, if not a preponderating share of political power. Is it not then a wise thing on the part of a nation to train generally "all who are born men to all which is human," and to endeavour to instil into the masses of its workmen sound morality and real culture? We accept this new Education Code as a help in this direction, and we hope that Parliament may see fit to adopt it.

MR. GLADSTONE'S MODEL LIBRARY.

MR. PENDEREL-BRODHURST has evidently only given my letter a hasty reading before rushing to the defence of Mr. Gladstone. If he will look again he will find that I do not give 204 ft. of 9-foot shelving as the amount which would be contained in Mr. Gladstone's ideal library, but as the actual amount of shelving in the Astronomical Society's library, which was full to overflowing with nine thousand volumes. The library described by Mr. Gladstone would, including liberal estimates as to end cases and window cases, only contain 174 ft. of such shelving. I made a statement of fact with regard to two public libraries which Mr. Penderel-Brodhurst meets by counting 970 evidently small volumes in his library, on which he founds a calculation that neglects the existence of quartos and folios.

In recommending fixed shelving Mr. Gladstone says very truly that the man who plans for himself a library with shelves that cannot be moved ought to have a pretty accurate knowledge as to the proportion of books of different heights which he will have to find room for, and I had hoped that this renowned master of statistics was about to give some valuable information as to the relative numbers of royal and demy octavos, posts and crowns, and the proportion of deep and high shelving that would probably be required for quartos and folios. But the question is evaded. Some such statistics would be welcomed by many besides myself.

A. C. RANYARD.

Richmond.

APPARENTLY professional librarians do not consider it worth while to canvass Mr. Gladstone's statements. Not to make any political comparisons, the ex-Premier's article, it must be admitted, can hardly be treated as a serious contribution to the subject of library economy. A very slight analysis of its contents renders that apparent.

But while the question of the housing of books is undeniably one of increasing urgency, it must be pretty obvious that any information as to the number of volumes which a library either contains or could contain must have merely the most general and vague value. A "volume" is the most intangible unit. How little significance the term can possess for any but ordinary private libraries, when one public library will bind tracts and pamphlets as separate volumes, while another binds up half a dozen together, or when one may bind each volume of a periodical set by itself, however thin, while another puts two, or perhaps three or four, together!

An imaginary mean volume might be assumed, and perhaps 9½ in. by 6½ in. by 1½ in. would be as good figures as any others; 9 in. by 6 in. by 1 in. is too small. Grant, however, the 6 in. back to front. Twenty thousand volumes 1½ in. thick would require 30,000 in. or 2,500 linear feet. How is that length of shelving to be got out of Mr. Gladstone's arrangement of his 40 ft. by 20 ft. room?

Allowing ten shelves for the cases 9 ft. high, the projecting cases with their end shelving would give some 700 ft., or both sides 1,400 ft. of shelving. The remaining 30 ft. of side wall, not allowing for windows, would give 300 ft. Allow, say, half on account of the lights, and 300 ft. will represent the total of the two side walls. For end walls say one-third of side walls, 100 ft. Total, 1,400+300+100=1,800 linear feet, or 700 ft. short of the theoretical requirements: 800 ft. short would be nearer the mark if actually carried out.

If the unit volume be taken as only an inch thick this shelving would fulfil the requirement of accommodating 20,000 "volumes." But this point is, of course, the kernel of the whole matter. However, even if not demonstrably impossible to accommodate 20,000 volumes of mixed sizes on some 2,000 ft. of this assumed standard shelving, to accomplish the feat would certainly prove an arduous undertaking for any man who embraced it. Several difficulties of detail in the matter of the fittings of the model library soon discover themselves, but it is not worth while to consider them.

A. HASTINGS WHITE.

Literary Gossip.

MR. GLADSTONE has expressed an intention some day to republish in separate form his article on 'Ellen Middleton,' lately printed in *Merry England*, should he find time to edit it with a profusion of explanatory notes.

LORD ACTON will contribute to the forthcoming number of the *English Historical Review* a notice of the great German historian Wilhelm von Giesebrecht. Prof. Sanday has an article on 'Bishop Lightfoot as an Historian.' The number will also contain some documents relating to the Pilgrimage of Grace which are of particular interest. It is singular that Robert Aske's own narrative of the events has never before been printed at length. Mr. Firth contributes an unpublished account of the battle of Marston Moor by Sir Hugh Cholm.

A NEW volume by Mr. W. S. Lilly will shortly be published under the title of 'Right and Wrong.' The contents will largely consist of articles which have already appeared in the leading magazines.

On the 25th of April the first number of a new quarterly review will appear, entitled *Subjects of the Day*. The editorship will be in the hands of Mr. James Samuelson, author of 'India, Past and Present,' and other works. The publishers will be

Messrs. George Routledge & Sons, and half-a-crown will be the price. Sir W. W. Hunter writes in the first number on 'Ancient Civilization and Modern Education,' and Sir P. Magnus on 'Technical Education and Payments on Results.'

MESSRS. METHUEN & Co. will commence shortly the issue of a series of copyright novels under the title of "Methuen's Novel Series." Each novel will be in one volume and will be published at three shillings and sixpence. The first will be a new work of fiction by Mr. Baring Gould, 'Jael,' and this will be followed by Mrs. Leith Adams's 'My Land of Beulah.' Miss Mabel Robinson's stories 'Disenchantment' and 'The Plan of Campaign,' and novels by Edna Lyall, Mr. Manville Fenn, L. T. Meade, and other well-known writers will appear in due course.

East and West is in future to be issued in the middle of each month instead of the beginning, and its price is to be a shilling instead of sixpence. Mr. Heinemann is to be the publisher.

A PRESENTATION of plate was made last week to Mr. Alderman Abel Heywood, the well-known Manchester publisher, on having reached his eightieth birthday. In the course of his speech on the occasion Mr. Heywood alluded to his imprisonment more than half a century ago for selling the unstamped *Poor Man's Guardian*, published by Mr. Hetherington, the democratic publisher of the period.

WE are sorry to hear of the death of Dr. Marinus Frederik Andries Gerardus Campbell, who has for many years been the librarian of the Royal Library at the Hague, where he entered as assistant, we believe, more than fifty years ago. Dr. Campbell had the influenza very badly at the new year, this developed into heart disease, and in the seventy-first year of his age he succumbed. He was an Honorary Fellow of the Society of Antiquaries, having been elected January 8th, 1880. He was of Scotch descent, his ancestor having been an officer in the Scottish Brigade stationed in Holland about 1740 or 1750. Dr. Campbell was last in England at the Caxton Exhibition, 1877, and met here many English men of letters. His cordial welcome of English visitors at the Royal Library will be remembered by the very many friends who survive him.

IN accordance with the promise recently made by Mr. Raikes in the House of Commons, that public attention should again be called to the advantages of Government insurance, the General Post Office is about to issue in leaflet form Mr. A. G. Bowie's article on 'Post Office Insurance and Old Age Pay,' which recently appeared in 'A 1.'

THE new volume of the "Book-Lover's Library," which will be issued very shortly, will be entitled 'Newspaper Reporting in Olden Time and To-day,' and will be written by Mr. John Pendleton, author of 'The History of Derbyshire.'

THE Society of Authors has admitted a publisher as a member on the ground that he is an author as well as a publisher. This looks very like admitting the wolf into the fold; but, at any rate, it shows that the Society has not that hatred of publishers with which it is sometimes

credited. The Society has been doing useful work lately in trying to instruct authors as to proper prices of print and paper. Their ignorance in these matters usually tends to make authors suspicious of respectable publishers, and an easy prey to swindlers.

MR. CLINCH, of the British Museum, is writing a monograph on 'Bloomsbury and St. Giles's, Past and Present,' with historical and antiquarian notices of various places in the vicinity. The history of St. Giles's will include that of the foundation, in 1101, of the Hospital for Lepers, and its subsequent history until the time of its suppression; the parish church, and the many important characters, historical, political, and literary, whose remains rest within its vaults or graveyard; a comprehensive account of the charities connected with the parish; the origin and history of "the Seven Dials," "the Rookeries," &c. Under Bloomsbury the subjects treated of will be "Queen Anne's Bath," "Royal Toxophilite Society," Gray's Inn, Lincoln's Inn, &c. The history of such national institutions as the British Museum and the hospitals will be set forth in considerable detail. The volume will be embellished with twenty-four full-page illustrations and maps. Messrs. Truslove & Shirley will be the publishers.

MESSRS. SONNENSCHNIG & Co. are adding to their "Social Science" Series volumes on 'Crime and the Prison System,' by Mr. W. Douglas Morrison, of H.M. Prison, Wandsworth; and 'Charity Organization,' by Mr. C. S. Loch, secretary of the Charity Organization Society.

MR. HAILSTONE, of Walton Hall, whose death we have chronicled in our "Fine-Art Gossip," has bequeathed his valuable collection of Yorkshire books to the Dean and Chapter of York.

THE Rev. H. Sebastian Bowden, of the London Oratory, is editing an English translation of Dr. Hettinger's 'Evidences of Christianity.' The first part of the work will be issued immediately by Messrs. Burns & Oates under the title of 'Natural Religion.' The eminent German theologian heartily approved the translation, the appearance of which he has not lived to see.

'DIE KRIEGE FRIEDRICHS DES GROSSEN' is the title of an important and voluminous publication which will be issued by the Generalstab of Berlin. The work will be based on all the available sources, and contain a number of hitherto unknown materials and documents. Each military period in the life of the great king will be treated separately. Part I., consisting of two volumes, will embrace the events of the first Silesian War (1740-42), whilst Part II. will be devoted to the second Silesian War (1744-45). The first volume of Part I., which is expected to be issued shortly, will furnish a general military, political, and geographical introduction to the whole work, together with an account of the military events down to the battle of Mollwitz (April 10th, 1741), in which Frederick was victorious in spite of himself.

EIGHT posthumous poems by the famous Hungarian poet Alexander Petöfi, dating from the year 1848, are said to have been discovered at the museum of Buda-Pesth. They are expected to be published shortly.

DR. BERNHARD VOLZ, who was employed in the family of the late Emperor Frederick as tutor, will shortly issue a 'History of Germany in the Nineteenth Century.' The work, which will be completed in about six parts, begins with the Peace of Luneville, and will conclude with the death of the Emperor William I.

THE death is announced of the well-known writer on military subjects, Baron Ambert.

THE following Trade Reports are among the Parliamentary Papers of the week: Finances of Hungary, No. 652 (2d.); Trade of Tripoli, No. 653 (1d.); Finances of the Argentine Republic, No. 654 (1d.); Trade, &c., of France, No. 655 (1d.); Trade of the Consular District of Cherbourg, No. 656 (1d.); and Agriculture of Poland, No. 657 (1d.). The new Education Code (5d.) has also been issued.

SCIENCE

MEDICAL BOOKS.

The Causation of Disease. By Harry Campbell, M.D. (Lewis).—Dr. Harry Campbell is well known as one of the ablest of medical tutors, and in this book there may be traced the habit of careful arrangement of ideas which is necessary to those who have to place before pupils such a tabular scheme of the vast collections of theory and fact as shall enable them in a reasonable time to attain distinct notions on modern medicine. The author is widely read in general literature, and often illustrates it from his medical knowledge. One chapter discusses the parasitic origin of cancer, in which Dr. Campbell believes on *à priori* grounds. Another chapter discusses the duration of the evolution of the mind, and after a careful analysis of the mental work of several celebrated women arrives at the conclusion that the female mind will work and improve as long as that of man. Another subject discussed with great ability is the degree in which the selection of wives among civilized nations is in relation to the principles of sexual selection laid down by Darwin. The interesting subject of the effect of London life on the constitution is thoroughly discussed. Dr. Johnson thought that London children were as strong as country children, but Dr. Campbell is of an entirely contrary opinion. There are, fortunately, some exceptions.

"When, however, a Londoner leads an outdoor life, considerable physical strength may be attained. Many instances might be cited in proof of this: Jem Smith, the champion English prizefighter, was born and brought up in the East End of London (a considerable period of his youth was spent in an open timber-yard, where he had the advantages of open air and muscular exercise), and one may observe in London-born navvies, too, very good development of body. Wherefore I attribute the physical degeneracy of Londoners to the bringing-up of the children in close, ill-lighted rooms, and to their subsequently following employments which entail prolonged confinement indoors." Such are a few of the topics of this interesting book, the product of careful thought and prolonged observation.

Doctors and Doctors. By Graham Everitt. (Sonnenschein & Co.).—This work proposes to give a facetious account of some chapters in medical history, but is profoundly dull and very inaccurate in its details. The author begins with the error of supposing that the physicians of the school of Salerno had no medical knowledge, while, in fact, they were the undoubted descendants of the Greek school of medicine. They were rational enough in parts of their practice, and many of the rules of the 'Regimen Sanitatis Salerni' may be followed with advantage in the present day. The author imagines without just grounds that the Jewish physicians of

the Middle Ages were superior to those of other races. There is, perhaps, no more benighted work of the period than the 'De Dietis' of Isaac, the son of Solomon, one of the best known of Jewish physicians. Mr. Everitt seems not to know that Linacre, the founder of the College of Physicians, was a clergyman, and to have read none of the recent works which throw light on the early history of surgery in England. A chapter is devoted to the famous controversy which is celebrated in Garth's 'Dispensary.' The account adds nothing to what is already known, and fails to state clearly the stages of the dispute. Throughout the book three things are wanting—medical knowledge, literary taste, and historical research.

Contemporary Medical Men. By John Leyland. 2 vols. (Leicester, 'Provincial Medical Journal' Office).—This gorgeously bound book contains biographies of about fifty apothecaries, surgeons, and physicians. A life of Darwin is thrown in, though he cannot be called a medical man in any sense. The lives are all laudatory and have no literary merit. They contain the most extraordinary statements. One physician, we are told, chiefly practised "among certain large families"; another, we are informed, has saved money, and his father "never in his life had donned a pair of trousers." This we may believe, but not that his mother was descended from Dr. Isaac Barrow, for Barrow was never married. The surgeons come off no better. One is a "fifteenth child" and "a great addition to the dinner table." Another has been "well received" by the *Saturday Review*, attended a sick rhinoceros, and obtained free access to some "preserved animals." Some of the celebrities are made to shine by a sort of reflected fame. Thus a respectable public medical official became acquainted with the "Delta" of *Blackwood's Magazine*, thought of going to Balliol College, Oxford, and finally joined a society of which Oliver Goldsmith was once a member. However, now he has attained some reputation of his own, knows Bret Harle, and has been knighted. The general tone of these biographies must be more unpleasant to their subjects than to other readers, and it is to be hoped that such productions will soon sink into oblivion.

GEOGRAPHICAL LITERATURE.

Excursions et Reconnaissances, Tome XIV., No. 31 (Saigon), is almost exclusively occupied with philological matter, the principal article being the first of a series which will no doubt be of considerable interest, on the writing, dialects, history, manners, and customs of the Shams, by a scholar of much experience in those regions, M. Aymonier. The history and ethnological affinities of these Shams, or Tsians, once the leading race in Annam, are obscure. They are divided now into two branches, one which has migrated into Cambodia being all nominally Musulman; the other, which remains in the Binh Thuan province of Annam, is only partially Musulman, with apparently some traces of Indian practices. It is supposed that in blood, as certainly in language, they have considerable affinity with the Malays. The present paper deals only with the language, which M. Aymonier finds in close relationship with the Polynesian group, and as it were in an intermediate position between the Khmer (Cambodian) and the Malay. There are various verbal inflections corresponding to the Sanskrit *virama*, *anusvara*, &c., which he can only explain by these terms.

The Samoafahrten (Leipzig, Hirt & Son) of Dr. O. Finsch were undertaken, as our readers are probably aware, not in the islands of Samoa, but in a vessel of that name, among the coasts and islands of the German New Guinea territory. To the record of his travels the 'Ethnographischer Atlas' before us is a valuable adjunct, the accompanying text, however, giving it an independent

value. The subjects here dealt with, in illustration and text, are: houses and household furniture; implements and weapons; costumes, fabrics, and ornaments, personal and other; boats, and fishery. Accuracy in drawings such as these is the first essential; and as we are able to vouch for this in the case of several of the drawings in question, it is only fair to assume the correctness of the rest. Almost all give a clear notion, not only of texture, as in the case of the netted and plaited articles, but of the construction, as shown in the representation of the stone weapons and the way their handles are fastened, and of the fish-hooks. Several of the articles described are common, sometimes with slight variations, to the Melanesian group, and, e.g., in the cases of the stone implements and of the drums (musical instruments), are found further afield in the Pacific. The forms of masks given are curious; they are much less elaborate than those of New Ireland. Dr. Finsch asserts that they are used practically much as among ourselves, for purposes of masquerade. This statement we venture to take with the qualification suggested by his own subsequent remark, viz., that miniature imitations of these masks are probably worn as a sort of amulet, and with some reference to *tabu*. Among the images figured under the heading of "Tabu" (pl. xv.) are some of the well-known *Korwars*, which Dr. Finsch—rightly, as we believe—classes not as idols, but as ancestral images. In this connexion, then, the representations, found also in a *tabu-house*, of a fish and of a "bitch" (which, by the way, seems to us not unlike a Pteropus or flying fox) may be thought to have some bearing on the totem question. Dr. Finsch considers that the various patterns of decoration here presented to us show a keen feeling for art in the Papuan. We may note that the specimens of ornamentation here given show these natives to be equally familiar with curved and rectilinear forms. Figures of birds, fishes, and lizards or crocodiles are used, and even in the specimens before us—of the ornamentations, for instance, on a shield, a club, a lime spatula, &c.—it is not impossible to trace the development from these figures of seemingly mere conventional patterns. The letterpress is given in English and French as well as in German. The author of the English translation does not seem altogether familiar with his subject, and if, as we gather from his name, he is an Englishman, it must be said that his acquaintance with his native idiom leaves something to be desired.

We have received from Messrs. Walker & Co. *The Pocket Atlas and Gazetteer of the Dominion of Canada*, by Mr. J. Bartholomew—an excellent little work in which we have detected no errors. It includes Newfoundland as well as Canada, and is therefore really a Pocket Atlas and Gazetteer of British North America. From the same firm there reaches us the *Pocket Atlas of the World*, by Mr. John Bartholomew, which is equally good.

'CHAMBERS'S ENCYCLOPEDIA.'

Dublin.

A PATIENT of mine, a gentleman of high literary attainments, called my attention the other day to the short article on "Auscultation" in the current reissue of 'Chambers's Encyclopedia.' He suffers from chronic pulmonary disease, and, with a natural curiosity, wished to inform himself of the various sources of professional information relating to his own case, by the general reading for which he has ample leisure and opportunities. I there found, to my surprise, that the introduction of this method of investigation is attributed to Auenbrugger, date eighteenth century. This statement indicates a curious confusion of names and things. The fact is that Auenbrugger secured a perennial fame in medical history by the introduction of "percussion"—not auscultation, with which his

name is in no wise associated—as an auxiliary means of physical examination in visceral disease. This discoverer was an enthusiast, and published the results of his investigations only after seven years of laborious application, "inter tædia et labores." He calls the method thus developed "inventum novum, ex percussione thoracis humani, ut signo, abstrusos interni pectoris morbos detegendi." The modesty of the inventor was not quite commensurate with his other qualifications, as he calls his own work "magnum opus." The use of immediate auscultation (direct application of the ear to the surface of the chest) is as old as the practice of Hippocrates, who tells us: "You shall know by this that the chest contains water and not pus, if on applying the ear during a certain time on the side you perceive a noise like that of boiling vinegar." The practice, which did not turn out to be specially instructive in diagnosis, had been dropped by physicians till modern times, when mediate auscultation—i. e., the use of the stethoscope—was introduced by Laennec, whose volumes on the subject (published at Paris in the year 1819) will ever remain the great storehouse of original observations on the physical phenomena of pulmonary disease.

JOHN KNOTT, M.A., M.D. (Dubl.).

SOCIETIES.

ROYAL.—March 27.—The President in the chair.—The following papers were read: 'On Black Soap-films,' by Prof. Reinold and Mr. Rücker, 'The Variability of the Temperature of the British Isles, 1869-83, inclusive,' by Mr. R. H. Scott, 'The Rupture of Steel by Longitudinal Stress,' by Mr. C. A. Carus-Wilson, 'Measurements of the Amount of Oil necessary in order to check the Motion of Camphor upon Water,' by Lord Rayleigh, 'On the Stability of a Rotating Spheroid of Perfect Liquid,' by Mr. G. H. Bryan, 'A Determination of "v," the Ratio of the Electromagnetic Unit of Electricity to the Electrostatic Unit,' by Prof. J. J. Thomson and Mr. G. F. C. Searle, and 'On the Progressive Paralysis of the Different Classes of Nerve-cells in the Superior Cervical Ganglion,' by Messrs. J. N. Langley and W. L. Dickinson.

SOCIETY OF ANTIQUARIES.—March 27.—Dr. J. Evans, President, in the chair.—Mr. Moens exhibited four silver beakers, used as "sacrament cups" in the Dutch Church at Norwich. They are $\frac{5}{8}$ in. high, engraved with roses, &c., and with an inscription recording their being the gift of Richard Brown of Heyham. They bear the Norwich hall-mark in use 1560-70, and the maker's mark is that of the well-known Peter Peterson. The beakers were probably given when the Dutch Church at Norwich was founded in 1568. Mr. Scharf exhibited a fine portrait of Queen Elizabeth, recently discovered in a cottage not far from Cowdray House, Sussex, upon which Mr. O'Donoghue read some descriptive remarks.—Mr. A. J. Evans read a paper 'On a Late-Celtic Cemetery at Aylesford, Kent.' This cemetery was of great interest as presenting a stage in sepulchral practice not hitherto noticed among the ancient Britons, as well as from the new class of native earthenware and imported bronze vessels brought to light. The graves were small pits in the flat earth, arranged in family circles, and each containing a group of cineraries and accessory vessels. Mr. Evans showed that the form of interment answered to that prevalent in a large part of Gaul at the time of the Roman invasions, and in a previous paper had already traced certain situla-shaped cinerary vases, through intermediary examples in Belgic Gaul and the Rhine district, to the Illyro-Italic or Old Venetian province round the head of the Adriatic. The bronze vessels which he now described included a patella and cenochoe of Italo-Greek work, the first authentic instance of the discovery of such imported vessels in a British cemetery, though Mr. Evans showed that the custom of associating Greek and Etruscan bronzes with their sepulchral deposits was very widely spread among the Gallic tribes on both sides of the Alps. Among the bronzes of indigenous Celtic fabric discovered was a beautiful plated pail surrounded with a zone of animals and foliated ornaments in *repoussé* work, presenting the closest resemblance to the decorative work found in the Helvetian station of La Tène, in Switzerland. The fabulous animals depicted were, on the other hand, almost identical with those found on the coins of the Remi, from which Mr. Evans drew the conclusion that this situla had been manufactured in the Rheims district and imported into Britain. Two

British gold coins were also discovered in the cemetery, of uninscribed types which occur indiscriminately on either side of the Channel, and which were, therefore, to be referred to some Belgic prince who reigned in parts of both Gaul and Britain. No single object of Roman origin was found in the cemetery, and from a general survey of the evidence Mr. Evans considered that the sepulchral deposits found must be ascribed to the century immediately preceding Caesar's invasion, and referred to the same Belgic invaders who seem at about the same date to have introduced the ancient British coinage. On the other hand, the presence of some rudier urns in the traditional British style, and of skeleton interments in cists on the outskirts of the cemetery, seemed to indicate the partial survival of the earlier inhabitants on this Kentish site. Altogether the conditions brought to light by these discoveries, and the close connexion that they presupposed between Britain and the Belgic parts of Gaul, suggested a comparison with that which subsisted between England and Normandy in the period that immediately succeeded the Norman Conquest.

MICROSCOPICAL.—March 19.—Prof. U. Pritchard, V.P., in the chair.—Mr. J. Mayall, jun., read a letter from Prof. E. Abbe, of Jena, announcing the donation of one of Zeiss's new apochromatic one-tenth objectives of 1.6 N.A. He also sent a condenser of 1.6 N.A., and a flint-glass slide containing mixed diatoms mounted by Dr. H. van Heurck, of Antwerp, together with a supply of flint-glass slips and cover-glasses for use in mounting objects for examination with the new objective. It was, of course, understood that in order to exhibit the full power of the increased aperture, it was necessary to employ a condenser of corresponding aperture, and the objects to be viewed must be mounted on slips with covers, and mounting and immersion fluids of correspondingly high refractive power. In order to further test this lens a committee has been appointed.—Mr. Mayall called attention to and described two microscopes by MM. Nachet and Pellin, of Paris, which were exhibited by Mr. Crisp.—Mr. Rousselet exhibited a number of rotifers to show their abundance at this season of the year.—A specimen sent by Col. O'Hara, supposed to be some kind of entozoon which had been passed in urine, was exhibited.—Prof. Bell gave a *résumé* of Mr. A. D. Michael's paper 'On the Variations of the Female Reproductive Organs, especially the Vestibule, in Different Species of Uropoda,' the author being unavoidably absent through illness.—Mr. C. H. Wright exhibited and described specimens of a new British hymenolichen, *Cycosoma interruptum*.—Mr. E. M. Nelson read a short note on the images of external objects produced from the markings of *Pleurosigma formosum*.—A note was read from Dr. H. van Heurck, correcting an error in his recent communication to the Society relating to the structure of diatoms.—Mr. Mayall read a translation of an article by Prof. E. Abbe on the use of fluorite for optical purposes, from which it appeared that the special qualities of the new apochromatic lenses were due to the employment of this mineral in their construction.—Mr. C. H. Gill read a paper 'On some Methods of preparing Diatoms so as to exhibit clearly the Nature of their Markings,' which was illustrated by numerous photomicrographs.—Mr. P. Brahm exhibited and described a new form of oxyhydrogen lamp adapted for microscopical purposes, the lamp being so mounted as to be used in any position above or below the object. Its application to photomicrography was demonstrated in the room.—Mr. Clarkson also exhibited one of the same lamps separate from the photomicrographic arrangement.—The next conversation was announced to take place on the 30th of April.

CHEMICAL.—March 20.—Dr. W. J. Russell, President, in the chair.—Messrs. W. C. Sayers, F. H. P. Coste, B. Blount, S. H. Collins, and T. S. Dymond were admitted Fellows.—Prof. Judd delivered a lecture 'On the Evidence afforded by Petrographical Research of the Occurrence of Chemical Change under Great Pressures.'—The following paper was read: 'The Formation of Triazine-derivatives,' by Mr. R. Meldola.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Institution, 5.—General Monthly.
TUES. Horticultural, 1.—Popular Lecture 3.
THURS. Electrical Engineers, 8.—Signalling across Rivers in India, Mr. W. T. Melhuish; 'The Diathermancy of Air in relation to the Efficiency of Incandescent Lamps,' Mr. F. Higgins.
FRI. New Shakespeare, 8.—A Paper by Miss Latham.
SAT. Astronomical, 8.
SAT. Botanic, 23.—Election of Fellows.

Science Gossip.

We regret to hear that Sir Richard Owen has had a relapse. He rose as usual last Saturday morning, but was compelled to return to bed, and Sir James Paget was summoned by tele-

graph. Since the attack of some weeks ago Sir Richard had been doing very well.

THE new telescopic comet (α , 1890), which it appears was discovered by Mr. Brooks, at the Red House Observatory, Phelps, N.Y., on the morning of the 20th ult., was observed by Prof. F. Schwab at Kremsmünster on those of the 24th and 27th, and by Dr. Kobold at Strassburg on that of the 29th, when its apparent place was R.A. 21^h 11^m, N.P.D. 80° 41'.

FINE ARTS

Jahrbuch der Königlich Preussischen Kunstsammlungen. Zehnter Band. (Berlin, Grote.)

THERE is no article in the present volume of the Prussian 'Year-Book of the Royal Art Collections' which is likely to attract the attention of the general reader; on the other hand, we find ample measure of good, sensible work, certain to be of real service to future writers on the history of art.

No one, however, but an expert can possibly be expected to take an interest in the painfully minute steps by which Dr. Bode decides which, out of many, are the true portrait busts of Marietta Strozzi, or identifies in a bronze by Donatello, hitherto passing as a semblance of Scipio Africanus, the features of Louis Gonzaga III., Duke of Mantua. Fortunately such investigations as these have an immense fascination for those who engage in them, for they must be content, like virtue, with their own reward. The true zealot can, indeed, find no pleasure equal to that of correcting the heresies of others, and the labour of months is ungrudgingly bestowed by the genuine archaeologist to prove that a date is a year or two wrong or that an attribution cannot be completely justified. Dr. Bode is an enthusiast in this pursuit, and an enthusiast whose zeal has been abundantly stimulated by success. Besides clearing up the two points mentioned above, he has this year triumphantly shown that the celebrated profile portrait of a lady by Leonardo in the Ambrosiana, named by "Lermolieff" Bianca Maria Sforza, and ascribed by him to the brush of Ambrogio da Preda, should be restored to Leonardo, but most certainly does not represent the lady in question. The features of Bianca Maria, the second wife of the Emperor Maximilian, are set before us in the pages of the 'Year-Book,' not only in authentic drawings, but also in a very curious and adequate reproduction of a fine portrait, now in the possession of a private collector at Berlin, which in every respect presents the characteristic workmanship of the painter on whom "Lermolieff" too generously bestowed the masterpiece of the Ambrosiana. In yet a fourth contribution Dr. Bode, continuing his labour of love, restores to Gian Marco Cavalli (in accordance with an indication due to Prof. Rossi) that bust of Mantegna which was placed on his tomb, and which has hitherto, regardless of dates, been attributed to Sperandio, who died just eleven years before the great master. In this connexion Dr. Bode himself notes how enormously our knowledge of the history of old Italian art has of late been enriched by the exertions of Venturi at Modena, of Rossi (and we may add, of Bertolotti) at Mantua; we have to thank them not only for knowledge as

to local artists, but also for facts as to the relations cultivated by the princes of these places, at the very flower time of Italian art, with its chief representatives. In respect, indeed, of certain phases it seems as if the day may come before long when the student of art history will have to complain of the plethora rather than of the dearth of documents.

We have before called attention to what has appeared to us the growing tendency to revert to the study of the more shining periods and names in the history of art, and it may be said that the larger number of the subjects treated in the present volume show that sense of proportion which, in the first ardours of a new-born desire for accuracy, seemed well-nigh lost. Alfred Meyer has a careful study of important Venetian sepulchral monuments, in which he traces the gradual disappearance of religious sentiment and symbolism, and the way in which this inspiring motive was replaced in the sixteenth century by the rendering of historical facts, until at last the images of the tomb no longer reflected pious hopes for the salvation of the dead, but blazoned forth his whilom fame amongst the living. Dr. Justi, too, makes a valuable contribution to Titian literature by his descriptive catalogue of such works of that painter as were formerly in Spain, but have now disappeared or have been sold into other countries. Nor must we omit to mention in connexion with Italian art Dr. Julius Lessing's interesting paper on the carelessly guarded treasures of St. Nicolas in Bari and the Santa Casa of Loreto, amongst the first of which he notes the most beautiful piece of pure Gothic goldsmiths' work which he has been able to discover in the length and breadth of Italy—a reliquary of silver gilt dating from about the beginning of the fifteenth century. The treasury of the Santa Casa, at one time of superlative magnificence, is now relatively poor. Plundered by the French at the close of the last century, only a few of its original possessions have been brought back through the piety of the devotees of this ancient shrine, and the beauty of these is obscured and their importance lessened by enforced companionship with the overwhelming rubbish dedicated by the neighbouring peasantry.

Amongst the papers which deal with the works of German and Flemish masters a special place must be given to Dr. Thode's essay on Dürer's 'Madonna with the Carnation,' now in the Museum at Cologne, and the composition of which Dr. Thode shows to have been borrowed from Schongauer. His discussion of this question is interesting chiefly because it touches on certain doubtful points in Dürer's youthful career, suggesting some stay made by him at Cologne, and the influence upon his work of the great Swabian master. In writing of the "Genter Altar" Dr. Seeck shows good ground for his assertion that various paintings hitherto assigned to Jan Van Eyck on account of their resemblance to certain portions of the altarpiece (parts of which are now at Brussels and Berlin) should properly be assigned to Hubert, since the more distinctive portions of that work are chiefly from Hubert's hand. Dr. Seeck also expresses the hope that the point thus established—which enables us to judge of the style of Hubert at

the close of his career—may lead to the recognition of the master's work in its earlier phases, and supposing that Dr. Seeck's results stand the test of future investigation, he may be congratulated on having brought an important gain to the history of art. Jan Van Eyck himself receives from Dr. von Tschudi the honours of a careful study, devoted in the main to the 'Madonna with the Carthusian Monk,' once the property of the Marquis of Exeter, and commonly known as the Madonna of Burleigh House. Alas! this masterpiece, the execution of which Dr. von Tschudi puts circa 1440-50, is now for ever lost to England, for at one of the sales of 1888-9 it passed into the hands of the Prussian Government, and now adorns the walls of the Museum of Berlin. Another important study in the present volume bears the joint names of Bredius and Bode. In dealing with the works of Symon Kick they have introduced us to that great group of Amsterdam painters who loved to depict scenes from daily life, and among whom Peter Codde is specially memorable, owing to his relations with Franz Hals, for whom he is now known to have prepared the great unfinished picture of the Amsterdam "Schützen-gilde." To the equally gifted Symon Kick—as the reader who shall consult the learned pages of the 'Year-Book' will speedily be convinced—the exertions of Drs. Bredius and Bode have now rightfully restored a series of works which have hitherto been ascribed (like the much admired 'Interior' exhibited at the "Old Masters" in 1888 by Mr. Agnew) to Nicolas Maes, or have passed under the names of Jan le Dueq or of Van der Helst.

In every direction this pious work of re-establishing credit and fame which time has obscured is carried zealously forward by the writers of the 'Year-Book' with rare impartiality. Dr. Lessing generously brings the full weight of his authority and all the soundness of his learned method utterly to destroy the pretensions of those who have gone about claiming for the Nuremberg goldsmith Caspar Enderlein the design of the Temperantia bowl due to the charming invention of François Briot. The Berlin Museum possesses not only a replica of the Briot bowl, but also some German examples as well as other material tending to settle the vexed question of priority. Of all this Dr. Lessing makes use to such purpose that, as he himself says, the German side must henceforth range itself with French opinion. France thus receives for the first time, we believe, a share of the attention of those who write for the Prussian 'Year-Book,' and the example set by Dr. Lessing has been followed by Dr. Dehio, whose essay on the Basilica of St. Martin of Tours is by no means the least valuable contribution to the present volume. We have put this paper last on our list of selected articles, but it is, notwithstanding, one of those which we have read with the greatest interest, for the writer takes occasion to trace the influence of this Basilica on the construction of the churches of the Middle Ages. He contests the accuracy of the current description of the choir with attendant chapels and passage behind the high altar as specially characteristic of French Gothic cathedrals, and maintains that this construction is Roman-

esque, and an attribute of all great cloister churches as well as of cathedrals. The Bishop Perpetuus, says Dr. Dehio, having built St. Martin's in the fifth century as a sepulchre and pilgrimage church, added to the normally planned Basilica a choir, the form of which was borrowed from Roman sepulchral architecture; the Carolingian restoration added the chapels and cross aisles. Of this combination he supposes the old chief church of Clermont-Ferrand and all her offspring in Auvergne to have been adaptations, which spreading gradually over France were finally carried, with Gothic, into the rest of Europe.

THE *Bulletin des Musées*, the first number of which came out in February last, is to make its monthly appearances under the joint protection of the Government Department of the Fine Arts and the administration of the National Museums. The *Bulletin* is edited by M. Édouard Garnier and M. Léonce Benedite, and, in a modest way, will fulfil the same functions in relation to the museums and galleries of France as have been admirably discharged for some time past at Berlin by the 'Year-Book of the Royal Prussian Art Collections,' the last volume of which is noticed in the preceding review. Under the heading "Mouvement des Musées" the *Bulletin* makes a laudable innovation, for it not only gives news of the French, but also includes notes on other national galleries and collections; in a second division we find notes and documents concerning various art treasures in the possession of France; some space is next devoted to bibliography; and various miscellaneous information on current events in the art world closes and completes a scheme which, if fully developed on the lines indicated, would make of the *Bulletin des Musées* a thoroughly comprehensive review and medium of communication for the directors and guardians of art collections throughout Europe.

THE GROSVENOR GALLERY. (Second and Concluding Notice.)

JOHN N. SARTORIUS, a little-known painter, was the ablest of a family of German extraction whose works are almost forgotten. Beyond question he was never so well or so fully represented as by the sixteen examples in this gallery, among which are several of his hunting pieces; see Nos. 22, 49, and 133. The *Pointers* (No. 5) is a favourable specimen of his numerous contributions to the Academy and earlier exhibitions, which, like those of his father, Francis Sartorius, were mostly pictures of dogs, several of which, as well as of his racing scenes, have been engraved. No. 5 is a warm example, the figures are animated and natural, and the landscape background is harmonious.—There is a vast difference between these unpretending and weakly painted, if lively works, and that modern fishing idyl, which is as ugly as it is energetic and spirited, as cleverly painted as it is bold and ungraceful, the well-known "Steady, Johnnie, Steady!" (7) of Mr. E. Nicol, which Mr. Simmons engraved with skill too fine for such a subject, and for the vulgarity of the frowy old fisher who bids his boy be cautious. Still the picture's technical merits almost redeem the hideousness of the chief figure.

Few animal painters of our time have so much skill as Mr. J. Wolf, or excel him in sympathy with the fierce eagerness of the birds and beasts of prey he depicts; few draw so finely or finish so highly the furs, feathers, and faces of the creatures, or design their combats with so much energy as is displayed in *Kite-Hawking with Northern Falcons on a Suffolk Heath* (9). This was the kind of subject Snyders delighted in, and delineated with a sense of space and of the volition of the flying birds which Mr. Wolf has not attained. The hardness and flatness of Mr.

Wolf's work must not prevent the student from seeing how fine an artist he is. In the Fifth Room, which is devoted to falconry, will be found a number of drawings which prove the abilities of this artist, his feeling for nature and his exhaustive draughtsmanship. We admire especially *Iceland Falcon* (322), *Ptarmigan* (332), *Snow, Leopard, and Wild Sheep* (338), and *Gyr-falcons* (348).—The *Grouse Shooting* (24) of P. Reinagle well represents his feeling for the spaciousness of the air, and the effect of morning light upon vapours slowly creeping over the well-painted landscape. The colour is good, and the dogs are designed with rare spirit and intimate knowledge.—Mr. C. Haag's *Evening at Balmoral Castle* (28) is, technically, the reverse of Reinagle's sincere, studious, and sympathetic draughtsmanship and designing. The colour is unpleasing and the drawing showy. It is not a graceful incident that ladies *en grande tenue* should be brought from the dinner table to witness the delivery at the palace gate of the poor bleeding carcasses of the deer slain by the prince, who, according to the artist, demonstrates his own skill to an audience of courtiers in evening dress. The effect is meant for torchlight, but fails to be true, yet there is a meretricious cleverness about the figures of the men and women.—Lord Ashburton's famous *Rubens called The Wolf Hunt* (32) is the very antithesis of the drawing-master style of art that characterizes Mr. Haag. Here is the vigorous master himself on the prancing dapple-grey he gave to Van Dyck. The wild beasts are Snyders's, and betray his peculiar touch, but the grandiose design and amazingly vigorous composition, both of which owe something to Da Vinci's 'Battle of the Standard,' are those of the great Sir Peter Paul, who undoubtedly painted the charging riders and their eager steeds. No one ever came near him in that sort of work. The lady on the brown horse, with a falcon on her hand, is Isabella Brandt, Rubens's first wife. So furious and true are the wolves that, like the huntsmen, they must be portraits. The badness of the catalogue of this exhibition, which does not give even the sizes of the pictures, affords no help to the history of this great picture. It is Michiel's No. 1119 and Smith's 925. The latter author tells us that it was painted expressly for General Legranes, an artilleryman under Spinola in Flanders, in 1612, from whom it descended in direct inheritance to Count Altimera at Madrid. It was taken to the Louvre in 1814, and returned to the Altimera family in 1815; sent to Paris again for sale, it was bought, in 1824, for 2,000*l.* by Smith himself. Smith sold it to the late Mr. A. Baring (Lord Ashburton), who placed it in Bath House. It was engraved by Pieter Soutman and by Vander Leuw. It was No. 110 at the Academy in 1871. At Corsham, Lord Methuen's place, is another and smaller version of the same design, Michiel's 1120, and mentioned, as a duplicate, by Smith under No. 925. Both Smith and Waagen ('Supplement,' p. 395) say that Snyders painted the animals in the latter picture, but no judge of "hands" will fail to recognize that pupil's vigorous touch also in the fine work before us. Lord Methuen's picture was at the Academy in 1877. The Duke of Northumberland lends his *Diana returning from the Chase* (62), ascribed to Rubens.

Whether it is a Snyders or not, *The Race between the Hare and the Tortoise* (35) is a very good picture. It is lent by Lord Darnley. Snyders's *The Eagle mobbed by other Birds* (17) is good; so are the *Boar's Head* (79), also by him, and Nos. 89 and 102, all from the Royal Collections. The bold and vigorous No. 79 is from Hampton Court, and named in King James's catalogue by Chiffinch as "No. 932, Snyders. A piece, being a boar's head." It is signed "F. Snyders fecit." *The Wild Boar Hunt* (89), a large picture of great merit, though rough and somewhat crude in style, is full of passion and vigour, deserving more attention than it is likely to receive here. It was "No. 802, The hunting of

wild boars," in the royal catalogue above named—a sort of picture King James assuredly delighted in. 'The Group of Several Dogs' of the old Hampton Court catalogue is *Dogs on Scent* (102) before us.—An exceptionally fine Kneller is the *Portrait of Henrietta* (born Holles), *Countess of Oxford* (42). She was the only daughter and heir of John Holles, Duke of Newcastle, and married in 1713 Edward Harley, second Earl of Oxford, the great bibliophile (*ob.* 1741); she sold the Harleian Library to the British Museum, 1754, and was buried in Westminster Abbey. She wears a graceful riding habit of olive embroidered with silver, and her picture is in Sir Godfrey's best manner, painted with excellent colour, taste, and a spirit uncommon in his later works.—In the Morland, *A Fishing Party* (39), the figures are almost tasteful enough to be worthy of Stothard. Among the men in a punt is Morland himself. An excellent picture, such as accounts for the popularity of the painter, its merits led to its being engraved with skill and commercial success. The colour is rich and harmonious, but the whole work has darkened in an unusual degree. *Innocence Alarmed* (73), a good Morland, contains the portrait of his pretty and buxom wife, poor Fanny Ward, or of his sister, who married the engraver William Ward. It is an excellent specimen of the finer and prettier phase of old English popular *genre* painting. The dogs are nearly as good as the girls. *Rabbiting* (80), a good hunting piece, illustrates another mood of Morland and old-fashioned taste. All the G. Morlands here (see Nos. 3, 57, 76, 83, 98, and 104) are good specimens of an able artist to whom modern high pressure and "hot-pressed" refinement are unjust.

James Ward has not been overlooked here. *The Bloodhound* (39) is original and scholarly. Despite its slight uncouthness, Landseer in his best days would have been glad to have painted it. The wonderful go of the white horse in *Cub-Hunting* (58) recommends the picture to artists as well as hunters. *The Dead Hare* (84) is better than any dead animal by Snyders. Some of Ward's studies, for instance *A Swan* (168), are in style, vigour, and carefulness worthy of an old master.—Jan Breughel's *St. Hubert* (51), although it has been restored out of all likeness to its original state, is a fine picture of its kind, and contrasts very quaintly indeed with the Morlands and Wards in the neighbourhood. The story is told with a quaintness and passion even Albert Dürer hardly attained to in the noble and famous design of which we have yet to speak.

The well-known *Hare* (55), lent by the Duke of Westminster, is no Dürer. It is a work of Dürer's time, but by a hand differently trained and differently skilled. Unfinished as it is, it is delicate, accomplished, and deft enough for any one not an inventive genius. It is, of course, not a picture at all, but a drawing, and the moths, flowers, and reptiles which accompany it were delineated as studies after nature on a pure white ground by some laborious and unflinching student, not a master. Its history is well known since it was in the collection of the late King Louis Philippe, and before then it represented a somewhat numerous class of so-called studies attributed to Dürer, which the German dealers foisted on their customers as genuine. When the King of the French fled this drawing was brought to England with many pictures and other objects, most of which are in the possession of the Duc de Nemours at Bushey Park. The packer of the 'Hare,' misled, as later writers have been, thought it was an oil painting, and to preserve it in travelling pasted strong soft paper on the surface. Naturally, when the case was opened on the owner's behalf by Messrs. Dominic Colnaghi & Co., the paper was found to have stuck to the surface, so that the Duc, thinking the 'Hare' was utterly ruined, sold it to Colnaghi & Co. for 12*l.* With infinite pains the late Mr. C. Buttery removed the paper and repaired the

damages; the firm then sold the drawing to Mr. J. Heugh for 40*l.*, and later bought it back again, and again sold it (for 60*l.*) to the Duke of Westminster. As Messrs. Colnaghi & Co. are not accustomed to sell Dürer's drawings for 60*l.* apiece, we know they thought of it as we do.

Another work attributed to Dürer is *St. Hubert* (61), wisely described in the Catalogue as "one of the many delineations of the Patron Saint of Hunting attributed to this great master." A beautifully executed piece, we do not feel justified in saying that it is an original merely because it is not in every detail a veritable copy of the celebrated etching. Little differences are often introduced in copies, and the unwary amateur is frequently taken in when ingenious dealers assert that works because they are altered must needs be original versions of renowned pictures. There is in Vander Doort's catalogue of King Charles's pictures a curious entry which illustrates the old practice of copying Dürers and indicates a renowned hand at work: "No. 5. Item. A little piece, whereon is painted a witch riding upon a black ram-goat in the air, with a distaff in her hand; four little Cupids, in several actions; said to be done by Elshamer [Adam Elzheimer] before he went to Italy; from a print of Albert Dürer; painted upon the right light. Given to the King by Sir Arthur Hopton." Lord Northbrook's *Squirrels* (72) is ascribed to Dürer without any better warrant than the cipher and date above the group, and is a drawing on vellum. Very animated and spirited, it belongs to the same category as the 'Hare,' and was probably not intended for a Dürer by the draughtsman. Mr. T. Baring bought it in 1854 of M. E. Joly de Bannemville for fourteen guineas. In the East Gallery there is another 'Hare' by Dürer, belonging to Mr. H. Smith Barry, M.P. *The Series of Fifteen Original Drawings of Birds* (362), which come from Chatsworth, are not, of course, by A. Dürer, to whom the Catalogue ascribes them, but by a Dutchman of the seventeenth century, and were probably executed for a book on birds.

We return to the old-fashioned English school in G. Stubbs's portraits of *William, Duke of Portland*, and *Lord E. Bentinck* (63). Marked by sincerity and homeliness, bright, pure in light and colouring, well and firmly drawn, veracious and quaint in its primitive way, this is sterling work, showing not the least respect for art traditions and conventions. By the way, the landscape is not by Stubbs. The modelling of the horse is worthy of the artist, of whose powers he knows nothing who has not seen the life-size portrait of Whistiejaquet which is the noblest ornament in the Blue and Silver Drawing-Room at Wentworth-Woodhouse. No. 60, *The Old Riding School at Welbeck*, by G. Stubbs, is worthy of the painter. We doubt if the background (buildings) is Stubbs's. *Shark* (81) is a true Stubbs, the portrait of a dark bay racehorse going forth and led by a boy groom. The exquisite modelling and finish of the horse's skin are worthy of the fine drawing they accompany. The *Shark* is said to have won 20,000 guineas in stakes. The *Hunter and Arabian* (82), also by Stubbs, is a thoroughly true example, solid, delicate, and strong in execution, but, like most Stubbses, unmitigated prose in painting. Great was the renown, not yet extinct, of *Mambrino* (91). This admirable portrait of a white horse in a meadow was engraved with universal acceptance by G. T. Stubbs, and framed impressions are, to this day, not seldom found in country inns.—Whoever turns to A. Cooper's *Mare and Foals* (94) will discover how closely that artist in his early life approached Stubbs. But he did not draw so well, and the proportions of his horses were not always correct.—One of the best possible Stubbses is the *Portrait of Sir J. Nelthorpe* (99), a bright, warm, soft, elaborate, and delicately touched picture. More illustrious than even Mambrino himself was that magnificent stallion the *Godolphin Arabian* (261). Yet

Stubbs's picture does not, it must be confessed, inspire us with reverential awe for the celebrated ancestor of many celebrated thoroughbreds. Clearly the studious Academician was not a poet.—The *Partridges Alarmed* (101) of Stephen Elmer, of Farnham, an artist whose works are rarely seen nowadays, is smooth, delicate, and finished with taste and skill.—That the Royal Academy Club played at cricket in the Artillery Grounds in the queer fashion shown by F. Hayman's queer picture, No. 107, is questionable, and surprising to A.R.A.s of the present day.

Technically speaking, few pictures here excel the Queen's *Wild Ducks* (109), by Cuypp—a famous work, which is distinguished by the beautiful treatment of the birds floating on the smooth and lovely water, along the vista of which slow craft loiter with idle sails in the dreamy and golden summer calm. It formerly belonged to the Marquis of Hertford, and is Smith's 246.—The *Wild Ducks* (114) rising from a darkened pool is certainly not by D. Teniers, to whom it is attributed here, probably because there is a brilliant 'Wild Ducks' by him in the Bridgewater Gallery.—The solid and able work of Jan Fyt, one of the best painters of still life in the great Dutch school, is to be seen in the fine *Dogs and Dead Game* (123), lent by the Duke of Westminster, and including spaniels looking from our right at a hare, partridges, pigeons, and ducks. The *Falcon and Ducks* (132), from the same collection, is a renowned specimen of the same masculine artist.—Hoppner's *R. Humphreys* (143), a prizefighter preparing to receive his antagonist, is Romney-like in its breadth and massive touch: a fine and energetic conception.—There is a small picture by G. Courbet here of *Roe-Deer in the Snow* (175), with greyhounds running, which is worthy of study.—The *Otter Hounds* (166), by Mlle. R. Bonheur, a fine piece of brilliant sunlight and admirable dogs, shows how a great artist can treat what is called a sporting subject.—Another example of a similar kind is the strong and brilliant *Fishing by Proxy* (188), men using cormorants in an English river, with splendid colouring and a fine harmony of tone. It is by Mr. Hook.—An eminent member of the Liverpool school, of which Londoners are sadly ignorant, is tolerably well represented by W. Huggins's *Portrait of Mr. Case* (198).

More attractive than some of the bad and indifferent pictures most needlessly shown in this gallery are the numerous specimens of hunting weapons, implements, and trophies, ancient and modern. This collection might have been made much more instructive and copious than it is by loans from private owners. Some stupendous tusks of elephants, walruses, and narwhals occur here, and ought not to be overlooked by those who love the beauty of natural weapons. Conspicuous among these are a group of magnificent tusks of the narwhal, not less than eleven feet in length, and instances of nature's artistic engineering, admirable for the beauty and strength of their spiral growth.

MINOR EXHIBITIONS.

AMONG a number of works of no great merit to be seen in Mr. McLean's Gallery, the following are conspicuous for different qualities:—M. Grogart's *Strictly Confidential* (No. 3), a pretty and bright picture of girls gossiping; the *Happy Family* (15) of M. G. Vastagh, a lion tenderly licking his purring mate, while her hopeful offspring play tricks with her tail—a clever and well-executed design; Mr. McWhirter's *Highland Road and River* (16), which would be better if that very painty birch tree were away, which his admirers will never let him cease painting; Herr Bauernfeind's *Jaffa* (17), which illustrates the teaching of Prof. Müller, a good example of a dull but well-trained school; and Mr. Godward's *Corner of a Roman Garden* (18), remarkable for the clever audacity with which the artist has imitated Sir F. Leighton.—Mr. P. Graham has repeated himself

in *Scaring the Gulls* (19).—Mr. E. A. Waterlow has in *Caught this Morning* (20) measured himself against Mr. Hook, which was rash of him, but the attempt has helped him to finer, purer, brighter, and more harmonious colour than he ever attained before.—M. L'Hermite's *The Gleaners* (23) is a minor, but highly artistic example.—Mr. Orchardson's *If Music be the Food of Love, Play on* (24), is exactly such a picture as we expect from him when he is not exerting himself. There is a good deal of flooring and much blank wall space.

In Messrs. Tooth's Gallery there are a few pictures of merit. *The Dead Gull* (1), by Mr. Hook, a seashore piece, is notable for colour and brightness, but is far from being his best work.—The *Golden Sunbeams* (2) of Mr. C. Bisschop delineates a brilliant effect with an excess of paint.—Herr H. T. Schäfer's *The tender Charm of Poetry and Love* (10), a pretty piece of sentiment, combines the characteristics of Mr. Alma Tadema and Angelica Kaufmann with the better qualities of neither.—M. de Blaas is himself in the group of Venetian lovers called *The Spider and the Fly* (12); but the brawny youth and the buxom wench with her inevitable thick ankles and white stockings are comparatively coarsely painted and crude in colour. We may mention the same artist's *Temptation* (14); *The King Plays* (18) of M. A. A. Learel; Mr. D. Farquharson's slight, dashing, and fallacious landscape *On the Tummel* (29)—a better example is his *Frosty Morning* (68), where the misty mid-distance is good; Mr. E. Parton's *A Lily Nook* (37); Mr. W. L. Wyllie's natural and artistic *Winter on the Medway* (41), a fine minor work—very brilliant and vigorous is the sea in his capital *Torpedo Boats* (83); Mr. B. Riviere's *The Meeting* (46) and *The Farting* (52), all of which deserve attention; and Mr. P. Graham's *At Break of Day* (56), where much mist and paint combine in a pot-boiler unworthy of the artist.—A fine French landscapist, M. V. Binet, is represented in a modest way by *Near St. Aubin* (66). The upland is somewhat too green.—The *Still waters run deep* (69) of Herr Heffner has nothing new about it, but the good subject deserved more research than the now inveterate mannerisms of the painter permit.—If it was as sincere as it is pretentious and painty, the *Towyn Sands* (70) of Mr. B. W. Leader would be charming; the subject is so fine, the artist's perception so poetic, and his facility so agreeable, that had the scene been dealt with under truer conditions here would be a picture made to hand. As it is, the whole is full of *chic*, yet lacks that delicacy which often gives a nameless grace to that artistic vice.—Although this gallery, like that of Mr. McLean, abounds in ambitious imitations of well-known painters, we hardly expected that Herr C. F. Ulrich would repeat the mannerisms of M. E. de Blaas—see his *For the Battle of Flowers* (24), a surprising production for a man of ability.

THE NEW RULES FOR STUDENTS OF THE ROYAL ACADEMY.

THE important regulations for the guidance and instruction of teachers and pupils in the schools which, without any aid from the State, the Royal Academicians maintain, have lately been altered and improved. Whatever is done in these schools has so wide an effect on similar establishments throughout the realm, and applies to so many thousands of pupils cultivating the higher branches of design, that a notice of the more important of them cannot but be welcome to a large number of our readers.

The new regulations limit to twenty-three years the age for admission of pupils as Probationers. This rule will in future be stringently enforced, and it is certain greatly to reduce the number of ladies competing for admission. Beginning late, few ladies reach the standards now in use until they have passed the age in question. It is generally quite otherwise with male stu-

dents, who draw in their earliest teens, and think of little but their art.

On the 1st of January or 1st of July in each year painters must in future submit specimens of their abilities, consisting of a finished drawing in chalk, not less than 2 ft. high, of an undraped antique statue (male, we suppose); life-size drawings of a head and arm from the life; a drawing of an antique figure anatomized, showing the bones with the names attached, and another drawing of the same figure showing the muscles and tendons, with the names; all on imperial sheets of paper. Sculptors must send a model in the round, 2 ft. high, of an undraped antique statue; a medallion, life size, of a head from the life; and anatomized drawings as above. Architects must submit a geometric elevation of some part of an existing building, of which a portion must be drawn in free hand; geometric elevations of the Doric, Ionic, and Corinthian orders, with their entablatures complete, drawn to a half-inch scale, the columns to be 24 ft. high; an original perspective sketch in pencil of an existing building, or part of one, on a quarter-sheet of imperial paper; and a drawing of a piece of architectural ornament from a cast, shaded in pencil or chalk, or tinted, and of the size of the original.

The Council will select Probationers from the authors of the above-named works to compete for the vacant studentships. These competitors will be required to make in the Academy test works as follows. Painters: a life-size drawing of a head and an arm from life, to be finished in six days of four hours each; a time-drawing, not less than 2 ft. high, of a figure from the life partially draped, to be done in one day of four hours; and a sketch of a design in black and white, from a subject set by the Keeper, to be completed in one day of six hours. Sculptors: a model in the round, 2 ft. high, of a figure from the life, partially draped, to be executed in eleven days of four hours each, and a model of a design in clay or wax, from a subject set by the Keeper, to be finished in one day of six hours. Architects: a geometric drawing from memory only of one of the Orders to half-inch scale, the Order and height of the Order to be fixed by the Council, and no book or other aid allowed, to be done in one evening of two hours; a drawing from a cast, the size of the original, to be completed in seven evenings of two hours each; a geometric elevation, with or without a plan, of a building, or part of one, in London, from the Probationer's own notes and measurements, taken from the building itself, in two evenings of two hours each; and two studies in outline of two of the principal casts in the Architectural School, to be executed in two evenings of two hours each. Successful Probationers will be admitted as Students of the Royal Academy for three years, renewable for two further years. The five years' studentship will not be renewed.

It is further, we understand, in contemplation to carry on the schools for male and female students distinct from each other, probably in separate buildings, as well as to modify in a stringent manner the system of ladies drawing in the Life Schools, which is open to many objections.

The Academicians find their schools crowded with persons who, beginning too late or from other causes, rarely rise beyond an elementary stage. A life-size drawing of a head, hand, and arm will shut out not a few hopeless aspirants. More important still is the change requiring drawings done in given periods of time by the Probationers; the time-sketches will test the resources of the students, and the designs for given subjects will discover what are their notions of arrangement or composition, to say nothing of their recognition of the elements of a subject *per se*. In eight days all will in future be over as regards the painters, whereas till now the examination has occupied two months.

NOTES FROM CILICIA.

Mersina, March 14, 1890.

WHILST wandering about in the district known formerly as Cilicia Tracheiotia I have been able to identify several important sites. On the high land which rises above the sea between Mersina and Selefkeh (Seleucia) are the remains of several Greek cities. One of these was Olba, which Strabo tells us was ruled over by priest kings, most of them bearing the name of Teucer or Ajax. On a polygonal fortress I found one inscription, a dedication to the Olbian Zeus by the priest Teukros Tarkyarios, and another stating that the building was erected under the superintendence of Pleistarchos of Olba; thus the site of this ancient city is clearly established. A large tomb built on the slope of the hill contains an inscription with the name of Aba, a woman, Strabo tells us, who married into the ruling family, and was recognized by Antony and Cleopatra as the ruler of this part of Cilicia. From the site of another town, called in an inscription Eabbatia, we learned the names of two other priest kings, namely, Hermokrates and Lucius. This town contained two temples of Hermes—one in a deep gorge where three caves are walled in with polygonal masonry, and before it once stood a handsome propylæon erected at the expense of two noble ladies, who are depicted on the pediment with their spindles. The other temple of Hermes was in the town itself, and yielded several interesting inscriptions.

With regard to the question of the Corycian cave, I am inclined to believe that explorers have not yet identified the situation. Strabo tells us that it was twenty stadia behind Corycus. Now Olba is about that distance, and in the centre of the ruins of Olba, just beneath the above-mentioned fortress, is exactly such a hole as Strabo describes. It is about three-quarters of a mile round and two hundred feet deep, with precipitous cliffs around it, in which are carved several funereal bas-reliefs; it was approached by two roads—one a tunnel cut in the rock, descending from the spot where presumably the temple of the Olbian Zeus stood, and the other an open staircase cut in the rock. At the bottom of this hole are trees and vegetation—a much more likely place for saffron to grow, as Strabo tells us, than any cave as yet considered likely to be the cave of Corycus.

These towns on the hill slopes are mostly built on precipitous rocks, and are protected by fortresses of polygonal masonry. Most of them have distinguishing marks on the outer stones; that of Olba has a triskele, Eabbatia has a hunting horn, and another fortress town, the name of which I was unable to identify, has a club for its symbol.

J. THEODORE BENT.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 29th ult. the following pictures, from various collections: W. Muller, A Winter Scene, 120*l*. D. Cox, Bettw-y-Coed, 131*l*. J. Stark, A Landscape, with figures, sheep, and cows, 267*l*. J. Crome, sen., A Landscape, with man gathering faggots, 252*l*; The Porlington Oak, a man and a dog under a tree, and cows in the foreground, 787*l*. T. Gainsborough, The Harvest Waggon, with portraits of two of the artist's daughters, 220*l*; Gainsborough's Camera, with twelve original landscapes, on glass, 215*l*. L. B. Huet, Scotch Cattle, 100*l*. A. Moore, The Siesta, 162*l*. J. B. Burgess, Church Catechism, 252*l*. C. Stanfield, Macbeth and the Witches, 120*l*. F. R. Lee and T. S. Cooper, Kilchurn Castle, 189*l*. H. Merle, Charity, 115*l*. P. Graham, The Gentle Heaving Tide, 404*l*. R. Ansell, A Good Shepherd, 231*l*. G. Romney, Lady Hamilton ('Sensibility'), 3,045*l*; Portrait of a Lady, 294*l*; Head of Lady Hamilton, 189*l*; Head of a Lady, the companion, 162*l*. G. Barret, S. Gilpin, and P. Reinagle, The going out from Thornton Castle, near Aveimere, in the Highlands, 141*l*; The Display at

the Return at Dulnon Camp, in the Highlands of Scotland, 168*l*; The Deer-Shooters, 126*l*.

Fine-Art Gossip.

THE summer exhibition of the New Gallery will be opened to the public on Thursday, May 1st, the private view being held on Wednesday, April 30th. Mr. E. Burne Jones's 'Adoration of the Magi,' a large and important example, intended for Regent Street, will not be ready, because he has been finishing his series of pictures illustrative of the legend of the Sleeping Beauty, to which we have more than once referred. He will contribute to the New Gallery between thirty and forty frames filled with drawings and studies from the life, made for his exhibited pictures, as well as for some which are still on the easel. Mr. Watts has promised his 'Ariadne' and three, if not four, other works. Mr. Alma Tadema will exhibit two beautiful examples, one of which, in its first state, we have already described, and one or two portraits. Sir John Millais has promised one of the two landscapes, probably the frosty morning scene, our readers have heard of. As he desires it should be shown under glass, a thing not allowed at the Academy, he will be more likely to send it to Regent Street than the moonlit subject. Mr. Poynter, whose 'Queen of Sheba's Visit to Solomon' will, as we have already stated, be shown in the Haymarket, sends to the New Gallery one or more less important works; Mr. Herkomer contributes three portraits; Mr. E. A. Waterlow a moonlight landscape; Mr. J. Waterhouse a quasi-Oriental garden scene with female figures. Mr. G. D. Leslie's girls watering flowers, we have mentioned before, are destined for the same place. Mr. R. W. Macbeth exhibits 'Gipsies crossing a Ford' and 'A Mother and Child.' Mr. Boughton will contribute two specimens; Mr. H. Moore one example; Mr. E. Barclay 'Girls caught in a Shower'; Prof. Costa four landscapes; Mr. A. East 'Furze,' a landscape; Mr. C. E. Hallé five pictures, being 'The Escalade,' the portrait of Mrs. Harry (not Harvey, as we gave it some weeks ago) Taylor, a new picture of a young girl reading a book of fairy tales, and 'The Silent Witness,' which we have previously mentioned; Mr. C. N. Kennedy a large 'Perseus and Andromeda'; Mr. D. Murray 'The Meadow Mirror' and 'When daisies pied,' the former a pool among rushes, reflecting the soft grey clouds and surrounded by willows, the latter a spring scene, a road strewn with daisies and running between a hedge in tender spring foliage and a land drain, beside which is a beautiful group of willows. Among the other exhibitors are Messrs. MacLaren, W. H. Hunt, A. Moore, J. Parker, A. Parsons, E. Parton ('When Daylight Dies'), Sargent, Shannon, W. B. Richmond, A. Stokes ('A Breaking Wave'), and C. Wyllie (a landscape). Pieces of sculpture will be sent by Sir E. Boehm, A. Gilbert, O. Ford, Mullins, and Dressler, and Miss Hallé exhibits her Stanley Medal in gold.

AMONG the finest pieces of sculpture we expect to see at the Royal Academy this year is Mr. H. Bates's life-size nude 'Pandora,' in which the artist has given a fresh reading of the subject, and instead of the customary elf-like or voluptuous woman has shown a tender, very gentle and happy maiden, whose features are charming. She is kneeling on one knee, and holds daintily with one hand the fateful casket that is closed with hinges and a lock of gold. Her face is bent towards the coffer, which she regards with a brooding and almost wistful look, but without alarm or a thought of evil. The virginal elegance of the figure, its graceful, spontaneous, and natural air, the simplicity of the attitude, and the finish of the whole work more than justify the reputation of the sculptor. The casket, which is made of ivory, bears upon the lid a beautiful group of Pandora

descending earthwards, and carved upon its sides in low relief are panels representing scenes in her history.

MR. F. MADOX BROWN has completed the tenth of his twelve paintings for the Town Hall at Manchester, that is to say, the tenth in order of position, and the tenth in historical sequence, but the eleventh he has painted. This fine design will shortly be placed in its proper panel, and will be cemented to the wall, and thus become practically part of the building. In some respects, especially as regards its coloration and dramatic qualities, it is one of the best of the series. It depicts 'John Kay, Inventor of the Flying Shuttle, rescued from the Mob' by his wife and workmen, who concealed him in a sheet of wool, and had him carried out of his house by a back way, while the rioters were breaking in the front of the building. The scene is the interior of the workshop, while a glimpse of the brighter light outside is obtained through a window on the left, and on the right, in the garden, are placed a horse and cart and its driver. Kay's old clerk, an historical character, with a long white beard and face of striking energy, is hastily wrapping a sheet of wool about his master, who passionately kisses his wife, while she, stooping over him, looks with alarm towards the window and listens to the shouts of the mob and their blows upon the iron stanchions, which are already giving way. The weaver's loom occupies much of the middle of the picture; it is of the upright form suited to the use of the fly-shuttle. In front of it is a carpenter's bench, used for repairing Kay's primitive machinery. Stretching himself along this bench, and partly concealed from the mob by the loom, Robert, the weaver's son, watches the destruction of the window. Although his back is towards us and his face is hidden from us, his limbs show the intensity of his alarm. He is dressed in red, brown, and black. The fine expression of Mrs. Kay's handsome face, the hurried movements of the servants, and the excellent keeping of the whole demand admiration. So far as we have discovered, the only defects are the imperfect drawing of Mrs. Kay's bare arms, some disproportions between her hands and those of some of the other figures, and a slight excess in the light in which they are seen.

THE private view of the exhibition of the Society of Painters in Water Colours is appointed for Saturday, the 19th inst. The public will be admitted to the gallery on the Monday following.

THE history of English water-colour art, a large part of the materials for which were collected by the late J. J. Jenkins, secretary of the "Old Society," which Mr. Roget has long had in hand to complete, is now nearly finished. We hope it may soon be published.

THE amiability, long experience, and wide acquaintance of the well-known animal painter justify the expectations of his friends that the book on his life and its incidents which Mr. T. Sidney Cooper (encouraged by the success of Mr. W. P. Frith in a somewhat different mood) is writing, will be at once trustworthy and readable.

By the death at Worthing on the 25th ult., of heart disease terminating an illness of four weeks, of Mr. John Turtle Wood, the learned world has lost an energetic, devoted, and somewhat ill-rewarded servant. He was born in London, February 13th, 1821, and educated there as an architect, and for some years practised his profession in that city, exhibiting at the Academy in 1853, 1854, and 1857. In the last-named year he accepted the appointment of architect to the Smyrna and Aidin Railway, and went to Smyrna in 1857. In 1858, abandoning this employment, he began excavations at Ephesus for the discovery of the temple of Diana. Failing in this object on that occasion, he was successful in finding, on the south side of Mount Coressus, the Odeum, and on the west side the theatre of the city, likewise the so-called tomb

of St. Luke. Four years' arduous toil, not a little discomfort, and considerable sacrifice of health attended these labours. The funds furnished to the excavator were exhausted, and he returned to England. In 1868, being refurnished with money, he was again at Ephesus, and, adopting a new and ingenious plan, followed the roads leading from the Magnesians and Coressian Gates, and on the 31st of December, 1869, came upon the Great Temple twenty-two feet below the surface. Continuing his excavations, Wood by 1874 had uncovered the whole site of the Temple, and proved that three temples had successively stood upon the site, and that within the last structure a Christian church had been erected. Popular jealousy of his excavations exposed the architect to considerable danger. On one occasion he was stabbed by a ruffian; but he suffered most from the climate, which permanently injured his constitution. Some of the sculptures secured by him are now in the British Museum, the Trustees of which institution had employed Wood. These works, although very far indeed from being of that supremely fine artistic character which over-zealous antiquaries have, not unnaturally, claimed for them—they belong, in fact, to a decaying school of sculpture as well as of architecture—are second to none in archaeological value. The results of Wood's explorations were published by him in his 'Discoveries at Ephesus,' 1877.

'SCOTTISH NATIONAL MEMORIALS,' the long expected memorial volume which forms the outcome of the archaeological and historical collection exhibited in Glasgow in 1888, will be issued this month by Messrs. MacLehose & Sons, of Glasgow. It deals with prehistoric and early Christian remains, the memorials of Queen Mary and the Stuarts, Scottish historic and personal relics, literature, burghal memorials, and monographs on such subjects as jewellery and plate, archery, furniture, weapons, and tortures. Sir Arthur Mitchell, Dr. Joseph Anderson, the Rev. Joseph Stevenson, S.J., and Prof. Ferguson are among those who have contributed to the volume, which will contain 300 illustrations and full-page plates.

It is our duty to record the death, in his seventy-third year and on the 24th ult., of Mr. Edward Hailstone, of Walton Hall and Horton Hall, Wakefield, a distinguished Yorkshire antiquary and collector of relics, including portraits and satirical prints, and the author of two volumes entitled 'Portraits of Yorkshire Worthies, selected from the National Exhibition of Works of Art at Leeds, 1868,' illustrated with two hundred photographs from authentic likenesses of the "worthies" which were collected on that occasion. We reviewed this book at the time. Mr. Hailstone's wife (S. H. Lilla) was an authority on lace, of which she formed a valuable collection. She published 'Designs for Lace-making,' forty plates, 1870.

AMONG the works intended, so say the French journals, for the new exhibition on the Champ de Mars, is one of the most important of M. Meissonnier's pictures, 'Napoléon et son État-Major à la Bataille d'Iéna.' M. Ribot, whose paintings have been of late scarce in the Salons, will send nine examples, including 'La Femme aux Lunettes'; M. A. Stevens, another abstainer from the Palais de l'Industrie, will send several of his productions; M. J. Beraud will contribute 'La Salle des Jeux de Monaco'; M. A. Roll, who deserts the Salon, proposes to appear in the rival gallery with portraits, including 'Madame Jeanne Hading,' in a ball costume, and 'M. Coquelin, cadet,' in a black dress, soliloquizing. The Salon will be enriched by a portrait of M. Carnot, by M. L. Bonnat; M. Munkacsy's ceiling for the Art Museum at Vienna, representing 'The Apotheosis of the Renaissance'; M. Moreau de Tours's 'Jeunesse,' a study of a young girl, and 'Les Fascinés de la Charité, 1889, Séance d'Hypnotisme'; M. Le Poitevin's 'Les Toiles d'Araignées'; M. Henri Cain's 'Les Chanteurs

Ambulants'; M. Fantin-Latour's portraits of 'Mlle. Sonia Y——' and 'Madame L. Gravier'; M. Benner's 'Un Soir d'Été' and 'Dans la Grotte Verte'; M. Bouguereau's 'La Résurrection'; M. V. E. Berthélemy's 'Glaneuses'; M. Gérôme's 'Poursuite' and 'L'Abreuvoir'; M. P. Sain's 'Matinée de Septembre, près d'Avignon'; and M. Yon's 'L'Étang de Cernay' and 'La Loire à Vouvray.'

A PIECE of decorative work executed by Boucher and Fragonard for Gilles Demarteau, who engraved most of Boucher's works, was sold the other day at the Hôtel Drouot for over 58,000 francs.

ON the 23rd ult. was destroyed by fire, due to over-heated flues, the curious church of Guestring, Hastings, a noteworthy twelfth century relic.

It is proposed to have a loan exhibition of works of art at Salford during the coming summer in the Peel Park Galleries, and a circular has been issued appealing to well-known collectors for loans of pictures, &c.

In our notice, p. 410, col. 2, ante, of "Holbeins," the note on the great collar of rubies which Charles I. sold in Holland to provide powder and shot for the destruction of his subjects during the Civil War is, by an accident, made to refer to the Earl of Yarborough's 'Edward VI.,' No. 174 at the Tudor Exhibition. It really belongs to Mr. Molyneux's 'Edward VI.,' No. 175, which is mentioned four lines higher up in the column.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Philharmonic Society. The Popular Concerts.

THE subscribers to the Philharmonic Concerts will scarcely desire another such experience as they were called upon to endure at the second concert on Thursday last week. It may have been permissible to afford an opportunity for passing judgment upon the so-called modern Flemish school of music, of which M. Benoit is the acknowledged chief; and this having been done the directors will at any rate know in future what to avoid. It is difficult to write calmly concerning the four movements from the incidental music to a drama on the subject of Charlotte Corday from the pen of the above-named composer. We do not dispute their appropriateness to Ernest Vander Ven's play, for which they were written in 1876. Melodramas are produced in London, and incidental music of a far more pleasing character than that of M. Benoit is written for them by competent theatrical composers; but work of this class is not suitable for performance by the Philharmonic Society, and that from 'Charlotte Corday' is of the most vulgar sort, fragments of the 'Marseillaise' and the revolutionary tune 'Ça ira' being mingled with original matter full of sound and fury, but totally destitute of every quality that is looked for in a work of art. The Philharmonic Society, once so ultra-conservative in its policy that it seemed likely to perish from inanition, must be careful not to err in the opposite direction. Belgian music was further represented at this concert by three songs from the pen of M. Huberti with M. Blauwaert as their executant. Huberti is a disciple of M. Benoit in maintaining the existence of a distinct Flemish school of composition; but if we may judge by these songs he is no more successful than his master. They are lengthy and pretentious,

but devoid of either beauty or originality. In their desire to emancipate themselves from the influences of French art Belgian composers have adopted a turgid, monotonous, and wholly unprepossessing mode of utterance. Vieuxtemps, as represented by his Violin Concerto in D minor, No. 4, was content to write like a Frenchman, and though his music is trivial, it is, at any rate, harmless, and can be listened to without a feeling of irritation. M. Ysaÿe's performance of the concerto was an executive display of no ordinary kind. The tone was superb, and the technical difficulties of the work were mastered with apparent ease, the intonation never being at fault. M. Ysaÿe is one of the most gifted violinists of the present generation, and if he were to emulate Herr Joachim in artistic reverence for the creations of the great masters he might attain the highest rank in his profession. Possibly he has already repented of the eccentricities which marred his rendering of classical works last season, and we shall be glad to hear him in compositions of greater value than Vieuxtemps's concerto. The most enjoyable portion of last week's concert consisted in the performance of such familiar masterpieces as Haydn's Symphony in B flat, 'La Reine de France,' Sterndale Bennett's overture 'The Naiads,' and the Prelude to 'Die Meistersinger.' In these the orchestra seemed to recognize that they had music worthy of their powers, and the rendering entitles Mr. Cowen to considerable praise. It only remains to be mentioned that the pieces by M. Benoit and M. Huberti were conducted by their respective composers, and so obtained a more favourable reception than would otherwise have been accorded to them.

A Beethoven programme was presented at the last of the Saturday Popular Concerts, the works selected being the Quintet in C, Op. 29, the 'Serenade' Trio in D, Op. 8, the Violin Romance in F, Op. 50, and the 'Moonlight' Sonata. The last-named work was played by Mlle. Janotha in perhaps the quickest time on record. It is possible, of course, that she may have some authority for the extremely rapid pace she adopts in the first movement. Mr. Norman Salmond improved his position by his excellent rendering of Handel's "O ruddier than the cherry." His enunciation was particularly good, and his delivery sufficiently bold and energetic without exaggeration.

On Monday the scheme was miscellaneous, and included Spohr's Concerto in B minor for two violins, Op. 88, for the first time. The accompaniments were, of course, played on the piano, but it cannot be said the work suffered greatly, for the interest of it lies chiefly in the solo parts, which are written in Spohr's best manner—that is to say, as brilliantly as music could be written for the violin. The execution of the concerto by Madame Néruda and Herr Joachim was, of course, superb. The remaining works were Mozart's Quintet in G minor, Schumann's in E flat, and Rubinstein's Sonata in D for piano and violoncello, Op. 18. Miss Fanny Davies and Miss Agnes Zimmermann were the pianists, but neither of them played any solos. Miss Liza Lehmann sang two French songs with her customary charm. The season has been singularly devoid of special features of in-

terest. Only one novelty of importance has been produced, Prof. Stanford's Sonata in D minor for piano and violoncello; and only one new artist, M. de Greef, has taken part in the performances. Mr. Chappell, however, presumably consults the wishes of his subscribers in these matters.

Musical Gossip.

At last Saturday's Crystal Palace concert Beethoven's 'Mount of Olives' was performed, with Miss Annie Marriott, Mr. Henry Piercy, and Mr. Watkin Mills as the principal vocalists. Dr. Bridge's setting of Toplady's hymn 'Rock of Ages,' first performed at the Birmingham Festival of 1885, Mendelssohn's 'Reformation' Symphony, and Macfarren's Overture to 'St. John the Baptist' were included in the programme.

The programme of next Saturday's Crystal Palace concert will be selected entirely from the works of Wagner. On Saturday, May 3rd, the summer season will be inaugurated by a special performance of 'The Golden Legend,' with Mrs. Hutchinson, Miss Marian McKenzie, Mr. Henry Piercy, and Mr. Watkin Mills as the principal vocalists.

The fifty-fourth performance of new works by the Musical Artists' Society took place at the Princes' Hall last Saturday evening. The leading features of the programme were a weak and commonplace Quartet in G, entitled 'Country Scenes,' by Mr. J. Jacques Haakman; a rather laboured Sonata in G for violin and piano, by Mr. Erskine Allon, Op. 21; a Mendelssohnian Sonata in D for the same instruments, by Mr. Walter Macfarren; and a pleasing and unpretentious Sonata in D for piano and violoncello, by Mr. E. H. Thorne. Some charming duets for female voices by Mr. F. H. Cowen were nicely rendered by Mrs. Campbell-Perugini and Miss Mary Hutton.

The orchestral concert of the Royal Academy of Music at St. James's Hall on Friday last week was chiefly noteworthy for the performance of 'The Lay of the Brown Rosary,' a cantata by Miss Ethel Boyce, adapted from Mrs. Browning's poem with the same title. Though the work does not call for notice as the effort of an experienced musician, it is considerably above the average of students' compositions. The comparative weakness of the declamatory portion is by no means surprising, but the general freshness of the subject-matter and the well-considered orchestration—the colouring of which is more French than German—give assurance that with further study and experience Miss Boyce will have it in her power to take high rank among female composers. The performance of the cantata, under the direction of Dr. A. C. Mackenzie, was in all respects satisfactory, the male contingent of the choir being strengthened by some members of the late Novello Choir. The rest of the concert does not call for comment.

The first public appearance of the Bristol Choral Society—a distinct body from the Bristol Festival Choir—will take place on May 7th at the Colston Hall, when Mendelssohn's 'St. Paul' will be performed under Mr. Riseley's direction.

The free performances of sacred music in Gloucester Cathedral, under Mr. C. L. Williams, concluded on Thursday last week with a rendering of his cantata 'Bethany.' Since November last these performances have been attended by nearly 30,000 persons, mostly of the poorer class.

The following artists have been secured for the Bayreuth production of 'Tannhäuser' next year: Tannhäuser, Herren van Dyck, Alvary, and Winkelmann; Wolfram, Herr Reichmann; the Landgrave, M. Blauwaert; Elizabeth, Frau Sucher, and Frau Termina, a new artist from Bremen. The *mise en scène* will be a precise

imitation of that in Paris in 1861, when the work was produced under Wagner's own direction.

WAGNER'S 'Der Fliegende Holländer' was reproduced last week at Brussels with striking success. It was first played there in 1872 in an abbreviated form, and failed decisively. It is now given, however, in its integrity. M. Renaud as the Dutchman and Madame Fierens-Peeters as Senta are highly praised.

CONCERTS, &c., NEXT WEEK.

MON. Carl Rosa Opera Company, 'The Bohemian Girl,' 2; 'Carmen,' 3, Drury Lane.
— Mr. J. W. Turner's Opera Company, 'The Bohemian Girl,' 2; 'Mariana,' 3, Standard Theatre.
— Mr. W. Carter's National Concert, 3, Albert Hall.
TUES. Carl Rosa Opera Company, 'Faust,' 3, Drury Lane.
WED. Carl Rosa Opera Company, 'Romeo and Juliet,' 3, Drury Lane.
THURS. Carl Rosa Opera Company, 'Mignon,' 3, Drury Lane.
FRI. Mr. Lamond's Pianoforte Recital, 3, Princes' Hall.
SAT. Carl Rosa Opera Company, 'The Bohemian Girl,' 3, Drury Lane.
— Crystal Palace Concert, 3.
— Carl Rosa Opera Company, 'Carmen,' 2; 'Lurline,' 3, Drury Lane.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. BENSON.—REOPENS EASTON MONDAY.—'A MIDSUMMER NIGHT'S DREAM,' with the Mendelssohn Music, EASTON MONDAY and EVERY EVENING at 8 (Thursdays and Fridays excepted), and THREE MATINEES (Children under Twelve half-price to Stalls and Dress Circle), MONDAY, April 7th; WEDNESDAY, April 9th; and SATURDAY, April 12th, at 2.30. Doors open at 2. THURSDAY and FRIDAY EVENINGS, April 10th and 11th, 'HAMLET.' Doors open at 7.30. Commence at 8. Box Office now Open Daily, 10 to 5.—GLOBE THEATRE.

THE WEEK.

LYCEUM.—Afternoon Performance by the Irving Amateur Dramatic Club: 'King Henry IV.,' Part I.

THOUGH one of the most brilliant and effective of Shakspeare's plays, the First Part of 'King Henry IV.' has never been a favourite with actors or managers. The reason for this is that there is so slight feminine interest. Mrs. Quickly, in this play at least, is a cipher. The scenes between Hotspur and Mortimer and their wives are pretty, but post-nuptial endearments are rarely stimulating. Another reason is that in this case Shakspeare has not succeeded in carrying over the sympathy of the audience to the side for which he seems to claim it. Just as the average reader of the Iliad takes the side of Hector rather than that of Achilles, so the playgoer who has been enchanted with the fiery spirit of Hotspur grudges his conquest by the prince whose associates have been cutpurses and drunkards, and whose reformation is so unconvincing in its suddenness. Henry's excuse to his father—

Percy is but my factor, good my lord,
T' engross up glorious deeds on my behalf;
And I will call him to so strict account,
That he shall render every glory up—

is the finest conceivable. It does not, however, carry with it our sympathies, nor do we quite understand where this rakehell youth got the strength and skill in arms on which he so confidently relies.

To the present generation of playgoers, then, 'King Henry IV.,' Part I., is practically unknown. Under these conditions we are glad to see it presented. Ordinarily the doings of amateurs inspire but little interest. Now, however, at a theatre long associated with Shakspeare, they furnish us with an opportunity of strengthening the conviction that great as are Shakspeare's plays in the closet, it is on the stage alone that their full greatness is realized. In an amateurs' interpretation even 'King Henry IV.,' Part I., shows itself a great play, and the managers who turn from it with apprehension or scorn are misled.

Upon special impersonations undertaken for a single occasion and for a charitable

purpose it is needless to dwell. It is, however, but just to say that the general presentation was quiet, interesting, and effective. It was weakest in the comic characters. An amateur who takes the part of Falstaff is most heavily handicapped. The rendering given was intelligent. It lacked, however, breadth, colour, and unction, and the same may be said of Bardolph and the other associates of Falstaff. In the more heroic characters there was a gallantry of bearing and a correctness of delivery by the study of which professional actors might benefit. Rarely of late have Shakspeare's lines been so well spoken. We own to preferring the inexperience of these untrained actors to the too much knowledge and the mouthing proclivities of those who took secondary parts in the well-remembered revival of the play at Drury Lane, in which, however, Walter Montgomery won laurels as Hotspur. In case, as is desirable, the actors should repeat the performance, we will venture on one or two hints. Lady Mortimer in singing her Welsh song should have a small Welsh harp. It would occupy her hands when she sits in a very awkward position, and would fill out the picture. Dame Quickly, in giving the speech, "He doth it as like one of these harlotry players as ever I see," must not omit the qualifying adjective, which is full of colour and indispensable. We must be judicious and not too squeamish in pruning. Let those, moreover, who pour sack out of a huge black-jack into a small measure, show they are dealing with a full and not an empty vessel. At present they turn it bottom upwards every time, completely destroying the illusion. When they have made these corrections we may, perhaps, venture on further counsels.

COLERIDGE'S 'OSORIO' AND 'REMOSE.'

40, West Hill, St. Leonards-on-Sea.
ALTHOUGH it is in some respects one of the most interesting of his works, Coleridge's drama of 'Remorse' finds few readers nowadays, and is chiefly remembered by Sheridan's misquotation from a speech in 'Osorio'—the first draft of 'Remorse':—

Drip! drip! drip! there's nothing here but dripping!
Had the original text really been that which, in telling his version of the story, Coleridge pretended,

Drip! drip! a ceaseless sound of water-drops!

Sheridan's caricature would have been unfair, if not altogether pointless; but since the discovery of Coleridge's MS. revealed that he had permitted himself to write

Drip! drip! drip! drip! in such a place as this
It has nothing else to do but drip! drip! drip!

one is inclined to consider Sheridan's version an excellent summary rather than a travesty.

I have recently become acquainted with some new facts regarding the published text of 'Remorse' (1813) and the MS. of its first draft called 'Osorio,' which may interest those of your readers who are students of Coleridge, and perhaps induce them to help me to unearth something of which I am in want for the preparation of a new edition of his poems on which I have been engaged for some time past.

In after life Coleridge was accustomed to complain loudly, if not bitterly, of the treatment he had received from Sheridan in connexion with this early dramatic attempt—how he could get neither answer nor MS. from the gay lessee of Drury Lane. I find, however, that he did get an answer, and that after a delay of only about six weeks, for I have seen an unpublished letter of the poet written on the 2nd

of December, 1797, in which he informs his correspondent that he had received his answer from Sheridan—his tragedy was rejected on account of "the obscurity of the three last acts"—a tolerably extensive objection, the justice of which the poet was not slow to perceive on re-examining his composition. It is quite true that he never received back his MS., for I have learnt on excellent authority that many years afterwards, after the poet had passed away, the MS. was found in a chest, packed full with similar matter, which had formed part of the scanty salvage from the fire at Old Drury in 1809. The MS. soon after passed into the keeping of a well-known collector of that period, while the remaining contents of the chest, including a MS. of Charles Lamb, found their way, at a still later date, into the British Museum, through the generosity of Mr. Coventry Patmore. When Mr. Pearson printed 'Osorio' from this MS. in 1873, he was probably unaware of its history, for nothing was said about it, nor was the fact that the MS. is not in Coleridge's own hand prominently mentioned. It is now before me by the kindness of its present owner. It is written on one side of quarto paper in a clear "engrossing" hand, and I find but one trace of the poet's revising pen. Mr. Pearson's editor had it interleaved, and on the interleaves has recorded the results of his collation of the text with that of the recast 'Remorse.' This was done sometimes by transcription of the lines with the pen and sometimes by cuttings from the book itself. One of these cuttings shows that the copy of 'Remorse' used by the editor of 'Osorio' differed, as regards the latter part of the fifth act at least, from any other I have seen, whether of first, second, or third edition, and I have examined a good many. Two issues of a first edition, undistinguished by anything on the title-page, is unusual; but in the case of 'Remorse' there must have been a third issue prior to the publication of the "second edition"! for in the copy used by the editor of Pickering's (now Macmillan's) four-volume edition of Coleridge's 'Poems' (1877) the scene describing the murder of Ordonio differs from the text both of the ordinary copies and of the one used in editing 'Osorio.' All three differ from 'Osorio' and from the "second edition"—the "third" is a mere reprint—of 'Remorse,' and, without counting the few alterations in the collected edition, we have five texts of part of the last scene! No wonder Sheridan found it "obscure," for in the MS. the dramatist forgot to kill, and even to stab, the villain; and it is worth noting that in one of the "first" editions of 'Remorse' the reader is left to infer that the stab proved mortal, for Ordonio is nowhere stage-directed to die.

It is a thousand pities the editor of 'Osorio' cut up his copy of 'Remorse,' but he may still possess the scraps unused, and the copy used in editing the Pickering edition may still exist intact. There may, I trust, remain other specimens of both of these issues, and, as they may reveal other various readings, I hope your readers who possess copies of the 1813 pamphlet will examine them carefully to see if they are of the normal or abnormal issues. Should any one discover a copy with any of the peculiarities noted below I should feel extremely obliged if he would lend it to me for a few days.

In what I have called the normal copies of the first edition of 'Remorse' (1813)—those ordinarily met with—at p. 71 the circumstances surrounding the murder of Ordonio are described thus.

After Alhadra has delivered her revengeful speech, and Teresa has begged her to spare Ordonio's life, shouts of "Rescue!" "Alvar!" &c., are heard, on which Alhadra resumes:—

ALHAD. Rescue?—and Isidore's Spirit unrevenged? The deed be mine! (suddenly stabs ORDONIO) Now take my Life!

ALV. [AH] (while with TERESA supporting ORDONIO). Arm of avenging Heaven! Thou hast snatch'd from me my most cherish'd hope—

But go! my word is pledged to thee. Away! Brave not my Father's Vengeance!

[The Moors hurry off ALHADRA.]

ORD. She hath aveng'd the blood of Isidore! I stood in silence like a slave before her That I might taste the wormwood and the gall, And satiate this self-accusing heart With bitter agonies than death can give. Forgive me, Alvar!

Oh!—could'st thou forget me! [Dies. The stage fills with armed peasants, and servants, ZULIMEZ and VALDEZ at their head, VALDEZ rushes into ALVAR'S arms.]

ALV. Turn not thy face that way, my father [&c., three lines],

—after which the play ends with Valdez blessing Teresa and Alvar, followed by a little speech of Alvar's, mostly in couplets, beginning "Delights so full," &c.

In one of the abnormal issues—the one used in editing 'Osorio'—immediately after Alhadra has exclaimed "Now take my Life!" Ordonio speaks:—

ORD. (with great majesty). 'Tis well thou hast revenged thyself. O Woman!

and then comes Alvar's speech as above ("while with Teresa supporting Ordonio"), and immediately after that comes the stage direction—the two directions of the above text combined—"The Moors hurry off Alhadra. The stage fills with armed peasants," &c., as above—the speech of Ordonio, beginning "She hath aveng'd the blood of Isidore!" being omitted. The play closes as in the ordinary copies. It will be observed that in this text the stage direction "Dies" is omitted.

As regards the above, I have the testimony of the actual cutting from the book. I now come to the other abnormal text, respecting which I have only the testimony of the editor of Pickering's edition of the poems, but the genuineness of which I accept without question. I believe 'Osorio' (1873) and the 'Poetical and Dramatic Works' (1877) were edited by the same anonymous gentleman, and cannot help being struck by the strange fortune which not only put under his eyes two distinct abnormal texts of the same edition of 'Remorse'—one for each piece of work—but altogether concealed from him the normal one, for there is no sign of his having seen that, any more than of his having noticed the differences existing between the two he used at an interval not exceeding three or four years.

To the text of 'Remorse' as printed in 'The Poetical and Dramatic Works' (1877, iv. 154-5) is appended this note:—

"In the first edition of 'Remorse,' after the cry of 'No mercy!' Naomi advances with the sword and Alhadra snatches it from him and suddenly stabs Ordonio. Alvar rushes thro' the Moors and catches him in his arms. After Ordonio's dying speech, there are 'shouts of Alvar! Alvar! behind the scenes. A Moor rushes in.'

MOOR. We are surprised! Away! away! this instant! The country is in arms! Lord Valdez heads them (four lines more).

ALHADRA. Then thou art Alvar? to my aid and safety Thy word stands pledged.

ALVAR. Arm of avenging Heaven! I had two cherish'd hopes—the one remains, The other thou hast snatch'd from me: but my word is pledged to thee; nor shall it be retracted.—1813."

It will be seen at once that this account of the incidents differs from both the others. In neither of these is there any cry of "Mercy!" Naomi does not hand on the sword to Alhadra in either (he did in the 'Osorio' MS.), nor does he appear at all in the scene, according to the normal text. But I need not point out all the discrepancies.

J. DYKES CAMPBELL.

P.S.—I believe no complete autograph MS. of 'Osorio' exists, but I have seen one of the first act, which was found among Thomas Poole's papers. The first act of 'Remorse,' though not used in 'Osorio,' was probably composed at the same time, for in Coleridge's famous description of Dorothy Wordsworth, written to Cottle in July, 1797 ('Early Recollections,' i. 252), he quotes a line belonging to 'Remorse,' Act I.:—

"In every motion, her most innocent soul outbeams so brightly, that who saw would say, 'Guilt was a thing impossible in her.'"

Dramatic Gossip.

MR. IRVING announces for the 9th of May the last performance of 'The Dead Heart.' 'The Bells' will then be given for eleven performances, and 'Louis XI.' and 'Olivia' for seven each. During June and July the theatre will be in the hands of the Daly Company, who will open in farcical comedy. The first of the ten readings of 'Macbeth' will be given by Mr. Irving and Miss Terry at Liverpool on June 3rd, and the last at the St. James's Hall on July 16th.

Two revivals of 'The School for Scandal' are in contemplation. Mr. Thorne will shortly give it, with Miss Emery as Lady Teazle, Mrs. Billington as Mrs. Candour, and with a cast including, in addition to his own company, Mr. Henry Kemble. It will also be played at the Criterion, it is assumed with Miss Mary Moore as Lady Teazle, Mr. Wyndham as Charles, and Mr. Farren as Sir Peter.

'PEDIGREE,' a farcical comedy by Messrs. Bowring and Court, produced on the afternoon of Friday in last week at Toole's Theatre, is poorly conceived and garnished with intolerable puns. It begins most lamely and it ends ineffectively. Its second act, however, has some droll dialogue, to which full justice was done by Miss Vane Featherston and Mr. Righton. Miss Sylvia Grey also played with some spirit, and the whole escaped failure.

'FOR HER CHILD'S SAKE,' a one-act comedy by the late Sir Charles Young, given on Saturday last at Terry's Theatre, shows the conquest by a mother of the very natural instinct that prohibits the marriage of her daughter to the son of the woman by whom her domestic peace has been wrecked. The subject seems French, and the moral is forced, but the play is not unsympathetic. Miss Helen Leyton acted agreeably as the daughter, but Miss Giffard made little of the part of the mother.

In the *Athenæum*, February 9th, 1889, is an article on the 'Local Nomenclature of Shakespeare,' which has been reprinted in *Shakspeareana* of New York. Since this date the Rev. T. P. Wadley, M.A., of Pershore, has met with other coincidences of names in the locality with characters in the dramas. "I lately met," he says, "with the mention of 'Master Fenton' in the will of one of the Kempston family, who lived three and a half miles from Stratford-on-Avon in the year 1585. In the 'Merry Wives' it is 'Master Fenton' without the Christian name. And in the will there is a blank space between Master and Fenton, showing that the Christian name was not known to the testator. About three years after the date of the will a gentleman named Kempson, or Kempston, married a Webbe in the Stratford-on-Avon district. Webbe was the name of Shakespeare's near relatives." Again, "Not long since I examined at the Edgar Tower in Worcester the accounts of William Moore, Prior of Worcester just before the Dissolution. Some entries appear to have an important bearing on the history of Shakespeare. The village of Crowle, near Worcester, was under the wing of the priors. The manor of Crowle passed to the Combe family, of Stratford-on-Avon, after the Dissolution. Shakespeare was intimate with the Combes, and if I mistake not," continues Mr. Wadley, "one of the Combes presented one of the Stratford Whateleys to the vicarage of Crowle in the reign of Elizabeth. Shakespeare married Anne Hathaway alias Whateley. The said prior makes frequent mention of Richard Combe, apparently connected with Crowle, in A.D. 1533 and earlier, and mentions John Slye, one of 'the quene's players,' in 1534."

TO CORRESPONDENTS.—W. C.—W. B. K.—A. L. M.—J. H.—J. W.—W. L. S.—J. T. P.—A. K. M.—H. C. M.—received.

C. M. W.—You should send such questions to a paper that is in the habit of answering such inquiries.

No notice will be taken of anonymous communications.

SATURDAY, APRIL 12, 1890.

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LITERATURE

France and the Republic. By William Henry Hurlbert. (Longmans & Co.)

MR. HURLBERT is a readable, but not a safe guide to the political state of France. He has prefixed to his record of his journeys in the French provinces (chiefly in Northern France, for he tells little indeed about the centre and south) an introduction which bristles with statements to which his readers will be inclined to take exception. He thinks that the present French Republic was born in revolutionary violence and exists against the will of the people. He speaks of Gambetta as "an active promoter of the insurrection against the authority of the Empress Eugénie"; and it would be difficult to give a more amusing example of Mr. Hurlbert's habit of assuming that his view alone is tenable. As a matter of fact the Empress Eugénie had no authority left after the surrender at Sedan, and the deputies of Paris, who were well aware of the risk they ran in accepting power, could not by any possibility have avoided so doing on the 4th of September, 1870. Mr. Hurlbert thinks that "a wholesome breeze of national feeling stirs in the 'murders grim and great' by which the victorious army of Versailles" marked its entry into Paris after the Commune. When Mr. Hurlbert has in his mind something which is a little too startling even for himself, he puts it into the mouth of some one else—as, for example, when he tells his readers that he has been assured by one of the most distinguished public men of France that M. Thiers was with difficulty restrained from bringing against Marshal MacMahon an accusation similar to that which led to the condemnation of Marshal Bazaine. Mr. Hurlbert seems to have been willing to listen to every malevolent story that is told upon one side in France. Impartiality forces us to declare that stories of the same nature are told upon the other side as well—as, for example, that the most moderate and respectable members of the Conservative party are deeply compromised in attempts by the Comte de Chambord to raise insurrections by the distribution of money among mobs—and very probably there is as little reason for believing the one set of stories as the other. The spirit in which our author writes is shown by his speaking of the action of "the 363" as a

"revolutionary conspiracy," to which Marshal MacMahon gave way when he relinquished his post rather than allow it to be degraded—the fact being that "the 363" were simply the majority of the Chamber acting together to prevent a military *coup d'état* which is now admitted to have been contemplated by at least one powerful member of the last MacMahon cabinet—a friend of Mr. Hurlbert's.

Mr. Hurlbert has so sharp a quarrel with the French Revolution that he will not even admit that it had much to do with fusing France together. He is right in stating that both in history and in race the people of Provence differ greatly from the people of Brittany, the people of French Flanders from the people of Gascony, and the people of Savoy from the people of Normandy; but he is a little paradoxical when he states that "the French nation was the work, not of the French people, but of the kings of France." It is even more the creation of the Revolution and of Napoleon than of the kings. Our author, over and over again, writes of "the antagonism which exists between France and the Third Republic," although by his own figures (incorrect as they are) there exists a clear majority in France favourable to the Republic, and opposed by a monarchical party in a distinct minority. Mr. Hurlbert thinks "the mass of the French people to be at heart monarchical," which is, we venture to assert, certainly not the private opinion of a person much better informed upon the subject, namely, the leader of the monarchical party, the Comte de Paris. The fact is that France is not Parliamentary, and never has been, and that the weakness of Parliamentaryism is a weakness to the Republic, which will probably be driven one day to adopt a plebiscitary system in self-defence. Weak, however, as is Parliamentary Republicanism in France, the anti-monarchical sentiment is so overwhelming that hardly any fault on the part of the French Republicans is sufficient to strengthen the monarchical party; and it may be confidently asserted that were a monarchy restored in France, through the unpopularity of parliamentary institutions, its rule could not by any possibility be lasting, unless it adopted republican forms and ruled by constant use of the Referendum.

Mr. Hurlbert is under the impression that the whole of the Home Office of Great Britain costs less than half the amount which the French Chamber votes as home-service secret service money. Mr. Hurlbert names a figure for Great Britain which includes little except office salaries, and he does not take into account our own home-service secret service money, which he does not so much as mention. The analogy between the French Home Office and the English Home Office is a thoroughly false one, most of the work of the English Home Office being work which is performed in France by the Ministry of Commerce or the Ministry of Justice, and almost the whole of the work of the French Home Office being similar to the work which is performed in England by the Local Government Board, in Scotland by the Board of Supervision, and in Ireland by the Local Government Board, Ireland. In order to make out that the Republic is declining in strength, Mr.

Hurlbert asserts that in 1885 the monarchists did not everywhere and openly attack the Republic as a form of government, and implies that in 1889 they did. This is not the case; and, moreover, a large number of Conservative candidates, whose votes are counted by Mr. Hurlbert under the head "Conservative Monarchists," most carefully abstained from raising in 1889 the question of Monarchy *versus* Republic, while many of them even distinctly inserted in their addresses a declaration to the effect that the form of government was not in question. Mr. Hurlbert thinks that if General Boulanger had appeared in Paris on the 21st of September, 1889, the next day would have seen "the funeral of the Third" Republic. We fancy that the only result of the appearance of General Boulanger in France would have been that he would have been put in prison at the frontier, or that, if he had reached Paris in disguise, he would have been put in prison there. Our author also commits an error in implying that the cost of the French army is greater than the cost of the German military service. France keeps on foot in Europe a force equal to the German army, but maintains out of her military budget a far larger force than Germany, because she provides for a large army in Algeria, and for a considerable army in further India. In spite of this fact, the total military expenditure of France (adding together her ordinary and her extraordinary budgets) is not superior, but inferior to the total military expenditure of Germany, and it is highly creditable to the French Republic that this should be the case.

When Mr. Hurlbert writes of finance he has more to say for himself. His account of the treatment of M. Leroy-Beaulieu by the Republican leaders has much to justify it, and his condemnation of the financial policy of the Republic is powerful and less incorrect than are his purely political remarks. Mr. Hurlbert's special quarrel with the Republic, however, appears to be less financial than religious. He has taken up finance as a weapon, and a powerful weapon it is in his hands, but that which is in his mind is the treatment of the Roman Catholic Church by the Republican majority. Upon this point we are with him; but the fact that we believe that the treatment of the Church by a dominant majority in France has been politically unwise, as well as revolting to the minds of great numbers of good people, does not blind us to the consideration that it is far from having been unpopular. Mr. Hurlbert is very bitter against the striking out of allusions to the Christian faith from textbooks supplied at the cost of Christian parents to their children educated in schools supported out of taxes or of rates; but in Mr. Hurlbert's own country precisely the same thing has happened, and even the works of an American poet, Longfellow, have been doctored in the fashion which he describes. Mr. Hurlbert is, indeed, in consequence of such facts driven in another part of his work to attack most bitterly the common-school system of the United States. Moreover, Mr. Hurlbert exaggerates. He declares that "it is simply impossible to overstate the virulence and the violence of this official Republican war against religion which began under the Waddington

Ministry." We regret the policy to which Mr. Hurlbert alludes; but as a matter of fact it was but feebly acted upon, and even the "expelled" monks were almost immediately allowed to return, and the state of things now existing does not greatly differ from that which preceded the "expulsion."

Another singular exaggeration in the Introduction concerns a different subject. Mr. Hurlbert thinks that "the Third Republic is to combine the Socialism of 1848 with the Atheism of 1793, the national workshops with the worship of reason." It is the case, however, that, so far from being Socialistic, the present French Republic is upon social questions the most conservative Government in the world—fossilized as compared with the Government of this country. Mr. Hurlbert in another passage seems to compare the Freycinet scheme of public works with the national workshops proposals of 1848; but the objections to the Freycinet scheme are very different from those which may be brought against the plans advocated at the Luxembourg under the Second Republic. The national workshops proclaimed the right to labour, as well as the right to relief recognized by our own poor law. Nothing of the kind is admitted in the France of the present day, and the lavish expenditure upon railroads is disbursed without any abnormal interference with the labour market, the workmen who profit by it being, indeed, chiefly Italians, Belgians, and Swiss. The same tone of exaggeration is observable in Mr. Hurlbert's statement that up to the present day the Republic has "steadily lost ground with every passing year"; for the Republic has certainly grown in strength in the last twelve months, and this in the opinion of the French monarchists themselves. Another specimen of over-statement lies in calling the present Republic the Republic of religious persecution, so made by four persons, of whom M. Carnot is given as one, in face of the notorious fact that one of the principal reasons which led to the choice of M. Carnot was that he and his wife would reassure by their opinions the Republican Catholic minority. The ecclesiastical ceremonies connected with the making of cardinals have been reintroduced into the Élysée by M. Carnot since he has been President, and are now virtually the same as they were under the Second Empire. If Mr. Hurlbert were to confine himself to fair and moderate criticism of French governmental acts, combined with attacks upon the recklessness of French finance, and the statement of his natural and profound dislike for all manifestations of anti-religious spirit, his teachings might be most useful. But by exaggeration he defeats his own purpose. Mr. Hurlbert is indignant at the statement repeated to him by some one (by whom he must mean either Lord Salisbury or Mr. Gladstone) that there are in France five millions of professed atheists. It is, however, undoubtedly the fact that the great majority of Frenchmen are, in a more or less considerable degree, throughout their lives given to expressing sentiments which may be fairly described in the language quoted, although a large proportion of them are married in church and buried with religious rites. Mr. Hurlbert would not weaken his argument were he to admit—

what is, in fact, the case—that it is difficult for the parliamentary candidates of the majority in most parts of France to attend mass, owing to the fierce opposition and accusations of hypocrisy which are provoked by such action. Those, indeed, curiously enough, among provincial republicans in France who would expect the wife of the public man to attend mass, and who would be somewhat shocked if she did not do so, nevertheless, as a rule, are almost equally shocked where the husband goes with the wife to church.

The main body of Mr. Hurlbert's work consists of interminable conversations with the leading local clerical Conservatives of the northern departments of France, in which, generally speaking, their opinions are somewhat crudely expressed. He will carry his English readers with him in his repeated quotation of the attacks made by the enemies of the Republic upon successive Governments of France for dismissing civil servants who do not share their views; but it must be remembered that monarchic Governments do not as a rule tolerate the expression of republican sentiments by their servants, and it is difficult to say why a different measure should be meted out to republics. The rulers of Austria and of Germany would not for a moment permit the holding of high judicial office by persons avowedly holding anti-monarchical views, and the wholesale dismissal of magistrates in France may be justified by continental usage. Mr. Hurlbert is, however, hardly a fair controversialist, for he attacks the Republic for having dismissed all the prefects of the Government of Combat or Government of the 16th of May, whereas he does not attack Marshal MacMahon's Government for dismissing, as they did, the greater portion of the prefects who had held office under M. Jules Simon or under M. Thiers.

Mr. Hurlbert goes out of his way to make a violent onslaught upon a gentleman, now a senator, for having been "the founder at Amiens of the secret society known as the 'International,'" and complains that he was never prosecuted. Perhaps our author hardly knows what were the doctrines of "the International"; but if he would read their early declarations and proceedings he would, we think, find it difficult to discover upon what ground a prosecution could have been instituted, for it is the fact that the founders of the International were moderate men (one English metropolitan member of Parliament who was among them could tell Mr. Hurlbert how moderate), and that none of the early documents of the society contained a trace of any revolutionary suggestion, unless the resuscitation of Poland can be counted as such. The International, founded at the Freemasons' Tavern during the Exhibition of 1862 and organized at St. Martin's Hall in 1864, was never even a secret society. It was, indeed, prosecuted by the Second Empire in 1868, but simply as a non-authorized society, not secret, and its members were sentenced only to a fine of 4*l.* each, without imprisonment. The society became Socialistic in 1868, and virtually broke up in 1870, during the war. Since before the Commune it has been represented by several societies, all of which have departed from the principles held by the International at the time when

this senator from Amiens was among its members.

Mr. Hurlbert condemns the Republic for supporting "clans, each taking the name of its chief. There are Ferryists and Clementists" (*sic*); the fact being that there exist no bodies of politicians conferring such designations upon themselves. Our author denounces the Government of France for refusing to allow gifts in mortmain to the Church, and fails to remember that nearly all other governments, republican or monarchic, Protestant or Roman Catholic, do the same. He also discusses the Clignancourt election, without pointing out that the candidate second on the poll was pronounced duly elected on the ground that the candidate at the head of the poll was ineligible, in exactly the same way as was done in the case of Rossa by the House of Commons against a powerful speech in defence of the Fenian leader's eligibility by the present Home Secretary.

A merit of the book is that the author understands the French tongue, which makes us wonder when we notice that he uses the phrase "a Republican of yesterday," in translating a speech of one of his friends, in exactly the opposite sense to that in which the words would be used according to English custom. Another merit lies in the extremely interesting account given of the great plate-glass works in the north-east of France. There is, however, a total want of arrangement in the volume, and we go from glass works to the Revolution, and from the Revolution to coal mines and ruins, with an utter absence of all order.

The Stuart Dynasty: Short Studies of its Rise, Course, and Early Exile. By Percy M. Thornton. (Ridgway.)

SINCE 1858 more than thirty sumptuous volumes have been published on the great Scottish houses—the Douglasses, Scotts of Buccleuch, Carnegies, Grants, Maxwells, and others. Thus far, however, none has been devoted to the greatest house of all, the Stuarts; nor can Mr. Thornton's work be held to supply the deficiency. Misfortune still waits on that most unfortunate race, unfortunate even in this its latest historian. His task, it is true, was one of very great difficulty. To sift the vast mass of materials, selecting what is personal and pertinent, whilst discarding the extraneous and irrelevant, and then to weave a lucid narrative that should be something more and something a great deal less than a set history of Scotland and of Great Britain—this would require no common knowledge and ability. Mr. Thornton's knowledge is very easily gauged. He retells the old story of Earl Douglas's "black dinner" at Edinburgh Castle, but a boar's, not a bull's head is "placed on the table, according to the method of the times." He makes James V. "only two years and five months old" at the date of Flodden; and the "Princess Madeline," James's destined bride in 1521, is for him quite distinct from the "Princess Magdalen," whom James wedded sixteen years afterwards. Then James II. is King of England in 1683, and imprisons "the six bishops, because they refused to read the Declaration." These blunders are glaring, patent to "every

schoolboy"; but there are dozens of others, less patent, and therefore more dangerous. For instance, Edward Balliol is made to invade Scotland in 1334 (1332). "The Earls of Castle-Stewart [who are they?] claim to be representatives of this branch." Burgundy in 1449 is "a powerful dependency of France." In the fifteenth century "wild Highlanders reside in the rugged and distant territories of Renfrew and Bute." The ninth Earl of Douglas marries "his brother's widow, declaring that he needed no papal dispensation." (A dispensation was granted by Nicholas V.) Norham and "Werk" castles are placed on the north of the Tweed. "In 1535 the death of Pope Clement brought about a complete alienation of England from Rome." Stow writes his 'Survey of London' "during the reign of Edward VI." Caxton practises printing in England "as early as 1474." Margaret Tudor flies from [with] Angus her husband across the Border. James V. becomes "aware outside Corstorphine village that he was nearing the field of battle." (Corstorphine is more than fifteen miles distant from Manuel.) Johnnie Armstrong is hanged in 1528 (1530). Ker of "Fawcinside" (Faudonside) threatens Queen Mary with violence. Bothwell's "confession" is accepted as authentic. Kilsyth lies north-west of Glasgow. Cromwell's victory at Dunbar was perhaps "in some degree owing to the ardour of the Puritan divines, who are said to have forced the battle on." Boscobel is in Staffordshire. And Mar's "advance-guard" still holds "Burnt Island" and Leith weeks after Mackintosh of Borlum had marched away to Kelso.

Mr. Thornton has gone, he tells us, to "accredited authorities." Among them we notice "Mr. Rymer, the author of the famous 'Fœdera,'" "Burton's 'History of Scotland,' edition 1841," and "Chalmers's 'Domestic Annals of Scotland.'" For one-half of the strange duality of his Princess Madeleine-Magdalen he is indebted to a review in the *Athenæum*; for an "Abbey of Roxburgh" to (he says so) Dr. Hill Burton. As to Mary, Queen of Scots, he has studied, among others, Mr. Hosack, Mr. Skelton, and Mr. Henderson, of the first of whom he entertains an almost exaggerated opinion. "If this impression," he says, "prevails in our own time among writers impregnated with knowledge of the period, such as Mr. Froude, how much more may the natural doubts [as to Mary's innocence] of friendly contemporaries stand excused when they wrote and spoke without the light of nineteenth century research, such as that of Hosack the unanswered!" The mark of admiration stands in the original, inserted doubtless by the puzzled compositor. Assuredly there is something puzzling here, though it is easy compared with a previous statement, that at Flodden James IV. "was setting aside the best military traditions of his family, as well as ignoring the teaching of more modern tacticians." For this seems to land the reader in Wonderland. Anyhow, of Mr. Henderson's 'Casket Letters' Mr. Thornton makes singular use; he deduces therefrom that "Bothwell's servant *Dagleish* [Dalglish] was arrested at Sir James Balfour's instance, and appears, *under torture* [threat of torture], to have revealed the fact, and ultimately to have produced the casket."

If such is our author's use of "accredited authorities," what when he goes not to Eytton's 'Shropshire,' but to Douglas's 'Peerage,' for Alan Fitzflaald of Oswestry; not to Prof. Skeat's edition of the 'Kingis Quair,' but to Chalmers's impudent piracy of Tytler, for James I.'s poetry; not to Sir W. Fraser's 'Douglas Book,' or even the articles in the 'Dictionary of National Biography,' for various episodes in the Douglases' history, but to "Henry's 'History of Great Britain,' quoting Ferrarius"? One wonders whether he has really satisfied himself that "Ferrarius" is an accredited authority, just as one wonders where he locates "Arkinholme, in the valley of the Esk." Queen Mary, he still will have it, did sojourn at Dundrennan, and he backs his opinion by several references—to Burton, Froude, and "Robertson, quoting Keith," not, however, to Lord Herries's 'Historical Memoirs' (Abbotsford Club, 1836). That contemporary account of the flight from Langside is the only real authority, and it does not "leave the place of departure for England doubtful." According to it,—

"So soon as the Queen saw the day lost, she was carried from the field by the Lords Herreis, Fleming, and Livistoun. Prettie George Dowglas and William the Fundlin escapt also with the Queen. She rode all night, and did not halt until she came to the Sanguhir. From thence she went to Terregles, the Lord Herreis' house, where she rested some few dayes, and then, against her friends' advyce, she resolved to go to England and commit herself to the protection of Queen Elizabeth; in hopes, by her assistance, to be repossessed again in her kingdom. So she embarked at a creek near Dundrennen, in Galloway, and caused the Lord Herreis to attend her with his counsel, and landed at Cockermouth, in Cumberland."

We have left little space for praise, yet space enough. The six portraits are really good, though that of Claverhouse is rather an impertinence, and might well have made room for those of James III. and IV. from the famous altarpiece on which David Laing wrote a masterly monograph, unknown, apparently, to Mr. Thornton. The appendix also is valuable, though scarcely so valuable as our author seems to imagine. It consists of 128 letters and extracts from letters, relating chiefly to the '15, and taken from the Stuart papers at Windsor. Many of these papers are absolutely trivial; of some Lord Stanhope has long since given us the cream; but others again are possessed of no common interest, and might, if properly edited, have formed a very useful monograph. None is more curious than Mar's account of the manner in which he and the Chevalier sneaked away from Montrose to the Continent; but surely it was for Mr. Thornton to point out that this account is widely at variance with Marshal Keith's well-known narrative. Did the Chevalier communicate his final resolve to the Earl Marischal? Lord Mar says, Yes; Marshal Keith says distinctly, No.

Dealing with a theme so enthralling as the Stuart dynasty, and published under royal auspices, this work is likely to command many readers; the greater was the need for common care. Mr. Thornton may think we have dwelt too much upon details, to the exclusion of general effects; but his conclusions seem to us as faulty as

his premises. His Studies, indeed, are portraits of a kind—the kind in the long gallery at Holyrood—very like one another, and very unlike the originals. Take, for instance, his Robert III., a king whose "excessive humility, a virtue estimable at all times, seems to have been carried to such an extent that it destroyed his usefulness as a feudal ruler, although as a Christian man his record stands clear." Yet King Robert was father, we know, of two natural sons.

The Growth of Capital. By Robert Giffen. (Bell & Sons.)

THERE is to many persons a kind of fascination in statements respecting property. Few paragraphs in newspapers are conned more carefully or discussed more eagerly than those concerning the wills of persons lately deceased. A desire to know in what direction a neighbour or an eminent person has disposed of his wealth is partly at the bottom of this; but a large portion of the interest excited arises simply from a wish to ascertain the amount disposed of. Such an estimate as Dr. Giffen has made in this volume takes its origin, however, from higher considerations. There are many reasons why it is desirable to frame a valuation of the entire property of the country. It is, indeed, as advisable to do this as it is to form a census of the population, for comparisons of the numbers of the people with the wealth they possess give as distinct an idea of the progress of the nation as any that can be obtained.

The present estimate is the second which Dr. Giffen has made, the earlier one, formed in 1878, being included in the first series of the well-known 'Essays in Finance.' This has enabled him to compare not only the estimated accumulations, but also the estimated rate of progress at each date relatively to the previous decade. This point is at the least as important as the estimate of the actual property of the country can be; and as it forms a most useful portion of the information supplied in this volume, we refer to it first.

The same basis, or nearly so, has been employed on both occasions—we must not weary our readers with too many details—the general result shown being that the progress of the country in wealth has during the last ten years under review been less than half as rapid as during the ten previous years. That land and farming are less prosperous is, unhappily, known to all; but not every one would have expected to find that mines and ironworks also show a decline. Mining and the iron industries have been among the main props of the wealth of the country. If these fall off and the drop in agricultural matters continues, the next ten years will tell a sad story. As it is, we probably see in these significant figures some part of the explanation of the increased difficulty in obtaining remunerative occupation which many already feel.

We have taken this part of the contents of this interesting volume first as it will be the most generally instructive. The method on which Dr. Giffen has based his estimates, which are mainly built on the returns of the Income Tax, is highly ingenious, but it

gives apparently rather too optimistic a view. The estimate of the value of land, though taken at 15 per cent. less than ten years previously, appears considerably too high, and that of farming capital even more so. A comparison of the acreage under cultivation with the usual estimates of farming capital would reduce this last about a half, which would probably be far nearer the real figure. Solicitors and others engaged in land agency could tell many a dismal tale of mortgages which now exceed in value the land on which they are charged, of interest reduced, or not paid. These matters, however, are naturally rarely spoken of by those most closely concerned. Again, the value of the capital employed by those engaged in trades and professions seems exaggerated. It must be borne in mind when considering the Income Tax returns that a large part of "income" is derivative. The manufacturer obtains, we will say, a picture from an artist; the shopkeeper employs, like the rest of mankind, the dentist or the doctor. The "incomes" of the manufacturer and the artist both appear in the returns, but the proportion of "capital" employed by each is very different; so it is also with the shopkeeper and the professional men whose services he engages. Hence we believe that the capital assigned by Dr. Giffen to the trades and professions is at least a third too high. Again, the care and skill with which the officers of the Inland Revenue trace "income" are so constant and so intelligent, that it may be doubted if the "foreign investments" which escape them can be half the amount supposed. Taking all these items into consideration, we should roughly consider the total to be fully a tenth too high. Nor does the apportionment of property between the three portions of the United Kingdom seem at all probable. The proportion of that belonging to England is probably distinctly less, and that belonging to Scotland and Ireland distinctly more, than Dr. Giffen estimates. Both the death duties and the statistics of deposits in banks support this view. But though, owing to the nature of the subject, no two readers of this volume will probably come exactly to the same conclusion on the view of the position of the country which it presents, it is most interesting reading, and the collection of similar estimates as to the condition of other countries is very valuable. Should our own country be approaching more nearly to the "stationary" condition which economists describe, it may still take courage from the past, and trust that with prudence the wants of the future will be provided for.

The Principles of Empirical or Inductive Logic.
By John Venn. (Macmillan & Co.)

THE interest of this work is largely critical, but its object in the first place practical, being, in fact, to determine the assumptions, principles, and methods by which man, apart from direct perception, advances in knowledge. The current statement, however, of these is so loose and imperfect as to supply an ample field for criticism, in which, as also in the more original parts of the volume, Dr. Venn displays the patience, acuteness, and comprehensiveness that his earlier works

have led us to expect. His general view of logic is that its basis is dualistic; that it assumes without hesitation that there is an independent world to be known and a mind to know it, but brings these two into relation by assigning in detail the objective conditions required to make the world knowable, and the subjective conditions, aspirations, tendencies, and principles which make our minds capable of apprehending—but only gradually apprehending—a knowable and systematic universe. In so doing logic, of course, supplies data for metaphysics, of which it may even be regarded as a section. But as it proceeds logic turns its face in another direction, and addresses itself rather to determine the way in which our piecemeal and imperfect apprehension grows in its grasp of the world. Such an idea of logic must always have been in some degree present to the minds of men who defined it as an art or science of thinking, a method for the investigation of truth, or by any similar phrase. But we know of no one who has so steadily and consistently held it before his eyes as Dr. Venn, rejecting at once the theory of the Hamiltonian school, who affect to consider thinking in and for itself alone, and the theory of the objective school, who regard all correct thinking as a mere reproduction of external nature, perfect in each part, instead of what it is, a very slow and gradual approximation to the production of a picture truer than we shall ever reach.

By his clearness and truth of view Dr. Venn invests with a fresh interest and reality such time-worn topics as connotation, definition, hypothetical propositions, and the nature of the subject in assertion. He is, we think, somewhat further removed from Mill than he takes himself to be. Progressive knowledge has even a wider function than "to reduce to order, to interpret and forecast the complex of external objects which we call the phenomenal world"; nor can we, even at Dr. Venn's bidding, "adopt Mill's general attitude towards phenomena as the soundest and most useful." Progress in knowledge, if we look to the facts, means often the discovery and determination of new "objects," the perception or recognition of fresh "phenomena." On the whole, since the word "phenomena" cannot be got rid of, it would, we think, be well to recognize its purely relative character. If it is opposed to "causes"—as it is as early as Aristotle—it must be remembered that the "phenomena" are in their turn "causes"; if it is explained as "the perceived," it must be remembered how much that was yesterday "unperceived" will rank to-morrow as "perceived." If we are right in thinking that such observations should have found a place in Dr. Venn's book, it is but fair to him to admit that it is by his own book that they have been suggested. It is part of the same vein of thinking to doubt if Dr. Venn has chosen the best possible title for his work. To the adjective "empirical" there is no objection, but the adjective "inductive" constitutes a limitation at once real and groundless to the subject as he has treated it.

In accordance with the ideas above expounded, Dr. Venn begins with four chapters on "The Physical Foundations of Inference, or the World as the Logician regards It," and then subjoins a chapter on

"The Subjective Foundations of Induction, or the Principal Postulates demanded on the Mental Side." Thus logic postulates "the existence and familiar recognition of 'objects,'" and leaves it to metaphysics to discuss the relation of these to the sensations, which we can hardly doubt to have been the earliest forms of our consciousness. Logic recognizes not merely that there are "objects" independent of our momentary consciousness, it recognizes also the unity and separateness of objects, some of which, indeed, seem of themselves to stand out in complete isolation, as, e.g., sun and moon; others obviously demand no little effort for the mind to perceive them as unities, e.g., "the progress of democracy," or the geometrical patterns made by the overlapping spokes of opposite wheels of a passing carriage. Dr. Venn asks, Is a rainbow among a dog's "objects"? It is clear the dog may be affected by the prismatic colours without regarding the rainbow as a whole and a unity. We might fairly have cited the savage's conception of the moon, which to him is not one, but many, the old moon being broken up each month into stars, and a literally "new" moon being substituted in its place. The great instrument for dividing the world into "objects," for fixing this division, for transmitting it to our children, is, of course, language; and with language we are so early imbued that it is only by analogies and by reflection on exceptional cases that we can realize how considerable a postulate is involved when we insist that prior to all logic the existence and separation of objects has to be conceded, unless the logician proposes "to discuss the rational development of the human race from its first commencement."

The material world being thus with comparative completeness meted out into separate "objects," what else must be assumed about it? As it would be impossible here to offer anything like an analysis of a lengthy volume, we will touch only special points in Dr. Venn's answer. We note with pleasure his careful and guarded description of the general assumption by logicians that "the world must be postulated as being essentially the same to all observers," though it is admitted that the savage did not view the world as we do, and that it is only by a projection of our own language and thoughts into a time when they would not have been understood that we can picture to ourselves the savage's mental state with regard to the world; while with regard to the future not even such projection and picturing is possible to us, since we can in no way have the thoughts of those who are more advanced than ourselves. We must commend, too, the assault on Mr. Spencer's attempt to "over-objectify" logic by his description of it as "formulating the most general laws of correlation among existences considered as objective"—a description which would make short work of most chapters of logic, of definition, and of inference. To this topic we have already alluded. Addressing himself to the much-disputed point how far considerations of truth and falsehood are attended to in logic, Dr. Venn points out that we may regard the criteria as different in different inquiries, but that we cannot suppose criteria to be absent altogether. The formal logician has his

criterion, that of consistency, and while seeming to admit all concepts universally, he yet discards such as blend contradictory attributes, while in judgment and reasoning his standard applies itself even more widely and peremptorily, rejecting propositions whose terms might by mere possibility cohere with another, and conclusions which could cohere with the premises, but are not involved in them. Another standard of truth and falsehood is in the creations of pure imagination, or the supposed verities of an unenlightened understanding. In such a world premises may be borrowed from the tales of Dickens or the once trusted, but now disproved figments of mediæval travellers. Nor can logic in general refuse to recognize such data, or the definitions and inferences based on them, without cutting itself off from a certain though limited portion of human interests. But, of course, the larger and most important section or application of logic, though not logic in its entirety, consists of what we may call objective or material logic, in which the final criterion is that of perception. It is in the interests of this that Dr. Venn's own book is written; but he shows his acuteness and comprehensiveness by rejecting and confuting Mill's assumption that logic is concerned with no other material whatever. We may note here with commendation the way in which the close connexion in actual thought and speech between the term and the proposition—so absolutely severed in technical logic—is pointed out.

An elaborate and careful discussion is given of the postulate of order in the material world, that attribute which makes possible the drawing of inferences in respect to it. This order or orderliness is found in sequences and coexistences. Beginning with sequences, we find that logicians insist on two improvements in the popular recognition of sequences, a more complete analysis of the antecedent and consequent, and what Dr. Venn aptly calls "screwing up the cause and effect into close juxtaposition," so that none but immediate consequents are attended to—a course most unnatural and unprofitable, as Dr. Venn acutely remarks, to the primitive practically-minded man. That this "screwing up" is justifiable needs no proof. A more difficult point is the admission all logicians have to make of plurality of causes. Why do we all grant that effect x may be due either to \overline{ABC} or \overline{PQR} (we use our author's symbols as obviously superior to those in common use), but allow no similar plurality in regard to effects? Does not this suggest that the discarded notion of "efficiency" in the cause must be recalled, so that we may have it in our power to say that the "efficient cause" *must* produce its effects, but that the effect can have nothing to say as to the various efficiencies which might have produced it? It will be enough to cite Dr. Venn's illustration. Where, as in a law court, we want to decide not the consequents, but the antecedents of a given state of things, we assent finally to no plurality of causes; but admitting them only in our preliminary view, we gradually reduce their number one by one as unable to produce the effect as in its full detail we have come to know it. On the excellent pages concluding this chapter, relating to views of the law of causation, which reduce

it to "an identical proposition" (G. H. Lewes), and make it unfit for any practical determination of nature, we cannot dwell (though we must wonder at the opening section of chapter iii., the language of which apparently contradicts the conclusions reached in chapter ii.). Two valuable illustrations of the subject are drawn from the elements of the differential and of the integral calculus—subjects which, duly understood, render far more accurate the logician's grasp of his own special topic.

On the acute but somewhat halting chapter on coexistences we shall not dwell. A general chapter on uniformity in nature follows, in which it is shown how much more it includes than the principle of causation, with which it is often identified. The importance of repetition in nature is insisted on in a striking passage (p. 96 *sqq.*), and the frequency of cycles of events, *e.g.*, the cultivator's cycle of seed-time and harvest, though the necessity of cyclical repetition in nature seems asserted on insufficient grounds by Mr. Spencer. The value of the principle of the conservation of energy is discussed, and its power to explain much that the ordinary law of causation, appropriate only to concrete cases of abrupt change, could not elucidate; and an elementary discussion is finally given to the principles of probability and of continuity. Altogether it is impressed on the reader how much wider is the basis on which inference in general is built than could be gathered from common text-books; it is left undecided how far this basis may be considered general to all progressive knowledge and proper matter for logic, and where it must be held to have already commenced the construction of a special science.

There follows an examination of the subjective conditions of inference. Here we postulate observation, with all the subtle half-recognized processes covered by that familiar name; we postulate memory, without which no proposition, and still more no syllogism, could be grasped; above all, we postulate that tendency, impulse, or belief which makes man an inferring being. At this point Dr. Venn supplies a useful correction to Mill. Admitting with Mill that the apprehension of universal uniformity is gradual, he denies altogether that it is the result of reasoning, it being, in fact, its basis. We act, and must act, from the first on supposed uniformities, which, as our sphere of action becomes wider, and our powers of reflection on our acts more comprehensive, are themselves conceived in a larger way, till, in the scientific mind, they attain the full breadth of the great generalization that nature as a whole is uniform. The familiar problem of the reference of language is handled by Dr. Venn with his usual good sense; the convenience of making the word designate the notion is admitted, with the acute remark that this limitation could hardly have seemed a limitation to the scholastic logicians, "a professional class of thinkers dealing with a stock-in-trade of notions whose exchange value was thoroughly familiar to them all," and seldom "correcting and extending them by an appeal to experience." We, however, must give our terms an objective reference, regarding them as attributes of a "thing," but "a limited, conventionally accepted group of attributes out of the in-

definite number of actually existing ones." Even so-called "imaginary things," *e.g.*, a centaur, we are not driven to describe as notions purely subjective to the speaker who names them; they are objective to him, but objective as expressing not an external reality common to all mankind, but only a common belief of men of a former age, whose views we must be understood as reproducing or explaining whenever we speak of such objects. The whole discussion on the purpose, character, and growth of language puts the well-known commonplaces in a clear and concise form, while the study of the possibilities open to us in the way of language-making is distinctly original and, in the good sense, imaginative. An exposition, fuller than usual, of the classes of terms or names is followed by a consideration of connotation. The balance here is preserved with judgment between the too subjective view which would make the connotation of a term arbitrary and the opposite view, which, defining the connotation as the sum total of the common attributes possessed by all the designated objects, makes it not only uncertain and intolerably fluctuating, but positively perverts the natural movement of thought, as if we marked down a group of objects purely at random by a common name and then set ourselves to determine their common attributes, and so for the first time give the name a meaning. The sense of "denotation" is also well examined in its only puzzling cases, those of "concepts"—the only objects recognized by the formal logicians—and "imaginary things." "Abstract" and "concrete" are justly regarded as purely relative terms, between which we cannot, speaking universally, assign any priority in regard to their presence in the individual mind.

Coming to the proposition, we find valuable remarks on its common logical form. Attention is called first to its economy, next to its necessity, if language is to be used as a means of advancing knowledge.

"Our actual acquirement in almost every department of thought is an intricate web, shading through doubt to utter ignorance..... Such a state of things can only be grappled with by starting with a subject, throwing into this all or part of what we feel certain about, and then tentatively attaching predicates to it..... If we cannot attain certainty, then we can with equal convenience give expression to our doubt."

A reasonable account is given of the import to our minds of the ordinary form of proposition, and of the degrees of appropriateness with which it fits the various kinds of matter we express in it. In scheduling propositions the true character of the particular forms, from the scientific point of view, as merely steps to universals, is stated, while the needed protest is made against Jevons's attempt to banish them altogether. "Modals" are barely described, and reference made for their further treatment, so far as they can be logically treated, to the author's work on 'Probability.' The treatment of hypothetical propositions is fresh and original. Their occurrence depends not on the objective nature of the universe, but on the imperfection of our knowledge, which has reached the stage of confidently affirming certain uniformities, but doubts their applicability to a special set of circumstances. Absolute ignorance would know nothing of the uni-

formities, absolute knowledge would be certain as to their applicability. The purely conceptualist logician should recognize no hypothetical propositions, for he recognizes no uniformities, "nothing in the way of material consequence." It is noticed that though it is quite contrary to common usage to regard all propositions as hypothetical on the ground that they do not assert the existence of their subject, yet even the "plain man" allows some subjects to be hypothetical—those, namely, described by a combination of terms. The boundary between categorical and hypothetical propositions in actual speech thus turns out to be less sharp than might have been expected, as we might also have shown by cases converse to the above, where a purely categorical proposition is expressed hypothetically. In dealing with definition Dr. Venn concludes that all definitions are nominal, as giving the meaning of a name or the contents of the notion embodied in that name, and he justly rejects the distinction sought to be set up by Hamilton between "name" and "notion." But he also holds that names are never used except as denoting things objectively existent; only the existence may be either genuine physical existence, or existence as recognized things of the imagination, or as half-recognized survivals from a more ignorant age, or as products of mere convention, which Mill would view as merely subjective. Holding this broader view, Dr. Venn can state quite generally that the difference between "thing" and "notion" is that between a complex, perhaps infinite mass of attributes, and one narrowly limited; the limitation gives the contents of the notion and the meaning of the name; but it gives also the nature of the thing, so far as it is convenient or possible to hold this before our minds, and it is at any time liable to be called up for, and revised by, comparison with the thing. Again, how far can definition be called for? According to the Aristotelians, not above the categories nor below the "infimæ species"; and they also excepted other things from its sphere, as God, fictions, and *entia rationis*; according to Mill, even things (like sensation) which admit of no further analysis may be defined genetically (a view reminding us of Spinoza with his genetic definitions from which the whole actual universe could be deduced). Against both these views Dr. Venn protests, holding that definition is mere analysis; that in purely formal logic it has no proper place, since a postulate of such logic must be that all thinkers use the same words in the same meaning, and therefore need no definition of them; finally, and as a consequence of the above, that definition is a purely practical need:—

"You have no right to a definition at all; the mere fact that you ask for one is in itself an admission of the general truth of our postulate about language, that is the definition involves confessedly an admission that you consider yourself sound on the subject of language generally and merely want a partial blank supplied. All that definition can do is to supply a link connecting the defective notion with the proximate ones presumed to be sound."

Dr. Venn adds some excellent remarks on the relative importance of attributes, the changes of view that may take place on this topic, the consequent change in the defini-

tion, a change which should, however, not be undertaken lightly or without considerable research; and he justly protests against the levity of Dr. Bain's proposal to alter the definition each time some one discovers or believes himself to have discovered a fresh attribute.

A general preliminary chapter on induction mediates with judgment between the views of Whewell, Mill, and Jevons. Each is shown to be exhibiting in a one-sided way some one of the essential elements in all discovery, Whewell enforcing novelty of conception, Mill accuracy of generalization, and Jevons verification. This last in its most convincing form takes the shape of deduction; and Jevons, dwelling mainly on this, insisted that discovery in nature was an "inverse" process—given a conclusion to find the premises. But such a problem is, as Dr. Venn points out, quite indeterminate unless certain arbitrary restrictions are imposed; and Jevons's own restrictions are such as to make his solutions "mere parodies" of those obtained in genuine scientific inquiry. The well-worn problem of the nature of Kepler's discovery is again discussed in this chapter, but with no exception to the rule that it seems to bring confusion to all who handle it.

To the rest of the volume we can afford but the briefest notice. It considers the relations of induction and deduction to analysis and synthesis; it points out in regard to the inductive methods the contrast between their shape in actual investigations and in their formal completeness. Under the head of standards and units some information is given of Fechner's attempts to measure psychical phenomena. "Explanation" is itself explained, and some notice given to the attempts made to construct a general, because truly logical language. A highly original chapter on the differences between science and art concludes the work. Rules for action, it is pointed out, stand on a totally different footing from physical laws, because their very purport must vary—since their consequences will vary—with the numbers to whom they are addressed. What is a sound rule to be adopted by few might be pernicious if accepted by all; what is justifiable if intended as a general rule cannot be peremptorily required of an individual who has no assurance, but rather the reverse, of its general adoption. Such considerations, Dr. Venn thinks, might be systematized in a "practice" or "logic of action." But we must finish. We will but add that hardly a page of this work can be read without instruction; that while it is invaluable to the academic student, it is hardly less profitable as a discipline in sobriety to the professional thinker, in breadth and enlightenment to the man of practice.

Annals of Scottish Printing from the Introduction of the Art in 1507 to the Beginning of the Seventeenth Century. By Robert Dickson, L.R.C.S.E., and John Philip Edmond. (Cambridge, Macmillan & Bowes.)

The history of printing in Scotland has recently been attracting the attention of bibliographers, and the magnificence, both in typography and illustration, of the work the title of which we have just recorded, might well lead the casual inquirer to suppose this

subject exhausted for many years to come. Whatever may have been the level of printing in Scotland before 1600—and we are inclined to think that the average workmanship was scarcely rivalled in badness by that of any other European country—there can yet be no doubt of the excellence of Scottish printing at the present day. Few English provincial presses could turn out such good work as the Aberdeen printers of these 'Annals,' and we can only wish that they had had a worthier subject for illustration than the barbarous home-made woodcuts or the imprints from the worn-out blocks of foreign printers which appear to have contented the early Scottish book-producers and book-buyers.

Those who are accustomed to look upon 1500 as the extreme limit of the dates within which a book must be printed to be classed with the *incunabula* will perhaps be inclined to deny the existence of any early printing in Scotland at all. Not till 1507 is there any record of a work printed in Scotland, and within a hundred years after the discovery of printing Messrs. Dickson and Edmond have only managed to give the titles of twenty-five Scottish works, an average of about one in two years after the introduction of printing into Scotland! Doubtless more books were printed, and have either totally disappeared or else escaped the authors of the present work. But "early" is only a relative term, and we may accordingly ask what Scotland has to show in the first century and a half of printing. These 'Annals' cite 325 titles, due to the following fourteen printers: Walter Chepman, Andrew Myllar, John Story, Thomas Davidson, John Scot, Robert Lekpreuk, Thomas Bassandyn, Alexander Arbuthnet, John Ross, Henry and Robert Charteris, Thomas Vautrollier, Robert Waldegrave, and Robert Smyth. Of these printers the last three can hardly be considered as Scottish, while the claims of Scotland to Scot are rendered more than doubtful by his orthography. We do not understand how the authors pass this difficulty by, and the following words occurring on p. 199 have surely no place in a treatise laying claim to scholarship:—

"It was surely hard enough to find Chalmers, Beloe, and others, attempting to make out that John Scot was not a Scotsman; but it is more galling to our national feelings to find the venerable doctor regarding Lekpreuk as an Englishman."

Principal Lee, "the venerable doctor," was doubtless in error; but the question of "national feelings" has no bearing whatever on a point of antiquarian research.

We may, then, consider that Scotland had some dozen native printers in some hundred and fifty years, who produced three hundred odd works. The annals of early Scottish printing are thus confined within moderate bounds, and suggest no problems of the extent and complexity of those which abound in the history of early printing in the land of its birth. It is a limited and well-defined subject, which can be readily dealt with by a single bibliographer in the space of an average lifetime. With what success then have our authors accomplished a really possible task? It is to be feared that they have scarcely reached the highest standard of modern bibliographical research,

although their work would be of undoubted service, were it only as a record of titles and of libraries where the recorded books can be examined. Dr. Dickson wrote in 1885 a small monograph entitled 'Introduction of the Art of Printing into Scotland,' which was published by Messrs. J. P. Edmond & Spark. The first ten chapters of the present 'Annals' may be looked upon as an extension of that work; the following ten chapters were also more or less anticipated by Dr. Dickson in a series of articles in the *Printers' Register*. Owing to failing health, Dr. Dickson's share in the compilation ends here, and the remaining eighteen chapters, as well as a revision of the earlier ones, are due to Mr. J. P. Edmond. In the Introduction the authors acknowledge in general terms an obligation to Mr. George Chalmers for his researches in Scottish bibliography. He "left behind him a vast amount of unpublished information relative to it, from which very many of the facts submitted in this work have been obtained." On only one or two occasions in the course of the work is special reference made to Chalmers's manuscripts. Considerable use is made of Dr. Laing's published investigations, especially of his edition of the wills of Scottish printers in the *Miscellany of the Bannatyne Club*. These, with Ames and Herbert, form the chief authorities cited in the 'Annals.' A reference might, we think, under Thomas Bassandyne, have been given to Dobson's 'History of the Bassandyne Bible,' not a very scholarly work, but one which might, indeed, have been worse.

With the exception of Myllar and Chepman's press, printing in Scotland is practically post-Reformation. It was developed at a time when the artistic spirit, which had imbued in succession the German, Italian, and French printers, had been crushed out with the abolition of the Catholic liturgy and ecclesiastical ceremonial. Perhaps it is as well that the authors of these 'Annals' had not to deal with many mediæval or Catholic topics, or we might have had more passages like the description of a woodcut, which is naively copied from Herbert without other comment than

"Herbert has given a very accurate description of this engraving, and we cannot do better than make use of his words in explaining its beautiful symbolism."

His words are these:—

"Without the circle, in the upper corner on the right is a priest kneeling before the altar, on which is represented Christ rising from the tomb; in the opposite corner is an angel appearing to some holy person on his knees, drawing him as it were to him with four strings."

How a "very accurate description" of the "beautiful symbolism" of St. Gregory's mass and St. Francis's stigmatization can be supposed to be conveyed by this paragraph, it is difficult to understand.

The woodcut itself is perhaps the best of Davidson's strange assortment. It is hardly, however, of Scottish manufacture, but probably a worn-out block bought from some foreign printer, and it might very likely be found in an earlier and better state. The same remark applies to Davidson's collection of French initials, which may have been "most exquisitely designed and skilfully executed"; but the beauty had vanished before they fell into the hands of the Scottish printer. Another of Davidson's

cuts, reproduced on p. 115, our authors describe as "the upper half of a male and female figure, the latter holding the sceptre in her left hand." It looks to us like a cut used in some edition of the folk-book of 'Solomon and Marcolphus,' and the "female figure" that of the worthy monarch. The crude cut of 'Death and the Young Man' on p. 116 is probably of Scottish make. It would be difficult to match it from the very infancy of German woodcutting. Perhaps it was an early production of the artist who did the Crucifixion for Bellenden's 'Croniklis,' where the hatchings on the body of our Lord present an almost equal crudity of conception. Davidson's woodcuts represent the press at a low artistic ebb. A considerable portion of his ornaments, especially his remarkable little hands, spades or acorns, and "daisies" for filling up, passed to John Scot, who supplemented them by a set of woodcuts as worn out and crude as can well be imagined. The only interest such woodcuts can have, beyond showing the low level of printing in Scotland, is as a guide towards the true relationship between Scottish and foreign printers, or as enabling us by noting the state of the woodcut to place undated books. Messrs. Dickson and Edmond do not seem to have traced any of these cuts to their origin either in make or design; still less do they seem to have made use of them for the purpose of dating books. Thus in 1541-2 Davidson printed 'The Nevv Actis and Constitvtionis of Parliament,' and somewhat about the same time Bellenden's 'Croniklis,' which is undated. Our authors give various bibliographical opinions as to the latter work having been published in years from 1536 to 1541, and conclude:—

"Our opinion is, that Davidson commenced the work many months before he executed the 'New Actis,' but that he did not complete it till after he had finished them in February, 1541-2. We believe, therefore, that 1542 was the year in which the 'Croniklis' was published."

They give no reasons for this opinion whatever. Now the two works contain impressions from the same blocks of several woodcuts, and a careful examination of their relative chippings would almost certainly have enabled the authors to decide how much of the one work was printed before or after the other. The authors reproduce the title-pages of these works; but the cuts of the arms of Scotland which appear upon both are so absolutely alike that it would seem as if they had for these 'Annals' been printed from one and the same reproduction. An examination of all the known copies of both works would probably, however, have led to some definite conclusions. The same careful inspection of the state of the woodcut devices of Chepman and Myllar in the several copies known of their undated works would surely have thrown light on the order of the works of the Southgait Press. The two reproductions of Chepman's device given on pp. 12 and 62 seem to us to be again printed from the same block. It is the want of any statement in the present work that attempts of this kind have been made (even if they have possibly failed) that leads us to doubt whether all has been done by our authors to form as complete a chronological record as possible of Scottish printing. Scotsmen may perhaps be forgiven for some enthu-

siasm over Davidson's 'Croniklis,' the Aberdeen Breviary, and the Bassandyne Bible (from which, by-the-by, our authors give no reproductions); but as samples of fine printing in the continental sense these works are at best only second class, and the prices which copies of them fetch in the United Kingdom can hardly be attributed to their artistic merits, still less to any importance that may be claimed for them in the general history of printing.

If we turn from the purely bibliographical side of the present volume, we find a good deal of matter of historical and antiquarian interest, although much of it has been previously published. Notably we may draw attention to the inventories attached to the wills of the various printers, which are all republished here. Bassandyne's inventory gives us a very good idea of the books which found favour in 1577. It is interesting to note that the Reformation had not destroyed the interest of Erasmus's 'Colloquies,' but the Fathers and Schoolmen find representation only in one copy of St. Thomas Aquinas! Further characteristic details are given of the way in which the Bassandyne Bible was forced by Act of Parliament on all "substantious houshalderis." It is obvious, too, that the same "substantious houshalderis" attempted to evade the law by passing one Bible about among themselves, so that the provost and baillies somewhat later, "for eschewing of all fraude, ordanis sic as sall bring thair bybilles and psalm buikis to hafe their names writtin and subscriuet be the clerk." But even this did not settle the difficulties of selling the book; the canny "redare of the burgh," Jhone Cairnis, having got his Bible "bund in blak lether," refused to pay the printer Arbuthnet for the binding, arguing that a Bible meant a bound Bible. The matter was ultimately decided by a lawsuit in which the reader was discomfited. Another interesting point, which had almost been forgotten, but will be recalled by the present work, is that John Napier of logarithmic fame endeavoured like Newton to interpret the Apocalypse. His work was entitled 'A Plaine Discouery of the whole Reuelation of Saint John,' &c. He was, however, more successful in calculating logarithms than the end of the world, which he unwisely fixed between 1688 and 1700. Lastly we may cite a quaint little bit of pleading for Protection:—

".....that na strayngeris or vnfremenis may top or sell in smallis within the fredome of the burgh ony kynd of merchandice or wairis, vther wayes it wer nocht possibill to frie burgessis to leif and ber chairges with the burgh, and better it wer to be vnfrie than frie, for gritter is thair skayth and gritter is the vnfremenis commoditie than vtheris."

It is obvious that there is much of real interest in this work, and if it does not seem to us so good as it might have been in some particulars, it is still a valuable addition to Scottish bibliographical literature, and one the general appearance of which is highly creditable to authors and printers alike. The misprints are few; but among them we do not know whether to include the date in the last line of p. 326, and the strange use of the word "same" (repeated again in the course of the work) in l. 15 of p. 360.

Register of the Abbey of St. Thomas, Dublin.
 Edited by John T. Gilbert, F.S.A. (Eyre & Spottiswoode.)

SCARCELY five years have elapsed since Mr. Gilbert gave to the world a transcript of the chartularies and annals of the Cistercian Abbey of St. Mary at Dublin, and he has recently increased the obligation of scholars to him by a similar work with respect to the Augustinian Abbey which grew out of a church founded by Henry II. in honour of St. Thomas of Canterbury, once situate in the western suburb of the city of Dublin. In both cases the editor has had to resort to the Rawlinson Collection of MSS. preserved in the Bodleian Library. Charters of Henry II. and of John, both as Earl of Mortain and as King, confirming privileges to the Abbey of St. Thomas, have appeared in other works edited by Mr. Gilbert; but he can fairly claim for the register, which, by the way, contains much matter hitherto unpublished, that it is the earliest record extant bearing upon the Anglo-Norman settlement in Ireland.

By far the greater part of the volume consists of deeds of grant of churches, tithes, lands, and tenements to the abbey during the first century of its existence, such donations being often made expressly for the purpose of enabling the abbey to continue its hospitality and charitable works for which it was famous. The deeds are for the most part arranged according to dioceses, an arrangement with which there is little fault to find; they, however, possess one great drawback, namely that, except in some few instances, they are undated. Approximate dates of several of the deeds could doubtless be arrived at with the help of the attesting names, but this would involve considerable labour, and more than could be fairly demanded of the editor. Matters are made worse by the original compiler of the register, who in some cases has manifestly placed documents out of their chronological order, as, for example, the documents numbered respectively CXXVIII., CXXIX., and CXXX. These deeds are especially interesting as mentioning Basilia, sister of Earl Richard FitzGilbert, otherwise known as Strongbow, the "great molar tooth" which occasioned her so much pain during his lifetime, to use her own expression as related by Giraldus Cambrensis. They, moreover, contain the first historical record yet known of the fact that Basilia, after the death of her husband, Reimund FitzWilliam, surnamed "le Gros," whose body was interred in St. Thomas's Abbey, married Geoffrey FitzRobert, Anglo-Norman Seneschal of Leinster. Basilia had intended, upon the death of her first husband, to devote herself to the religious life, but apparently changed her mind and married again. The abbey, however, was much indebted both to her and her husbands for large grants.

The name of Giraldus Cambrensis appears attesting a grant to the abbey made by his brother Philip de Barri, Robert de Barri, another brother, also witnessing the same. Gerald was probably in Ireland at the time, and the date of the document is thus approximately arrived at, being c. 1183-5. The Geraldines, the Carews, the Cogans, the

FitzStephens, and others, who crossed over to Ireland at the time of its so-called conquest, with the view of carving out estates for themselves, in which it must be allowed they were eminently successful, were all related to each other by blood, being, as Mr. Gilbert has elsewhere pointed out, more or less direct descendants of a princess of South Wales whose alliances, matrimonial or other, were not always of the most regular order. It is also a remarkable fact that no sooner were they settled in the country than many of them took to combining their own Anglo-Norman names with those of Irish localities, and affected Irish dress and fashions; for this, however, they had some excuse, seeing that beyond the English Pale the King of England's writ did not run.

The Abbot of St. Thomas was not behind other abbots in vindicating the rights and privileges of his monastery, and he resented any undue interference, whether from king, bishop, or the municipality of Dublin. There is among the records of the city of Dublin an undated memorandum of a general acquittance from the mayor and commonalty of all claims against the Abbey of St. Thomas and its tenants whatsoever. Some doubt, however, appears to have arisen about the genuineness of the seal appended to the document, and the abbot thought it advisable not to use it in evidence. The vexed question as to whether the abbey was situate within the city's liberties was set at rest in 1326-7 by an inquisition, the jury finding that both the Abbeys of St. Thomas and St. Mary were within the liberties and subject only to the city's coroners. On more than one occasion the abbot and the Archbishop of Armagh or the Bishop of Meath appear, from documents in the register, to have had differences respecting vicarages, procurations, &c. These were usually settled by a compromise, in which the abbot did not always come off second best.

There are one or two little slips in editing, such as must always occur in a work of this kind, be the editor never so careful; as, for instance, the printing of "fuit" for *sint* (p. 56, line 6 from top). These, however, detract but little from the value of the book, which is a useful contribution to early Irish history. Mr. Gilbert will perhaps forgive us for taking exception to his note to "heibote" (p. 177) explaining it to mean a supply of wood and grass. It is not clear how the latter could serve for keeping up a *haie*, or fence.

NOVELS OF THE WEEK.

The Emancipated. By George Gissing. 3 vols. (Bentley & Son.)

Cross-Roads. By May Crommelin. 3 vols. (Hurst & Blackett.)

In her Earliest Youth. By Tasma. 3 vols. (Kegan Paul & Co.)

Suspense. By H. S. Merriman. 3 vols. (Bentley & Son.)

A Very Strange Family. By F. W. Robinson. (Heinemann.)

Hauntings: Fantastic Stories. By Vernon Lee. (Same publisher.)

Concealed for Thirty Years: being the Narrative of one Edward Grey. (Remington & Co.)

The Treasure Tower: a Story of Malta. By Virginia W. Johnson. (Fisher Unwin.)

Is it on the whole a good or a bad thing for a woman to be emancipated from the weak dependence and manifold restrictions of sex? And if so, who has the best chance of happiness—the woman who emancipates herself by eloping, or the young widow with plenty of money? These amongst other questions on the subject of emancipation Mr. Gissing incidentally answers in his last three volumes of fiction. The eloper and the widow are the heroines in chief of Mr. Gissing's book; but there is a bevy of women who play in and out of the chapters, some emancipated and some not. To tell the truth, the former class are a good deal nicer than the latter; though when they enter the bonds of matrimony after one emancipation, they are generally the nicest of all. Mr. Gissing, indeed, shows his readers an awful example to the contrary of this; but it is unmistakably the man's fault. The moral is that the husband of an emancipated woman must be a strong character, whereas in the case referred to Reuben Elgar is the weakest man who ever erred along the line of the emotions. He is one of the most interesting persons in the book, though all are more or less interesting. Mr. Gissing is a painstaking student of human nature; and perhaps the painstaking is a little too conspicuous.

Miss Crommelin's new story has the merit of increasing in interest as it proceeds. The first volume, introducing us to the Johnson family (the squire is good in his very commonplaceness, though with little of the squire about him), and the early travels of Margaret Aylmer and her cousin through continental scenes that are pretty familiar, is a trifle dull; but the heroine steadily improves on acquaintance. Although our author's descriptions of scenery are a little prolix, at least in the first volume, she has a painter's eye, and the human interest once raised in her characters is well maintained. It is impossible not to have a friendly feeling for "old Mr. Brown," or Sir John Aylmer, although we know he is an old *roué*; and Roy, his childish companion, who roars when Margaret is again engaged, and speculates so quaintly on the absurdity of his three-legged stool, is a masterly sketch of a real child. His American mother, too, is lifelike and womanly. We could have spared the Goldrings, perhaps, two conventional Yankees, and the rather dreary Mr. Bunce; but on the whole the minor characters are substantive enough, and Reggie's unworthiness is compensated by the sterling manliness of Dick Somers, Margaret's second choice. The women, however, are better than the men throughout.

Pauline Vyner, "in her earliest youth," marries the giddy-pated George Draughton—who boasts a few more years, but scarcely as much stability of character—out of gratitude for his rescue of her uncle Chubby, who is considerably younger than herself. The couple are not particularly well assorted, and George is an infatuated gambler, so that mischief begins to brew soon after they are married. To make the mischief worse, Pauline's father—the untimely fugitive from justice who often crosses the path of young married ladies in fiction—turns up,

and is seen kissing her under the rose. This incident, however, is only a sort of rehearsal for something more serious in the same line of business. Sir Francis Segrave gives Pauline a good deal of trouble, and makes play by encouraging George to gamble and drink. There is very nearly a catastrophe. Segrave has all the skill, Pauline all the ingenuity and inexperience, and George all the blindness required to make such a thing possible. But in the nick of time Uncle Chubby comes to the rescue again. In Melbourne, on the eve of an elopement, she gets a telegram to say that Chubby is dangerously ill, and asking for her every moment. There is no resisting that. She goes, and is saved; and others are saved with her. Tasma still improves in her manner of telling a story. 'In her Earliest Youth' is full of good feeling and artistic touches.

Mr. Merriman did not choose badly when he fixed on 'Suspense' as the name of his latest novel. There is, indeed, more suspense about it than one quite appreciates, for there is really nothing else. Uncertainty as to the upshot of the whole and excessive reticence of handling are distinguishing features till the end, which is a singularly unsatisfactory one. It might be a more harrowing ending, perhaps, were one ever really in sympathy with the actors. But these young people have all along proved themselves so painfully restrained, guarded, and far-seeing, so given to looking before leaping, to staying their hands, and husbanding their strength instead of acting, that the reader has a sort of unholy longing just to see somebody or other run amuck, as it were, and make a "good ending." It scarce seems worth while to put figures on a canvas with a certain amount of elaboration only to wipe them out almost without putting them through their facings. Probably, however, the cleverness of the picture lies in its negative rather than positive aspect. There is certainly a good deal of quick observation and insight in parts of it. Mr. Merriman ("the present writer" as in sundry asides he calls himself) deprecates being classed with the dissecting school of novelists. He does not seem to be free of the taint; and for absolute talent in the matter of staving off strong emotions, especially love crises, he is second to none, not even Mr. James himself. The hero is a war correspondent of enormous mental capacity and strength of character; the heroine is a nineteenth century damsel, also "strong in her intellects." The two employ so much strategy and minor tactics over events that demand none that they have no time left for more natural and human pastimes. Mr. Merriman is, perhaps, afraid of not reaching a fitting climax after so much advertisement of and insistence on the personalities of these two, for they are never brought together after all.

Mr. Robinson has done better work before now than 'A Very Strange Family.' Of it we need not say much, except that it is by no means unreadable nor, in its way, unexciting. As a family the Darrells are certainly rather 'leading on' and mysterious; the whole thing, indeed, is well presented though not very carefully worked out. One does not feel quite certain if the author is doing all he intended to do with

his material, or if he is simply "drifting." The mystery which introduces the teller of the story himself is either forgotten or avoided; at any rate, nothing seems to come of it. 'A Very Strange Family' is, on the whole, rather a shadowy performance, yet there are strong feelings and strong situations portrayed in it, especially in the case of the Darrell brothers.

Vernon Lee admits that her four little tales are "of no genuine ghosts"; her ghosts are "what you call spurious ghosts," which haunt the brain rather than the physical senses. One at least, 'Amour Dure,' has already appeared in print, and possibly the other three as well. There is a certain sameness in these stories—the central figure in three of them is a lure-woman, who draws her lovers to death or madness. The garments change, but the actors are the same—a living doom and unresisting victims. If it were not for their literary savour, the monotony of Vernon Lee's quartet of "fantastic stories" might be a little oppressive.

Edward Grey, who recounts his adventures on the island of Solterra, of unknown longitude and latitude in the Pacific, is imbued with a strong sense of the strangeness of his story; and indeed, if not quite so strange as truth, it is stranger in its way than the average of romantic fiction. The island of fantasy on which Mr. Grey was shipwrecked, where the people speak English as she never was spoke, and work themselves up to such a pitch of feeling that gout of perspiration plash upon the floors, excites amusement rather than interest. The author has given himself some trouble in working out his idea, but the average reader will have to take almost as great pains if he is determined to find out what Mr. Grey is driving at.

Slight and simple is Virginia W. Johnson's story of 'The Treasure Tower' of Malta. Jacob Dealtry, an English miser who trafficks in curiosities of various kinds, including "clay and jasper talismen," has a lovely granddaughter. Arthur Curzon, a naval lieutenant, sees the girl and develops a taste for curiosities. There is only one ending for such a tale, and when it comes the young folk are happy, and living on the grandfather's money. A few scenes of Anglo-Maltese life diversify this artless story, which is hardly enough to occupy half an hour of idleness.

OUR LIBRARY TABLE.

MR. GOLDWIN SMITH always writes well, and he is at his best when dealing with historical subjects. Despite the cleverness of the whole, his *Life of Jane Austen* (Walter Scott) is disappointing. It is difficult to say anything new about Jane Austen, and it is quite as difficult to say anything which her admirers will deem adequate. The first chapter, which is the best of the nine in this small volume, contains an excellent sketch of the incidents in her life. The other chapters are devoted to analyzing her novels, and this is done by Mr. Goldwin Smith with the object of furnishing "not only an introduction, but a guide to the treasure-house of Jane Austen's writings." Possessing a delicate taste and a fine critical faculty, Mr. Goldwin Smith says many true things of Jane Austen's characters, and he displays his superiority as a commentator over Lord Brabourne, who has written things which are commonplace when true, and which are pointless when

original. It was scarcely necessary for Mr. Goldwin Smith to say that Lord Brabourne "has justly observed that the heroines of Jane Austen's novels are better than the heroes." Nobody can deny this, but it is not criticism. Mr. Goldwin Smith appears to question an historical fact when he writes at p. 36 that George IV., having fallen in love with Mrs. Fitzherbert, "would have made her his wife, if he had been allowed." Surely the marriage of the Prince Regent with Mrs. Fitzherbert is not open to question! It may have been illegal, but it occurred. Mr. Goldwin Smith also says that Lord Brabourne cannot endure Knightley in 'Emma'; what matters it whether he can or not? Neither are we comforted by learning that Darcy in 'Pride and Prejudice' is the only one of Lord Brabourne's great-aunt's heroes "for whom he feels much regard." A 'Life of Jane Austen' of which three-fourths consist of critiques upon her writings is misnamed. One slip we have noted. Mr. Perry, the medical practitioner in 'Emma,' is misprinted "Parry." In the bibliography at the end a long article in the *Times* on Jane Austen's 'Letters' is not mentioned.

A VERY small book containing sixty-seven pages has a title-page exciting expectations which are not satisfied by the contents, it being entitled *Thomas Robinson Woolfield's Life at Cannes and Lord Brougham's First Arrival* (Kegan Paul & Co.). Mr. Woolfield first saw Cannes in 1838; soon after he made it his home, and he died there in 1888. His nephew has compiled the notes of his life which form the greater part of this work. They tell little more than that he was a good man who built a church and more than one villa, and who entertained many persons of eminence who visited Cannes. Among those who were his guests the late German Emperor and the Empress Frederick and their children are the most notable. When the present German Emperor was there with his parents in 1869 he was eleven years old, and is thus described: "Prince William's bright, frank, and cordial manner always won golden opinions. He had unbounded spirits—which contrasted strangely with the sweet, gentle, calm disposition of Prince Henry. I remember Prince William showing us with much pride the 'beautiful gold watch and golden chain' which his 'grandmother, the Queen of England,' had given him; but he also confided to us that what he thought best of all was a 'beautiful golden pound,' which Her Majesty had also sent him." Lord Brougham visited Cannes for the first time four years before Mr. Woolfield, and nothing is told of his sojourn there which is not already known. In short, this little book contains very few things which are new, and the same number of pages might have been filled with really interesting details if the compiler had known how to treat the subject which he has taken in hand.

DR. TAYLOR'S *Wanderings in Search of Health* (Lewis) is a sensible, well-written volume, but so many books of the kind have been produced that there seems little room for a new one. As it is now a fashion to go to Teneriffe Dr. Taylor's matter-of-fact account is worth reading by those who expect an earthly paradise. Of Grand Canary he speaks unfavourably: "Before Grand Canary can be looked upon as a desirable health resort for invalids, a more satisfactory spot than the windy, dusty and populous town of Las Palmas, must be discovered and opened up."

MR. ACWORTH has republished from *Murray's Magazine* a lively series of articles on *The Railways of Scotland* (Murray), which form a suitable pendant to his account of English railways. Among other forgotten incidents of the early days of steam travelling he mentions Mr. Scott Russell's bold attempt to run "steam coaches" along the high road between Glasgow and Paisley. Mr. Acworth writes about railways with an evident zest which makes his book pleasant

reading, but "loco-superintendent" is a horrible word.

In his sketch of the career of *Peterborough* that appears in the series styled "English Men of Action" (Macmillan) Mr. Stebbing has felt his way prudently and carefully. *Peterborough's* biography is exceedingly difficult to write, and to write it in a thoroughly satisfactory manner Mr. Stebbing would have needed a large volume, in which he could have given references to authorities and printed documentary evidence in appendixes. Of course these things are out of the question in a volume at half-a-crown, and Mr. Stebbing has been able only to print the results he has arrived at, not the evidence on which they are based. His account will recommend itself to the reader as reasonable and probable, even if the author does not claim to have solved the riddle which his hero's character presents. In his narrative of *Peterborough's* Spanish campaign he adopts much the same view as was expressed in this journal when we reviewed Col. Parnell's volume. He neither exalts *Peterborough* into a hero of romance, nor does he make him out to be a mere braggart impostor. In his general account of the war Mr. Stebbing has perhaps not sufficiently grasped the fact that the immense majority of Spaniards outside Catalonia were on the side of Philip V., and that the English were engaged in trying to force on the country a monarch it had no inclination to accept. Mr. Stebbing does not go so far as Col. Parnell, and call the Spanish troops "the Bourbons"; but he seems to suppose that if King Charles had only followed *Peterborough's* advice, and proceeded by Valencia to Madrid, he would have gained the crown he was contending for. The truth is he had to reduce an unwilling nation to submission, and to that the resources of the allies were unequal.

MR. LANG'S amusing lecture, *How to Fail in Literature*, has been reprinted by Messrs. Field & Tuer in an enlarged shape.

MESSRS. WARD & LOCK have added to their excellent "Minerva Library" Mr. Wallace's delightful *Narrative of Travels on the Amazon and Rio Negro*. It is a wonderfully cheap book which deserves to have an immense sale. Another volume that has reached us from the same publishers, *Conquerors of the World: a Popular Account of the Peoples and Races of Europe*, by Mr. G. T. Bettany, is written with a good deal of cleverness, but indifferently illustrated.

We have on our table *The Story of Waterloo*, by Major H. D. Hutchinson (Chatham, Gale & Polden),—*Emin Pasha: his Life and Work*, by W. Pimblett (Methuen & Co.),—*A Sketch of the Life and Reminiscences of John Rogers*, written by Himself (Southampton, Gilbert),—*The Simple Sentence in Greek*, by W. J. Harding (Livingtons),—*Livy*, Book XXI., with Introduction and Notes by A. H. Allcroft and W. F. Masom (Clive & Co.),—*Music and Action*, by J. Donovan (Kegan Paul),—*Modern Gymnastic Exercises*, Part II., by A. Alexander (Philip & Son),—*The Psychology of Attention*, by T. Ribot (Chicago, Open Court Publishing Company),—*The Public Regulation of Railways*, by W. D. Dabney (Putnam),—*Habit and Health*, edited by G. Beddoes (Sonenschein),—*About Ireland*, by E. L. Linton (Methuen & Co.),—*Political Prisoners at Home and Abroad*, by G. Sigerson, M.D. (Kegan Paul),—*The Celebrated Janet Homfrey*, by P. Fendall (Gardner & Co.),—*Fair Phyllis of Lavender Wharf*, by J. Greenwood (Simpkin),—*Seven Song Stories*, by C. Bingham (Eglington & Co.),—*The Kings of the World*, by R. Smith (Nisbet),—*Whispers from Fairyland*, by W. L. H. Radcliffe (Stock),—*"Come, ye Children,"* by the Rev. B. Waugh (Cassell),—*Flowers from the Catholic Kindergarten*, by F. Hattler, S.J., translated from the German by T. J. Livesey (Burns & Oates),—*The Sunday School Manual*, by J. Palmer (C.E.S.S.I.),—*A Buddhist Catechism*, by S. Bhikshu (Redway),—*The Sling and the Stone*, Vol. IX., by the Rev.

C. Voysey (Williams & Norgate),—*Faith and Duty*, by the Rev. T. Turner and T. Rutt (C.E.S.S.I.),—*Christ and His Time*, by E. White (Macmillan),—and *Les Résultats de l'Exégèse Biblique*, by M. Vernes (Paris, Leroux). Among New Editions we have *Astronomy with an Opera-Glass*, by G. P. Serviss (Appleton & Co.),—*Corner's History of France* (Dean & Son),—*Troublesome Daughters*, by L. B. Walford (Spencer Blackett),—*Delicia*, by the Author of 'Miss Molly' (Blackwood),—*Boilers, Marine and Land*, by T. W. Traill (Griffin),—*Earth's Eventide*, by the Rev. J. G. Gregory (Partridge),—*School Geography*, by J. Clyde (Edinburgh, Oliver & Boyd),—*Moffatt's How to Prepare Notes of Lessons*, by T. J. Livesey (Moffatt & Paige),—and *The Poetical Works of Elizabeth Barrett Browning*, Vol. I. (Smith & Elder).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Farrar's (F. W.) *Truths to Live By*, a Companion to 'Every-day Christian Life,' cr. 8vo. 5/6 cl.
Parker's (J.) *The People's Bible*: Vol. 12, *The Psalter*, 8/ cl.

History and Biography.

Journal of Marie Bashkirtseff, translated by Mathilde Blind, 2 vols. 8vo. 24/ cl.
Wylie's (Rev. J. A.) *The History of the Scottish Nation*, Vol. 3, A.D. 843 to A.D. 1286, 8vo. 9/ cl.

Geography and Travel.

Guinness's (Mrs. H. G.) *The New World of Central Africa*, cr. 8vo. 6/ cl.
Through the Wordsworth Country, Plates by H. Goodwin, Text by Prof. W. Knight, cheap edition, cr. 8vo. 5/ cl.
Wolff's (H. W.) *Rambles in the Black Forest*, cr. 8vo. 7/6 cl.

Science.

Burton (W. K.) and Pringle's (A.) *The Processes of Pure Photography*, 8vo. 4/6 swd.
Forth Railway Bridge, being the Expanded Edition of the 'Giant's Anatomy,' 4to. 6/ cl.
Gomme's (G. L.) *The Village Community*, cr. 8vo. 3/6 cl. (Contemporary Science Series.)
Owen's (E.) *A Manual of Anatomy for Senior Students*, 12/6

General Literature.

Conspirator (edited by F. Harkut, 2 vols., cr. 8vo. 21/ cl.
Dewey's (C. M.) *Orations and After-Dinner Speeches*, 7/6
Ellwanger's (G. H.) *The Garden's Story*, with Introduction by Rev. C. Woolley Dod, 12mo. 5/ cl.
Jessopp's (A.) *The Trials of a Country Parson*, cr. 8vo. 7/6 cl.
Taylor's (J. O. H.) *Chess Skirmishes*, cr. 8vo. 5/ cl.
Wigston's (W. F. C.) *Hermes Stella, or Notes and Jottings on the Bacon Cipher*, 8vo. 6/ cl.

FOREIGN.

Theology.

Amelineau (E.): *Les Moines Égyptiens*, 3fr. 50.
Milloué (L. de): *Précis de l'Histoire des Religions*, 3fr. 50.

Fine Art and Archaeology.

Collection (La) Spitzer, Vol. 1, 250fr.
Fabricius (E.): *Theben*, 1m. 60.
Mittheilungen aus den Orientalischen Sammlungen der Königl. Museen zu Berlin, Part 2, 24m.
Richer (F.): *Formes Extérieures du Corps Humain*, 2 vols. 50fr.
Wachsmuth (C.): *Die Stadt Athen im Alterthum*, Vol. 2, Part 1, 12m.

Poetry and the Drama.

Bernay (B.): *La Danse au Théâtre*, 5fr.
Hertz (W.): *Aristoteles in den Alexanderdichtungen des Mittelalters*, 4m.
La Fontaine: *Œuvres*, Notes de Henri Régner, Vol. 6, 7fr. 50.
Vasquerie (A.): *Futura*, 7fr. 50.

History and Biography.

Bataille (A.): *Causas Criminelles et Mondaines de 1889*, 3fr. 50.
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Dronsart (M.): *Le Prince de Bismarck*, 3fr. 50.
Goethe's Gespräche, hrsg. v. W. Frhr. v. Biedermann, Vol. 5, 5m.
Hanserecense, bearb. v. D. Schäfer, Part 3, Vol. 4, 22m.
Haussmann (Baron): *Mémoires*, Vol. 1, 7fr. 50.
Troubat (J.): *Souvenirs du Dernier Secrétaire de Sainte-Beuve*, 3fr. 50.

Geography and Travel.

Leclercq (J.): *Du Caucase aux Monts Alai*, 3fr. 50.
Pontevès de Sabran (J. de): *Notes de Voyage d'un Hussard*, 3fr. 50.
Strabon: *Géographie*, Traduction de A. Tardieu, Vol. 4, 3fr. 50.

Philology.

Canabutz in Dionysium Halicarnassensem Commentarius, 1m. 80.
Homeri Odyssea, rec. A. Ludwich, Vol. 1, 6m. 75.
Klotz (K.): *Grundzüge Altörmischer Metrik*, 12m.
Müller (H. D.): *Zur Entwicklungsgeschichte d. Indogermanischen Verbalbaus*, 4m.
Mueller (L.): *De Acoli Fabulis*, 2m.

Science.

Götte (A.): *Zur Entwicklungsgeschichte der Tiere*, Part 5, 36m.
Münsterberg (H.): *Beiträge zur Experimentellen Psychologie*, Part 3, 3m.
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Tissandier (G.): *Histoire des Ballons*, Vol. 2, 50fr.
Wild (H.): *Neue Form Magnetischer Variationsinstrumente*, 2m. 50.

General Literature.

Bergerat (E.): *Le Rire de Caliban*, 3fr. 50.
Brunetière (F.): *Nouvelles Questions de Critique*, 3fr. 50.
Feuillet (O.): *Honneur d'Artiste*, 3fr. 50.
Maupassant (G. de): *L'Inutile Beauté*, 3fr. 50.

TO RICHARD LOVELACE.

AH, Lovelace, what desires have sway
In the white shadow of your heart,
Which no more measures day by day,
Nor sets the years apart?

How many seasons for your sake
Have taught men over, age by age,
"Stone walls do not a prison make,
Nor iron bars a cage!"—

Since that first April when you fared
Into the Gatehouse, well content,
Caring for nothing so you cared
For honour and for Kent,

How many, since the April rain
Beat drear and blossomless and hoar
Through London, when you left Shoe Lane,
A-marching to no war!

Till now, with April on the sea,
And Sunshine in the woven year,
The rain-winds loose from reverie
A lyric and a cheer.

BLISS CARMAN.

MISS BOYLE.

IN the death of Miss Mary Louisa Boyle, which took place at one o'clock on Monday morning at her new residence in Oakley Street, Chelsea, the world of art and letters loses a figure which at one time was almost prominent, and has always continued to be interesting. Born in November, 1810, she was the daughter of Vice-Admiral Sir Courtenay Boyle, third son of the seventh and brother of the eighth Earl of Cork and Orrery. Belonging to an illustrious family, "by one or other of which," as Dr. Johnson has declared, "almost every art has been encouraged or improved" (the very name of the planetarium of the astronomer is taken from the title of Lord Orrery), Miss Boyle could hardly fail to be thrown across the most important people of her time. Hence there is no doubt that had she lived to complete the book of reminiscences upon which she was engaged at the very moment of her death, she would have left behind her a work of quite exceptional interest and value.

In her childhood and girlhood she moved mainly, almost entirely, in court life, English and continental; but somewhat later she passed into literary sets, and became the intimate friend of such immortals as Landor, Tennyson, Browning, Russell Lowell, and Charles Dickens. With the last of these her companionship was at one period almost that of a sister with a brother, and her reminiscences of her daily country walks with the novelist were more interesting than are even those letters of Dickens to her which have already appeared in print. Of Landor and Browning, too, she had a rich store of anecdote. With Lord Tennyson (who in his latest volume has, it will be remembered, dedicated an important poem to her) she was associated in the 'Tribute,' a miscellany got up under the editorship of Lord Northampton to aid the widow and family of the Rev. Edward Smedley. And it is a remarkable fact that although among her fellow contributors were such poets as Tennyson, Wordsworth, and Landor, her single contribution, 'My Father's at the Helm,' far outshone in public favour any and all of the poems by the great writers. Its popularity, indeed, was, and perhaps still is, very great. Besides poems, Miss Boyle wrote one or two novels, under the influence largely of Scott, and still more largely, perhaps, of G. P. R. James, whom also she numbered among her literary friends. But besides this kind of work she went through the drudgery of cataloguing and commenting on the family portraits in the galleries

of her friends, and as these friends included the owners of some of the most important of the historic mansions of England, her books can hardly fail to have a permanent and, indeed, an increasing value.

Her knowledge of English history was considerable, and among those few who of late years have had the privilege of seeing much of our great poet—whose eldest son married a niece of hers—she unquestionably is at the head. He, like every one who knew her, found her society perennially refreshing and interesting; for, although she was far from assuming the manners of a young woman, and indeed was somewhat fond of dwelling upon the subject of her years, she retained to the last the vivacity of youth. This gave to her conversation a charm that was indescribable, and perhaps unique. Her judgment and her common sense were so sure and so ready that those solid qualities delighted her audience with all the pleasurable surprise of wit. Outside his own family (if, indeed, Miss Boyle was outside it) Lord Tennyson could not have lost a friend who would have made a greater gap in his life. Quite lately she underwent a successful operation for cataract, and had become once more able to use her pen, though only quite sparingly. Her death was the result of an apoplectic stroke.

THEODORE WATTS.

THOMAS GUY, PETER PARKER, AND THE UNIVERSITY OF OXFORD.

II.

I AM indebted to Mr. F. Madan, of the Bodleian Library, for informing me of the existence of important manuscripts in the Ballard Collection, in which Guy's name figures in connexion with the University. One only of these documents has been printed, in a most unlikely book, namely, Derham's 'Philosophical Experiments, &c., of Robert Hooke and others,' 1726; and on reading this, and being kindly furnished with a *précis* of the related manuscripts by Mr. Madan, I decided to go through the whole carefully at Oxford. The chief results of my inquiry come out in the following narrative, most of which will be quite new to students.

Early in Charles I.'s reign an agreement was made between the London Stationers' Company, Oxford University, the King's Printers, and Mr. Norton, whereby the University agreed to forbear printing certain books, and the Company to pay 200*l.* a year for such forbearance. This was paid up to the Commonwealth period, when the University still forbore printing, but the Stationers did not pay. In 1653 the University gave their printers (Litchfield & Hall) liberty to print certain books, and this brought the Londoners to terms; they paid at first 120*l.*, and after 1660 200*l.* Some years after, when Bishop Fell was in power at Oxford, the agreement was broken off, by the King's Printers telling the University they might print Bibles if they pleased. Meanwhile the Stationers' Company and Mr. Norton continued to pay their proportion of the 200*l.* Dr. Yates some time afterwards brought into the Oxford Press 4,000*l.* or 5,000*l.*, which enabled a variety of Bibles to be printed at Oxford, notably the Oxford quarto of 1675. The King's Printers thereupon began selling Bibles at a heavy loss, to drive Oxford out of competition. The Bishop and Dr. Yates consequently found it advisable to have allies among the London booksellers, and first took into partnership Moses Pitt and another (probably W. Leake); but Pitt becoming financially embarrassed, Peter Parker and Thomas Guy were introduced to the University business. Parker was already a leading London bookseller and publisher; but it says much for Guy's early success and established business capacity that Parker should have admitted him to share in this business, and that the University, i.e., practically Bishop Fell and Dr. Yates, should have accepted him when he was little over thirty years old. These London men took off the stock the University had accu-

mulated to the value of 5,000*l.*, and expended 3,000*l.* in materials for Bible printing. In a short time the printing of Bibles recommenced at Oxford, and I have examined a large series of Bibles, mostly bound up with Prayer Books and Metrical Psalms, at Canterbury, the British Museum, and the Bodleian, ranging from the smallest duodecimo to the largest folio, dating from 1679 to 1691, bearing the imprint of Guy, of Parker, of these two, or of the four London agents, Parker, Pitt, Leake, and Guy. The majority of the Bibles are noticed by Mr. Loftie in his 'Century of Bibles,' but without distinguishing the varied way in which different editions of Testaments, Prayers, and Psalms are bound up together; and some additions to the collections have been made since his book was written. In particular there may be noted at Canterbury a fine folio of 1688, with the royal arms on title, and on the cover the cipher WR crowned in the centre and at the corners, which evidently belonged to William III.; and the fine folio of 1680, which belonged to George III., in the British Museum. There were few years in this period in which several new editions were not printed, and though the workmanship is not equal to that of more famous editions, some of the folios are really excellent. Besides Bibles, a great number of Greek and Latin classics were printed; but I have not come across any of these bearing Guy's personal imprint.

The Stationers' Company in 1679 brought the University before the Council, endeavouring to get it prohibited from printing Bibles. In defending this suit Parker and Guy were very industrious, and bore great part of the expense. Indeed, while they held the Oxford printing press they spared no time and money in defending the University privilege, which but for them ran great risk of collapse. The Stationers and King's Printers then continued their old policy of flooding the market with very cheap Bibles, in which they were vigorously met by Parker and Guy; and at last these latter obtained through Bishop Fell a complete appointment as University Printers, on paying the rent which the Stationers had failed to pay.

After the death of Bishop Fell, in 1686, the University constituted his three executors their printers, granting them the same powers the bishop had in his lifetime, for three years; and Parker and Guy continued to be the real printers, and were reappointed as University printers under seal in 1688. This appointment terminating about Lady-Day, 1691, the Stationers' Company, through a number of their principal members—notably Isted, Bellinger, and Mortlock—resolved to make a strong effort to oust their rivals. They won over some of the delegates whom the University had appointed, by bringing charges of improper actions and bad printing against Parker and Guy, and by making extravagant promises as to what they would do if the Oxford privilege and press were transferred to them; and finally the Vice-Chancellor, Jonathan Edwards, resolved to oust Parker and Guy, but at first could not gain a majority among the delegates. What followed I cannot express better than in the words of the Ballard MSS., xlix. p. 240, being part of the draft case of Parker and Guy against Edwards, Aldrich (of Christ Church), and other defendants:—

"The Vice-Chancellor in April, 1691, in an unstatutable manner (as their own civilians advised) caused a new delegacy to be appointed, wherein some of Parker & Guy's friends were left out, and others added who were for the Vice-Chancellor's purpose.

"Parker & Guy seeing this, and having provided paper and other materials for printing 35,000 Bibles and many thousand other books, ordered their servants before they began printing them to wait upon the Vice-Chancellor and his new delegates, to let them know what they were about, and that they would not begin that work unless they could be assured they should finish without disturbance. The Vice-Chancellor and all the delegates bid them go on in God's name, and promised they should not be disturbed.

"In confidence of this the work was begun; nevertheless the Vice-Chancellor and three of nine of his new delegates contracted with the company to be their printers, and to oust Parker & Guy.

"And in October last (1691) the Vice-Chancellor came into the Theatre printing-house with the defendants Sherwin, Hall, and Hughes, and commanded Sherwin, Hall, and Hughes to beat down the presses; who presently beat down and carried away four printing presses, and scattered and threw under foot their Bibles and about the letters and materials of printing, and threatened the workmen to send them to prison if they worked any more, whereupon many of the workmen gave off and would work no more; and afterwards Edwards (Vice-Chancellor) and Aldrich came again to the Theatre and threatened to lay the men by the heels if they did not forbear. Shortly afterwards, notwithstanding all this in October last, the Vice-Chancellor received 50*l.* of Parker & Guy for rent due at Christmas last (i.e. 1691)."

This was followed by the imprisonment of Robert Elliot, apparently the foreman printer, and when Parker himself appeared in Oxford he was admonished to forbear printing, and to remove everything from the Theatre in four days; and on claiming his privilege as printer under the seal of the University the Vice-Chancellor sent him likewise to gaol, where he and Elliot remained till, some time in January, they were discharged by the Court of King's Bench on *habeas corpus*. Guy came to Oxford also, and he was pretty certainly occupied in getting up the case against the University, who claimed the right to judge the cause in their own court. In the end the Vice-Chancellor prevailed so far as to get Parker and Guy removed on January 27th, 1691/2.

The new printers, who were appointed for a few years, soon showed that they were far less in the University interest than Parker and Guy had been. They fell behind in payments, and failed to fulfil their promises in many respects. But the contract with Parker and Guy was never renewed. Guy in 1695 was returned to Parliament for Tamworth, and his thoughts became largely occupied with politics and philanthropy. There are many interesting details of these Oxford transactions which I cannot here go into, but must give in the book I am working upon. On the whole, I see no reason to dissent from Dr. John Wallis's conclusion in 1691: "Now as to Parker and Guy, they have been also true and firm to us, and very diligent (sparing no cost or pains) to defend our rights; in all our pleadings in law suits they were our printers, and have never faltered with us (that I know of) in anything." Thus we may credit Guy with an important share in defending and establishing the printing rights of Oxford University, and in developing successfully the business which laid the foundation for the Clarendon Press.

G. T. BETTANY.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is part of the list of the names which it is intended to insert under K (Section II.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editors of the 'Dictionary' will be obliged by any notice of omissions addressed to them at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. They particularly request that when new names are suggested, an indication may be given of the source from which they are derived.

Kiallmark, E., musician, b. 1781, fl. 1828
Kiaran, St. (of Clonmacnoise), 549. See Claran.
Kicham, Charles Joseph, Irish nationalist, 1830-82
Kidd, James, professor of law at Toulouse, 1612
Kidd, James, D.D., Orientalist, 1761-1834
Kidd, John, mathematician, 1758-79
Kidd, John, M.D., F.R.S., physician, 1776-1851
Kidd, Joseph B., R.S.A., painter, 1808-89
Kidd, Rev. Samuel, M.A., Sinologist, 1801-43
Kidd, Rev. Thomas, M.A., classical scholar, 1770-1850
Kidd, Capt. William, pirate, ex. 1701
Kidd, William, R.S.A., painter, 1863
Kidd, William, naturalist, 1803-67
Kidd, William Lodge, M.D., physician, 1784-1851
Kidder, Richard, D.D., Bishop of Bath and Wells, 1635-1703
Kidderminster, Richard, D.D., Abbot of Winchcombe, 1531.
See Kedernymster.

Kidley, William, poet, fl. 1624
 Kidman, Charles, B.D., theological writer, 1740
 Kiffin, William, Baptist minister, 1616-1701
 Kilburn, William, artist and calico printer, 1745-1818
 Kilburne, Richard, Kentish topographer, b. 1606
 Kilby, Richard, minister at Derby, 1617
 Kilbye, Richard, D.D., Biblical scholar, 1560*-1620
 Kilconath, William, Bishop of Brechin, 1274
 Kildare, 1st Earl of. See Fitzthomas, John, 1316.
 Kildare, Earls of. See Fitzgerald.
 Kildelith, Robert, Abbot of Melrose, fl. 1273
 Kilgour, Robert, Bishop of Aberdeen, 1707-90
 Kilham, Alexander, founder of Methodist New Connexion, 1798
 Kilham, Mrs. Hannah, née Spurr, Quakeress, 1832
 Kilian, St., Apostle of Franconia, 697. See Cilian.
 Kilkenny, William de, Bishop of Ely, Chancellor of England, 1266
 Kilkerran, Lord. See Fergusson, Sir James.
 Kilian, John, Irish rebel, ex. 1803
 Killigrew, Anne, poet and painter, 1660-85
 Killigrew, Catherine, linguist and poet, 1530*-90*
 Killigrew, Charles, Master of the Revels, 1719
 Killigrew, Sir Henry, diplomatist, 1603
 Killigrew, Henry, D.D., divine and dramatist, 1612-90*
 Killigrew, Henry, admiral, 1712
 Killigrew, James, captain R.N., 1695
 Killigrew, Thomas, King Charles's jester, 1611-83
 Killigrew, Thomas, the younger, dramatist, 1719
 Killigrew, Sir William, dramatist, 1606-95
 Killingbeck, John, B.D., Vicar of Leeds, 1650-1716
 Killingworth, Grantham, theological writer, 1699-1778
 Kilmaine, Charles Jennings, general in the French army, 1754-99
 Kilmarnock, William Boyd, 4th Earl of, 1704-46. See Boyd.
 Kilsyth, James Livingstone, 1st Viscount, 1616-61. See Livingstone.
 Kilvert, Rev. Francis, M.A., biographer, 1793-1893
 Kilvert, Richard, monopolist, 1649
 Kilwarby, Robert de, Cardinal, Archbishop of Canterbury, 1279
 Kilwarden, Arthur Wolfe, Viscount, 1739-1803. See Wolfe.
 Kimber, Edward, novelist and compiler, 1719-69
 Kimber, Isaac, Dissenting minister, 1692-1758
 Kimhi, Jacob, Hebraist and peddler, 1739-1820
 Kinaston, Sir Francis, poet, 1558-1649*
 Kincaid, Mrs. Jean, commonly called Lady Waristoun, ex. 1600
 Kincaid, Capt. Sir John, 'Adventures in the Rifle Brigade,' 1787-1862
 Kincaid, Earls of. See Bruce.
 Kinkersley, Sir Richard Torin, Vice-Chancellor, 1792-1879
 King, Anthony, LL.D., Irish lawyer, fl. 1795
 King, Augusta Ada, Countess of Lovelace, Lord Byron's daughter, 1815-52
 King, Charles, 'British Merchant,' fl. 1721
 King, Charles, Mus.Bac., composer, 1687-1748
 King, Rev. Charles William, M.A., 'Antique Gems,' 1888
 King, Daniel, 'The Vale Royal of England,' fl. 1660
 King, Rev. David, LL.D., Scotch divine, 1606-83
 King, Sir Edmund, M.D., physician, 1629*-1709
 King, Edward, poet, friend of Milton, 1637
 King, Edward, Jacobite conspirator, ex. 1696
 King, Edward, F.R.S., F.R.A., miscellaneous writer, 1735-1807
 King, Edward, Viscount Kingsborough, 1795-1837
 King, Mrs. Frances Elizabeth, 'Female Scripture Biography,' 1757-1821
 King, Geoffrey, Hebrew Professor at Cambridge, 1616
 King, Gregory, heraldic and commercial writer, 1648-1712
 King, Henry, D.D., Bishop of Chichester, 1591-1669
 King, James, Lord Elytham, 1559-1652
 King, Capt. James, LL.D., F.R.S., 'Continuation of Cook's Voyages,' 1752-82
 King, John, D.D., Bishop of London, 1559*-1621
 King, John, D.D., Canon of Windsor, 1639
 King, Sir John, M.P., Irish politician, 1657
 King, John, 1st Lord Kingston, 1676
 King, Sir John, lawyer, 1640-77
 King, Rev. John, Covenantant, ex. 1679
 King, John, M.A., physician and classical scholar, 1696-1728
 King, John, D.D., Prebendary of York, 1652-1732
 King, John, money broker, 1624
 King, John, painter, 1768-1847
 King, Capt. John Duncan, painter, 1780-1863
 King, John Glen, D.D., 'Ceremonies of the Greek Church,' 1731-87
 King, Joshua, LL.D., President of Queens' College, Cambridge, 1797-1857
 King, Matthew Peter, musical composer, 1773-1823
 King, Oliver, LL.D., Bishop of Bath and Wells, 1503
 King, Paul, Irish Franciscan, fl. 1654
 King, Peter, 1st Lord King, 1669-1734
 King, Peter, 7th Lord King, 1775-1833
 King, Philip Gidley, Governor of New South Wales, 1758-1808
 King, Philip Parker, F.R.S., admiral, 1791-1866
 King, Sir Richard, Bart., admiral, 1780-1806
 King, Rev. Richard, M.A., divine, 1749-1810
 King, Sir Richard, Bart., vice-admiral, 1774-1834
 King, Richard, M.D., founder of Ethnological Society, 1810-76
 King, Richard John, topographer, 1879
 King, Robert, bishop, Abbot of Thame, 1557
 King, Sir Robert, Irish soldier and statesman, 1657
 King, Robert, LL.D., Royalist divine, 1676
 King, Robert, 2nd Lord Kingston, 1693
 King, Robert, Mus.Bac., composer, 1711*
 King, Robert, Earl of Kingston, 1799
 King, Thomas, actor and dramatist, 1730-1805
 King, Thomas, antiquary and engraver, 1845
 King, William, organist and composer, 1624-89
 King, William, D.C.L., miscellaneous writer, 1663-1712
 King, William, D.D., Archbishop of Dublin, 1650-1729
 King, William, D.C.L., Principal of St. Mary Hall, 1685-1763
 King, William, D.D., Dissenting minister, 1701-69
 King, William, M.D., medical writer, 1786-1865
 Kingham, —, admiral
 Kinghorn, Joseph, Dissenting minister, 1758-1832
 Kinghorn, Patrick Lyon, 3rd Earl of, and 1st Earl of Strathmore, 1620*-90. See Lyon.
 Kinglake, Robert, M.D., medical writer, 1765-1842
 Kingsale, Lord. See Courcy.

Kingsborough, Viscount. See King.
 Kingsbury, William, Dissenting minister, 1744-1818
 Kingscote, Henry, philanthropist, 1801-82
 Kingsdown, Thomas Pemberton-Leigh, Lord, 1793-1867. See Pemberton-Leigh.
 Kingsford, Mrs. Annie, M.D., physician, 1846-88
 Kingseley, Rev. Charles, miscellaneous writer, 1819-75
 Kingsley, Henry, novelist, 1830-76
 Kingsley, William, general, 1769
 Kingsmill, Andrew, Puritan divine, 1538-69
 Kingsmill, Sir Robert Bruce, Bart., admiral, 1731*-1805
 Kingsmill, Thomas, M.A., Hebrew Professor at Oxford, fl. 1605
 Kingnor, Richard, Baptist minister, 1677
 Kingthorpe, Richard, Franciscan, fl. 1224
 Kingston, Lord. See King.
 Kingston, Viscount. See Seton.
 Kingston, Sir Anthony, Provost-Marshal in Cornwall, 1556
 Kingston, Elizabeth Ogleigh, calling herself Duchess of, 1720-89. See Chudleigh.
 Kingston, Richard, M.A., divine, fl. 1666
 Kingston, Robert Pierrepont, 1st Earl of, 1643. See Pierrepont.
 Kingston, William Henry Giles, writer of books for boys, 1814-80
 Kinloch, Charles, Jacobite, fl. 1746
 Kinloch, George Ritchie, 'Ancient Scottish Ballads,' 1877
 Kinloch, William Penney, Lord, Scotch judge, 1801-72. See Penney.
 Kinloss, Edward Bruce, Lord, 1549*-1611. See Bruce.
 Kinnaird, Arthur Fitzgerald, 11th Lord Kinnaird, 1814-87
 Kinnaird, Charles, 8th Lord Kinnaird, 1780-1826
 Kinnaird, Hon. Douglas James William, friend of Byron and Sheridan, 1788-1830
 Kinnaird, George, 1st Lord Kinnaird, 1689
 Kinnatellus, King of Scotland, 570
 Kinner, David, editor of the *Montreal Herald*, 1807-62
 Kinner, Mrs. Sarah Harriet, actress, 1868
 Kinner, William Erskine, Lord, 1769-1822. See Erskine.
 Kinnier, Sir John Macdonald, traveller and diplomatist, 1830
 Kinnoull, Earls of. See Hay.
 Kinreth, Maurice, Irish priest, ex. 1585
 Kinsey, William Morgan, B.D., 'Portugal Illustrated,' 1789-1851
 Kinsius or Kinsine, Archbishop of York, 1060
 Kintore, John Keith, 1st Earl of, 1785-1866. See Keith.
 Kip, John, engraver, 1652*-1729
 Kipling, Thomas, D.D., Dean of Peterborough, 1822
 Kippis, Andrew, D.D., 'Biographia Britannica,' 1725-95
 Kirby, Miss Elizabeth, writer for the young, 1873
 Kirby, John, 'Suffolk Traveller,' 1690-1753
 Kirby, John Joshua, F.R.S., F.S.A., 'Perspective of Architecture,' 1716-74
 Kirby, Rev. William, M.A., F.R.S., entomologist, 1759-1850
 Kirby, George, musical composer, fl. 1801
 Kirkehooven, Katharine, Countess of Chesterfield, 1667
 Kirk, John, D.D., Catholic divine, 1760-1851
 Kirk, Thomas, painter and engraver, 1797
 Kirk, Thomas, sculptor, 1784-1845
 Kirkall, Edward, engraver, 1695*-1728*
 Kirkby, Rev. John, mathematical and miscellaneous writer, 1706-54
 Kirkby, Richard, colonel, fl. 1702
 Kirkcaldy, Sir William, of Grange, ex. 1573
 Kirkcaldy, Robert McLaren, 1st Lord, 1641. See McLaren.
 Kirke, Edward, M.A., editor of Spenser's 'Shepherd's Calendar,' fl. 1597
 Kirke, Percy, colonel of 'Kirke's Lams,' temp. Will. III.
 Kirke, Rev. Robert, Gaelic scholar, fl. 1690
 Kirke, Thomas, F.R.S., virtuoso, 1650-1706
 Kirkeby, John de, Bishop of Ely, 1290
 Kirketon, John de, Bishop of Carlisle, 1353
 Kirkham, Walter de, Bishop of Durham, 1260
 Kirkland, Thomas, M.D., physician, 1721-98
 Kirkman, Francis, bookseller and author, fl. 1673
 Kirkman, Jacob, musical composer, fl. 1775
 Kirkpatrick, Major-General William, Orientalist, 1760-1812
 Kirkstall, Hugh de, of Fountains Abbey, fl. 1247
 Kirkton, Rev. James, 'Church History of Scotland,' 1699
 Kirkup, Baron Seymour, painter, of Florence, 1789*-1880
 Kirkwood, James, minister at Astwick, fl. 1693
 Kirkwood, James, grammarian, fl. 1698
 Kirward, Rev. Charles, Dissenting minister, 1810-85
 Kirwan, Francis, Catholic bishop, 1589-1661
 Kirwan, Owen, Irish rebel, ex. 1803
 Kirwan, Richard, LL.D., chemist and geologist, 1734-1812
 Kirwan, Walter Blake, Dean of Killala, 1754-1805
 Kitchen, John, M.A., Presbyterian divine, fl. 1661
 Kitchin, Anthony, Bishop of Llandaff, 1565
 Kitchiner, William, M.D., miscellaneous writer, 1775*-1827
 Kitchingman, John, miniature painter, 1741*-81
 Kite, Charles, surgeon, 1811
 Kite, John, Archbishop of Armagh and Bishop of Carlisle, 1537
 Kitto, John, D.D., 'Pictorial Bible,' 1804-54
 Klitz, Philipp, musician and author, 1805-54
 Klose, F. J., musician and composer, 1790*-1830
 Knapp, William, musical composer, b. 1699
 Knapp, John Leonard, F.S.A., botanist, 1767-1845
 Knapp, William, parish clerk of Poole, 1698-1768
 Knaptown, Charles, engraver and publisher, 1700-60
 Knaptown, George, painter, 1698-1778
 Knaptown, Philip, musical composer, 1788-1833
 Knappell, Richard, Dominican, fl. 1286. See Clapwell.
 Knatchbull, Sir Norton, Bart., M.P., 'Annotations on the New Testament,' 1685
 Knell, Paul, M.A., Puritan divine, fl. 1680
 Knell, Thomas, divine and poet, fl. 1576
 Knell, William Adolphus, marine painter, 1875
 Kneller, Sir Godfrey, Bart., painter, 1648*-1723
 Kneller, John Zachary, painter, 1635-1702
 Knevet, Sir Edmund, politician, fl. 1541
 Knevet, Sir Thomas, naval commander, 1512
 Knewstubs, John, Rector of Cockfield, Suffolk, 1544-1624
 Knibb, William, Baptist missionary, 1803-45
 Knight, Sir Arnold, physician, 1789-1871
 Knight, Charles, engraver, fl. 1803
 Knight, Charles, publisher and author, 1791-1873
 Knight, Edward, comic actor, 1774-1826
 Knight, Miss Ellis Cornelia, preceptress to the Princess Charlotte, 1758-1838
 Knight, Gawin, M.D. F.R.S., physician, 1772

Knight, Henrietta, Lady Luxborough, 1756
 Knight, Henry Galby, writer on architecture, 1784-1846
 Knight, James, Arctic voyager, 1721
 Knight, Rev. James, theological writer, 1793-1863
 Knight, John, voyager, 1606
 Knight, Sir John, Jacobite, fl. 1695
 Knight, Sir John, K.C.B., admiral, 1748-1831
 Knight, John Baverstock, painter, 1755-1859
 Knight, John Prescott, R.A., painter, 1803-81
 Knight, Rev. Joseph Philip, composer of songs, 1812-87
 Knight, Miss Mary Anne, miniature painter, 1851
 Knight, Richard, Gresham Professor of Music, 1651
 Knight, Richard Payne, M.P., miscellaneous writer, 1750-1824
 Knight, Samuel, D.D., biographer, 1675-1746
 Knight, Samuel, M.A., Vicar of Halifax, 1759-1827
 Knight, Thomas, Chester Herald, 1618
 Knight, Thomas, actor and dramatist, 1830
 Knight, Thomas Andrew, F.R.S., vegetable physiologist, 1758-1838
 Knight, Titus, Dissenting minister, 1719-93
 Knight, William, Bishop of Bath and Wells, 1547
 Knight, Rev. William, M.A., divine, fl. 1612
 Knight, Dr. William, natural philosopher, fl. 1834
 Knight, William Bruce, Dean of Llandaff, 1785-1845
 Knight, William Henry, painter, 1823-63
 (To be continued.)

MR. GLADSTONE'S MODEL LIBRARY.

EXPERIENCE is better than arithmetic; and it is obvious that if 1,000 volumes can be packed into a given space, 20,000 can be got into twenty times that space. Mr. Cowper Ranyard is mistaken in supposing that the books upon which my measurement was based are all small volumes, since very considerable allowance was made for folios and quartos. It is well to remember that a library of general literature is likely to occupy much less space than, for example, a collection of legal or scientific books. I gathered from Mr. Gladstone's paper in the *Nineteenth Century* that he was not speculating upon possibilities, but describing what he had actually done at Hawarden. If that be so, it settles the question. Perhaps Mr. Gladstone will be good enough to explain.

J. PENDEREL-BRODHURST.

MR. E. LLOYD.

THE death is announced, after a long illness, of Mr. Lloyd, the proprietor of *Lloyd's News*. Mr. Lloyd started in life with a comparatively slender education, but enormous energy and resource. At the age of sixteen he was already a publisher, and brought out 'Lloyd's Stenography,' a sixpenny handbook of his own compiling. He then began printing *Lloyd's Weekly Miscellany* and other papers. In 1842 he issued an unstamped penny illustrated paper, but the authorities at Somerset House interfered, and he had to submit to the stamp and charge twopence. This was the beginning of *Lloyd's Weekly London Newspaper*, now usually styled *Lloyd's News*. The illustrations were soon dropped, and the price raised to twopence halfpenny as the twopence did not pay. Ten years afterwards Mr. Lloyd secured the aid of Douglas Jerrold's popular name, and his paper became a distinct success, still further increased when, on the removal of the paper duty, he reduced the price to a penny, since which time it has attained an enormous circulation. His other great undertaking was the purchase of the *Clerkenwell News* and his conversion of it into the *Daily Chronicle*, an enterprise that would probably have failed in the hands of a man of less capital and energy, but was undertaken by Mr. Lloyd when he was over sixty years of age. Besides being a newspaper proprietor Mr. Lloyd was a large paper-maker, having mills at Sittingbourne doing a considerable trade in supplying other newspapers besides his own.

THE NEXT ORIENTAL CONGRESS.

A MEETING of the French supporters of the project for holding the ninth Oriental Congress in London in September, 1891, took place on the 31st of March in Paris. There were present the survivors of the "Commission Administrative" and of the permanent international committee founded in 1873, as also sixty signatories of the circular we published in our issue of the 14th of December last.

In an opening address Baron de Ravisy sketched the history of the Oriental Congress since 1873, and complained of the violation of its principles and statutes at the last meeting in Christiania. A detailed statement of these breaches and of the action proposed to be taken was read by M. Madier de Montjau, and a resolution was passed, on the proposal of Prof. Maspero, seconded by Dr. Hamy, both of the "Institut," declaring the formation and action of the committee nominated at Christiania illegal, and giving full powers and offers of co-operation to the English organizing committee for the London Congress, the resolutions of which of the 15th of January were ratified. Prof. J. Oppert was appointed president, and Prof. Maspero and the Marquis de Crozier vice-presidents, of the French National Committee, in union with the English and other committees in various countries. The French Committee, besides its general and executive functions, has special sections for (a) the Aryan languages, (b) Assyriology, (c) Egyptology, (d) Central Asia, (e) comparative philology, (f) comparative study of religions, (g) encouragement of Oriental studies, (h) summary of Oriental researches since 1886, (i) colonial linguistics, (j) Sinology, (k) Indo-Chinese studies, (l) Semitic languages, (m) Dravidian languages, and (n) directions to travellers. The committee had, therefore, to be a large one, and, like the English and other committees, will commence operations immediately, so that the supply of papers may not be left to chance. Dr. Leitner has been elected delegate and organizing secretary.

About three hundred Orientalists now form the nucleus of the Congress, but all interested in any branch of Oriental learning will be admitted to it. Cards of membership may be obtained from Messrs. Hachette, King William Street, Strand; M. Leroux, 28, Rue Bonaparte, Paris; from the delegates in various countries; and from the secretaries, Dr. Leitner and Prof. Douglas.

BISHOP CALLAWAY.

On the 26th of March Bishop Callaway breathed his last at Ottery St. Mary, in Devonshire. Dr. Tylor was able to be present at the funeral ceremony, and he thus represented a large body of warm admirers among students of folk-lore and anthropology, to whom the labours of Bishop Callaway in collecting information about the Zulus will remain of inestimable value.

There is much in the life of the deceased bishop which is typical of all that is best among our missionary clergymen, and we are glad to think that there is some chance of a memoir being published which will place before the public one of those biographies which make us understand how it is that Englishmen are able to penetrate to the four corners of the world. Born in 1817, on the 17th of January, Henry Callaway began his education at the grammar school at Crediton. Very early in life he had taken hold of the idea that he ought to be a missionary. Of a deeply religious turn of mind, he was much influenced by the tenets of the Quakers, and he joined the Society. It was then that he conceived that he had received a call to enter the medical profession, and he became a student at St. Bartholomew's, and afterwards practised in London. Rejoining the Church of England, he was influenced by the consecration of Dr. Colenso as Bishop of Natal, and the urgent need of mission assistance in the new diocese. Dr. Callaway offered himself at once, in obedience to his old feeling, and he was ordained at Norwich Cathedral on the 13th of August, 1854. At once sailing for his new home, he began that life among the natives which has made his name a household word in South Africa.

His idea of duty led him to study the Kaffir language, the beliefs and traditions, and the laws and customs of the people. In 1868 he published the first volume of his 'Nursery Tales, Traditions, and Histories of the Zulus,' and in 1870

'The Religious System of the Amazulu.' Very little success attended these publications at first, and, except to the small band of folk-lorists then existing, they were for some time not generally known in England. This want of appreciation led to their remaining in their present incomplete state. Of the first publication no more has been issued than the first volume; of the second three parts only have appeared. Both are now exceedingly scarce. Materials for continuing these important works have been left in the hands of a friend in South Africa, and it is to be hoped that they will find their way to this country, so that they may be printed forthwith. In the mean time the annotated copies, full of MS. notes on native customs and beliefs, and on parallel European traditions and customs illustrative of points in the printed text, were handed over last year to the writer of this memoir, with a view of bringing out a new edition with the additional material.

The value of these collections of native Zulu traditions and customs has long been admitted. In December, 1880, Bishop Callaway was present at a meeting of the Folk-lore Society, when Mr. John Fenton gave a paper on the story of the Zulu god Unkulunkulu, and Dr. Tylor then drew from the bishop that his remaining unpublished MS. consisted of the charms of the Zulus, which he hoped in course of time to publish. Ill health prevented the accomplishment of this task, and in 1885 the bishop generously gave to the Folk-lore Society all the unsold copies of his two works. The society added an index to the volume on the 'Religious System of the Amazulu,' and in this form issued it to their members.

Dr. Callaway published, besides these books, several tracts on native history—'Some Remarks on the Zulu Language' in 1870, 'Polygamy' in 1882, and 'Religious Sentiment among the Tribes in South Africa' (undated), being the most interesting. His summary of native laws and customs, printed in the Report of the Government Commission in 1883, is a good example of his careful and correct information, while the view he took of the question of polygamy in relation to the conversion of the natives to Christianity was at once broad and religious.

It was during last summer that the writer of these memorial lines first had the pleasure of seeing Bishop Callaway in his home at Waddon. It was easy to see that all the best of his life had been spent over his duty in South Africa, and that he had returned to his native land to die. But his natural cheerfulness and the abiding interest he still possessed for the native folk-lore lent a charm to the two or three interviews which even the great shadow of death could not quite obliterate. He removed to Devonshire shortly afterwards, and the paralysis from which he suffered made this his last home on earth.

Literary Crossip.

MR. GLADSTONE, at the invitation of the editor (Mr. Thos. Catling), has just written a lengthy article for *Lloyd's Weekly Newspaper*. It deals with the social progress of the people—presenting a review of the past, a study of the present, and a hopeful anticipation of the future of labour. After maintaining its present form for forty-seven years, *Lloyd's* is about to be enlarged; and Mr. Gladstone's article will be the first of a series of contributions by leading writers.

MR. H. D. TRAILL is about to publish with Messrs. W. H. Allen & Co., under the title of 'Saturday Songs,' a selection from the political verse contributed by him in the course of the last few years to the *Saturday Review*.

WE regret to record the death of Mr. Henry Campkin, F.S.A., last Sunday, in his seventy-fifth year. Mr. Campkin was librarian of the Reform Club for upwards of thirty years, and the excellence of that large collection of books is due to the intelligent way in which Mr. Campkin followed the plan laid down for its formation by Sir Anthony Panizzi, one of the early members of the club. Owing to impaired health, Mr. Campkin had to retire about ten years ago, when he was succeeded by Mr. Charles W. Vincent. The committee then appointed him honorary librarian, with full salary, in consideration of his long and efficient service. A privately printed account of 'Grub Street' is one of Mr. Campkin's contributions to literature.

MR. LILLY's new volume, which we mentioned last week, will consist of ten chapters entitled: *The Crisis of Ethics, Materialistic Ethics, Evolutionary Ethics, National Ethics, The Ethics of Punishment, The Ethics of Politics, The Ethics of Journalism, The Ethics of Property, The Ethics of Marriage, and The Ethics of Art*. We were mistaken in saying last week that it consisted largely of articles reprinted from the magazines. The author has, indeed, drawn in the earlier part from four articles he has contributed to the *Fortnightly*, and a portion of the latter pages of the book has appeared in the *United States*; but the book was planned some considerable time ago as an organic whole. It is intended to treat a practical subject in a practical way, suited to intelligent men of the world. The volume is dedicated to Canon Creighton.

WE are sorry to hear that Mr. Edwin Waugh, the Lancashire poet, is seriously indisposed. Some time ago he underwent two operations.

HEREFORD CATHEDRAL SCHOOL claims to be the oldest grammar school in the country. It was in existence before Winchester and Eton had been founded, and must have done good work in its time. Yet the authorities, who have lately blazoned two tablets erected in its library with the names of its distinguished alumni, have produced a somewhat meagre list of great names. The ten men whom the school delights to honour begin with Miles Smith, reviser of the Bible 1611; he is followed by Gwillim the herald, Howell the letter-writer, and Lane the Orientalist. The rest it was perhaps needless to immortalize, and the list ends with the name of F. E. Weatherly, who is described as a poet. Apotheosis seems to have been granted on liberal terms. It must surprise many to find the late Mr. J. M. Herbert, county court judge, upon these records of fame; while Archdeacon Garbett, of Chichester, would have been amazed at joining the ranks of the immortals.

THE volumes of transcripts and abstracts in the Public Record Office which have been sent from the Vatican archives and other places in Rome are now more than a hundred in number, and contain about 25,000 items from A.D. 1066 to 1700. Fetter Lane is not inaccessible, and some students of history find their way there, but it is chiefly in France and Germany that documents from the Vatican are being printed.

IN 1891 Mrs. R. N. Crawshaw will offer, besides her annual prizes (amounting to 70l.)

for essays on Byron, Shelley, and Keats, additional prizes for oil and water-colour paintings of incidents in the lives of the poets. Those women who desire to compete should send an addressed halfpenny wrapper to Mrs. Crawshaw, Cathedine, Bwlch, Breconshire. It will be remembered that two years ago on the 19th of April, being the anniversary of Lord Byron's death and the centenary of his birth, the trust deed was signed by Mr. W. M. Rossetti, President of the Shelley Society; Mr. A. Spokes, of Pump Court; Mr. C. Hancock, of Queen's Gate; and by herself, endowing her prizes to the amount of 2,500l.

The old-established publishing and book-selling business of Messrs. MacLachlan & Stewart, of Edinburgh, has been wound up, and the copyrights, goodwill, &c., have been acquired by their near neighbour Mr. James Thin.

By the death of Mr. A. B. McGlashen, of the firm of Messrs. A. & C. Black, which took place at his house in Edinburgh on Sunday last, a well-known figure in the bookselling trade has passed away. It is now twenty-six years since Mr. McGlashen entered the employment of Messrs. Black, and for many years he has represented them in this country, on the Continent, in America, and in the colonies. He had a large experience in the bookselling trade, especially with regard to the relations between booksellers and publishers, and with the former he was very popular. The firm held him in high esteem, and about twelve months ago he was made a partner. Mr. McGlashen was a man of powerful physique, and had hitherto uniformly enjoyed robust health. About two months ago, however, he fell a victim to the prevailing epidemic of influenza, from which he was recovering when he was attacked by pleurisy, and succumbed after an illness of five weeks.

MR. EDWARD ARNOLD will publish immediately 'Egyptian Sketches,' being a record of several months' residence in Egypt last winter by Mr. J. Lynch, formerly President of the Californian Geographical Society and member of the State Senate.

MESSRS. METHUEN will shortly publish 'An Industrial History of England,' by Mr. H. de B. Gibbins, late Scholar of Wadham College. The book will aim at giving a concise account of the industrial development of England, with references to its connexion with politics and social movements, suitable for general readers and for those who have not time to study the subject in larger volumes. It will contain maps of England at various periods, representing the distribution of population and manufactures, &c. This volume will form the first of a series which Messrs. Methuen have in preparation of handbooks on subjects historical, literary, and economic, designed to meet the wants of University Extension students and home reading circles.

A NEW studio is being erected at 13, Kensington Square for the students of the Ladies' Department of King's College, as their number has much increased of late. It will be opened at the commencement of the Easter Term on April 21st. The Bedford College has also been enlarged by the addition of a new wing.

THE Dublin *Union* has been amalgamated with the London Conservative paper *England*. In future they will be known as *England and the Union*, with a special Irish edition. Mr. Philip H. Bagenal, author of 'Parnellism Unveiled,' 'The American Irish and their Influence on Irish Politics,' &c., has taken up the editorship of the new paper.

At the next meeting of the Library Association (to be held at the new rooms of the Association, No. 20, Hanover Square, on Monday, at 8 P.M.) Sir John Lubbock's Bill for amending the Public Libraries Acts will be discussed.

MISS ANNIE SWAN's story, 'A Vexed Inheritance,' which is now going through the press serially, will be published in volume form by Messrs. Oliphant, Anderson & Ferrier.

MR. FROWDE writes:—

"In speaking in the last issue of your journal of a new edition of Schiller's 'Wilhelm Tell,' you describe Dr. Buchheim's edition of that drama 'as being suitable for pupils who simply want to pass elementary examinations.' This can refer to Dr. Buchheim's 'school edition' only of Schiller's play. I trust, therefore, that you will allow me to remind you that Dr. Buchheim also has a large edition of 'Wilhelm Tell,' provided with full biographical and critical introductions and an elaborate commentary, upon which, by-the-by, you bestowed the highest praise at the time of its publication."

We were quite aware of the existence of the larger edition, but there was no necessity to mention it.

L'ABBÉ BATIFFOL, of Paris, has just discovered in a manuscript in the National Library the Greek original of the apocryphal 'Ascensio Isaie,' which was only known from the Ethiopic version edited by Prof. Dilmann. The Abbé proposes to publish this Greek text in one of the fasciculi of his 'Studia Patristica,' the first of which contains the 'Prayers of Aseneth.'

DR. JOHANN BERNOULLI, of Bâle, was sent to Rome in the autumn of 1888 to make researches in the Vatican Library for documents bearing upon the history of the city of Bâle. Bâle is the first of the Swiss cantons which has availed itself of the liberality with which the present Pope has opened the Vatican Library to historical students. The results of Dr. Bernoulli's labour will be found in the first volume of the new 'Urkundenbuch.' He found the documents expressly relating to Bâle to be fewer than he had expected; but as he examined and noted down as many as seven hundred, up to the pontificate of Clement IV., relating to Switzerland, and of great importance to the elucidation of the history of the Swiss Federation, he is particularly anxious that the Swiss Federal Council should appoint a commission to examine and report upon the Swiss documents in the Vatican. He states that they are rich in illustration of the morals of the clergy, the rise and progress of the mendicant orders, the conflict over celibacy, the legitimization of the children of priests, the history of local heresies, and the "literally countless endeavours for ecclesiastical reform."

DR. F. W. ROTH, of Wiesbaden, announces his discovery of three remarkable treasures during his researches in a

private collection: (1) "four folio sheets, in a manuscript of the eleventh century, of the beginnings of Book XVIII. and Book XIX. of the history of T. Livius Patavinus"; (2) detached fragments of a fourteenth century edition of the 'Rolandslied,' by "the Pfaffen Kvonrad"; (3) fragments of a hitherto unknown edition by Gutenberg of the 'Euriolus and Lucretia.' It is either an Entville or Mainz impression in the types of the 'Katholikon.' Dr. Roth will give a full account of his finds in forthcoming numbers of two philological serials.

DR. L. BÜCHNER, the author of 'Kraft und Stoff,' will shortly issue a new work, entitled 'Fremdes und Eigenes aus dem Leben der Gegenwart.' The book will treat of Spinoza, Diderot, Schopenhauer, &c., and of several great problems of our time, including the utopian 'Völkerfrieden.' In an appendix the author will describe a visit to Darwin.

PROF. RAMKRISHNA GOPAL BHANDARKAR has undertaken the translation of the 'Vāyu Purāṇa' for Prof. Max Müller's "Sacred Books of the East."

MRS. ALEXANDER IRELAND's life of Mrs. Carlyle is to be published in the autumn. Some of the letters inserted will be given in facsimile.

THE Bookseller accompanies its account of the trade dinner held last month with a number of excellent likenesses of the chief persons present. It also gives a capital portrait of Mr. John Murray, the venerable president of the Booksellers' Provident Institution.

THE chief Parliamentary Papers of the week are Educational Endowments, Scotland, Seventh Report of the Commission (2d.); General Abstract of Marriages, Births, and Deaths for England, 1889 (1d.); and, of the Colonial Possessions series, the Reports on Ceylon (2d.) and Fiji (2d.).

SCIENCE

PHYSICIANS IN OLDEN TIMES.

4, South Street, Park Lane, W., April 2, 1890.

IS MR. Gladstone quite right in his account of the position of physicians in older days? In a large collection of old letters belonging to Sir Harry Verney, Dr. Mayerne, of the time of Charles I., is spoken of with the utmost consideration. It is true he was physician to the queen, but long after Henrietta Maria had retired to St. Germain and it was not a road to honour to belong to the court of poor Charles, Dr. Mayerne keeps his most honourable position in London.

In June, 1647, Lady Verney writes to her husband, "Dr. Mayerne's daughter, they say, is the greatest match in London"; and this at a time when rank and birth had still very great influence. F. P. VERNEY.

ASTRONOMICAL NOTES.

DR. BIDSCHOF, of the Imperial Observatory, Vienna, has computed the orbit of Brooks's comet (α , 1890), which will reach its perihelion about the beginning of June, at the distance from the sun of 1.87 in terms of the earth's mean distance. It is still approaching the earth, but its brightness will not be twice as great as it was at the time of discovery until the 23rd inst. Describing its appearance as seen at the Paris Observatory on the 28th ult., M. Bigourdan says: "La comète est une nébulosité ronde, de 40" à 50" de diamètre, avec condensation centrale assez prononcée, mais non stellaire"; and

adds to a star

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Go A. St. M. Go W. be Sh sp ric

adds that its brightness is comparable to that of a star of the tenth magnitude.

We regret to announce the death, at the age of seventy-one, of M. Montigny, of Schaerbeek, near Brussels, on the 16th ult. His name is well known to astronomers for his researches on the scintillation of the stars, which were published from time to time in the *Proceedings of the Brussels Academy*. For the purpose of these investigations he devised a new instrument, called the scintillometer, the construction of which is described in the number of *Himmel und Erde* for last January.

Circular No. 26 of the Wokingham Observatory (Rev. T. E. Espin) states that "bright lines were seen in the spectrum of θ as well as in that of θ Orionis on March 26th," and adds that similar lines were suspected also in that of the variable star S Coronæ.

SOCIETIES.

GEOLOGICAL.—*March 26.*—Mr. J. W. Hulke, V.P., in the chair.—Messrs. I. Ashmore, D. Balfour, A. Brown, E. H. Davies, E. Greenly, J. Macpherson, D. D. Rosewarne, W. I. Thomas, and D. Tyack were elected Fellows.—The following communications were read: 'On a New Species of Cyphaspid from the Carboniferous Rocks of Yorkshire,' by Miss Coignou, communicated by Prof. T. McK. Hughes; 'On Composite Spherulites in Obsidian from Hot Springs, near Little Lake California,' by Mr. F. Rutley; 'A Monograph of the Bryozoa (Polyzoa) of the Hunstanton Red Chalk,' by Mr. G. R. Vine, communicated by Prof. P. M. Duncan; and 'Evidence furnished by the Quaternary Glacial-Epoch Moraine Deposits of Pennsylvania, U.S.A., for a Similar Mode of Formation of the Permian Breccias of Leicestershire and South Derbyshire,' by Mr. William S. Gresley.

BRITISH ARCHEOLOGICAL ASSOCIATION.—*April 2.*—Mr. J. W. Grover in the chair.—The progress of the arrangements for holding the congress at Oxford, to commence on the 7th of July, was detailed.—Mr. Loftus Brock, to illustrate Mr. Cart's lecture, exhibited a copy of Le Bruin's 'Travels in the East,' which contains curious seventeenth century panoramas of Smyrna and other places which were referred to.—The Chairman described two gold British coins, the obverse being imitations of the staters of Philip of Macedon, and the reverse of one of the coins a plain convex surface.—Mr. R. Allen described a remarkable base of a stone cross which exists in the churchyard at Rastrick, Yorks. It is covered with late Saxon interlaced work and scroll patterns of the same period, but very like some decorations of the thirteenth century. While there are many remains of the shafts of Saxon crosses, the bases do not frequently occur.—Rev. R. G. Irving, Vicar of Rastrick, exhibited full-sized rubbings of the ornamentation.—Mr. R. Peters rendered a description of further discoveries on the site of Launceston Priory, where to erect a new gasometer the site of the chapel of the priory church was excavated. The plans exhibited show this to have been 66 ft. long from east to west within the walls, and 19 ft. wide. There are transept chapels to the west of the chapel.—A paper was read on Gokewell Nunnery, Lincolnshire, prepared by Mr. E. Peacock, and read by Mr. de Gray Birch in the author's absence. The buildings stood to the west of the village of Broughton, on a site where a farmhouse now exists, but the remains which were noted in the seventeenth century have been entirely swept away, and the site has been a matter of conjecture.—Rev. H. Cart described his journey to Smyrna and Ephesus, when he visited the principal remains, and found that Mr. Wood's excavations of the temple of Ephesus were getting covered up, and will soon be difficult to trace. A fine series of photographs were exhibited, and also one of the supposed columns from the Temple of Diana, now in St. Sophia, Constantinople.—Mr. G. Patrick exhibited an Ionic volute which he found at Ephesus several years ago.

ENTOMOLOGICAL.—*April 2.*—Mr. F. Du Cane-Godman, V.P., in the chair.—Messrs. G. Bryant, A. E. Hall, J. J. F. X. King, H. C. Oakshot, A. E. Stearns, and G. Vigers were elected Fellows; and Mr. A. B. Farn was admitted into the Society.—Mr. Godman announced the death of Dr. J. S. Baly, of Warwick, the well-known coleopterist, who had been a member of the Society for forty years.—Dr. Sharp exhibited and made remarks on a female specimen of a coleopterous insect, *Tymnochila quadricollis*, Reitt, which was the subject of an unusual malformation of the nature termed *ectromélie* by

Lacordaire.—Mr. R. W. Lloyd exhibited three specimens of *Elater pomona* recently taken at Brockenhurst.—Col. Swinhoe exhibited and read notes on a number of butterflies of the genus *Euthalia*. He pointed out that the specimens described as a species under the name of *E. sedera* were only the females of *E. balarama*.—Mr. T. R. Billups exhibited male and female specimens of a species of *Cecidomyia* recently bred from galls received from Colorado. He also exhibited three species of Ichneumonidae new to Britain, and lately described by Mr. J. B. Bridgman in the *Transactions of the Society*.—Mr. C. G. Barrett exhibited specimens of *Bryotropha obscurilla*, Hein, and *Doryphora elongella*, Hein, two species of Micro-Lepidoptera new to Britain.—Dr. Thallwitz contributed 'Notes on some Species of the Genus *Hilipus*,'—Mr. E. Meyrick read a paper 'On the Classification of the Pyralidina of the European Fauna,' which gave rise to a discussion in which Capt. Elwes and Messrs. Kirby, McLachlan, Stainton, and Barrett took part.—Prof. Westwood contributed a paper entitled 'Notes on Certain Species of Cetonidae.'—Mynheer P. C. T. Snellen communicated a paper entitled 'A Catalogue of the Pyralidae of Sikkim collected by H. J. Elwes and the late O. Möller,' and Capt. Elwes read some supplementary notes to the foregoing paper.—Mr. W. L. Distant, Col. Swinhoe, Mr. McLachlan, and Herr Jacoby took part in the discussion which ensued.

ZOOLOGICAL.—*April 1.*—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during March, and called special attention to a fine example of a rare passerine bird (*Hypocolius amplinus*) from Karachi, and to two Manchurian cranes (*Grus viridirostris*).—Mr. W. B. Tegetmeier exhibited a specimen of a Greek partridge shot in the Rhone Valley, and of an abnormal viper.—Mr. J. H. Gurney, jun., exhibited and made remarks on an hybrid between the tree-sparrow (*Passer montanus*) and the house-sparrow (*P. domesticus*), bred in captivity at Norwich.—And Mr. A. Smith-Woodward exhibited a specimen of a mesozoic palæoniscid fish from New South Wales, and pointed out that the structure of its pelvic fins seemed to confirm the recent opinion that the Palæoniscidae are related to the Acipenseridae and not to the Lepidosteidae. The author believed the specimen exhibited to be the only one of the kind in existence.—Mr. C. M. Woodford made some remarks on the fauna of the Solomon Islands, and exhibited a large number of photographs.—Communications were read: from Dr. R. W. Shufeldt, on *Heloderma suspectum*, containing a complete account of the osteology and anatomy of this venomous lizard, and a list of the literature on the subject,—by Dr. A. Günther, on a new species of deep-sea fish from the Cape (*Lophotes fixii*), based on a specimen sent to the British Museum by the Rev. G. H. R. Fisk,—and by Mr. E. A. Smith, on the marine molluscan fauna of the Island of St. Helena (based principally on a series of specimens collected by Capt. Turton), and on the marine mollusca of Ascension Island.

ROYAL INSTITUTION.—*April 7.*—Sir J. C. Browne, Treas. and V.P. in the chair.—Major-General C. V. Webber, C.B., Major P. A. Macmahon, Mrs. Joseph Shaw, Miss May Pollock, Messrs. A. E. Ash, R. Dobbie, and W. S. Hall were elected Members.

INSTITUTION OF CIVIL ENGINEERS.—*April 1.*—Sir J. Coode, President, in the chair.—It was announced that three Associate Members had been transferred to the class of Members and twelve Students had been admitted.—The monthly ballot resulted in the election of six Members, thirty-five Associate Members, and one Associate.—The paper read was 'On the Barry Dock Works, including the Hydraulic Machinery and the Mode of tipping Coal,' by Mr. J. Robinson.

MATHEMATICAL.—*April 3.*—Mr. J. J. Walker, President, in the chair.—Mr. E. J. B. Smith was elected a Member.—The following communications were made: 'On the Properties of some Circles connected with a Triangle formed by Circular Arcs,' by Mr. Lachlan, 'Some Properties of Numbers,' by Mr. Christie, and 'The Modular Equations for $n=17, 29$,' by Mr. R. Russell, communicated by Prof. Greenhill.

ARISTOTELIAN.—*March 31.*—Mr. S. H. Hodgson, President, in the chair.—Mr. R. J. Ryle and Mr. D. Sutcliffe were elected Members.—Mr. H. W. Blunt read a paper 'On the Philosophy of Herbert of Cherbury.' There is a harmonic or analogical correspondence of our faculties with things, but our truth is not itself the truth of things. Our truth is (1) of appearance, (2) of conception, (3) of that which organizes and judges of these, intellect. Intellect must infer rightly from right premises and can correct those which are wrong. Ultimate true

premises are common notions not derived from experience, but given by natural instinct. These notions are made explicit by a method of interrogation based on a novel system of categories, and are verified, chiefly, by the consensus of all sane men. Applying this metaphysics to religion, Herbert establishes as common notions five catholic articles, which comprise monotheism—for ancient polytheism was symbolic—and personal immortality. The world is likened to a musical instrument where men must discern the single design of the maker and performer. Herbert's rationalism has in it no trace of pantheism, but he does not admit an evil principle.—The paper was followed by a discussion.

SHORTHAND.—*April 2.*—Mr. A. B. Sparkhall in the chair.—Mr. A. James read a paper 'On Clarkson's Shorthand.' Mr. Clarkson was for forty years on the reporting staff of the *Daily News*, and used a system of his own, the alphabet of which was compounded partly from Taylor and partly from Lewis. The double and treble consonant signs and the methods of abbreviation were for the most part his own. Mr. Clarkson died a few months since, but left his system in manuscript, from which Mr. James, one of his professional colleagues, compiled a description for the Society. Mr. Clarkson used three positions for grammalogues—above the line for words containing *i* as their first vowel, on the line for *a* and *e*, and below the line for *o*, *u*, and *ou*. A number of alphabetical arbitraries were obtained by the use of auxiliary dots and ticks for differentiation.—Mr. James also gave a brief account of his third edition of 'Shorthand without Complications' and of his 'Universal Cipher.'

MEETINGS FOR THE ENSUING WEEK.

- Mon. Society of Engineers, 7½.—Weighing Machinery and Automatic Apparatus in Connection Therewith, Mr. H. B. Brothers.
- Institute of British Architects, 8.
- Victoria Institute, 8.
- Aristotelian, 8.—'Beauty,' Rev. P. N. Waggott.
- Surveyors' Institution, 8.—Adjourned discussion on Mr. T. W. Wheeler's paper.
- Geographical, 8½.—'Journey to the Summit of Kilimanjaro,' Dr. H. Meyer.
- Tue. Royal Institution, 3.—'The Place of Oxford University in English History,' Hon. G. C. Brodrick.
- Society of Architects, 7½.
- Colonial Institute, 8.
- Civil Engineers, 8.—'Application of Electricity to Welding, Stamping, and other Cognate Purposes,' Sir F. Bramwell.
- Society of Arts, 8.—'Modern Indian Art,' Mr. C. F. Clarke.
- Zoological, 8½.—'New Fishes from the English Wealden and Furber Beds, referable to the genera *Oligosaurus*, *Strobilodus*, and *Mosodon*,' Mr. A. Smith-Woodward; 'Second Report on the Additions to the Batrachian Collection in the Natural History Museum,' Mr. G. A. Boulenger; 'The Structure of *Protophys*, and on its Relations to other Birds,' Mr. F. E. B. dard; 'A Remarkable Antler from Asia Minor,' Mr. R. Lydekker.
- Wed. Meteorological, 7.—'The Cold Period at the beginning of March, 1880,' Mr. C. Harding; 'Note on the Whitewind which occurred at Fultord, near York, March 8th 1900,' Mr. J. E. Clark; 'Possibility of Forecasting the Weather by means of Monthly Averages,' Mr. A. E. Watson; 'Rainfall of the Globe,' Mr. W. B. Trapp.
- Microscopical, 8.—'Freshwater Algae of North Wales,' Mr. W. West; 'The State in which Water exists in Live Protozoa,' Mr. M. M. Hartog.
- Geological, 8.—'Notes on some of the Palæozoic Rocks of North-Western Germany,' Prof. A. von Könen; 'Origin of the Basins of the Great American Lakes,' Dr. J. W. Spencer; 'Ornithosaurian Remains from the Oxford Clay of Northampton,' Mr. R. Lydekker; 'Certain Physical Phenomena exhibited by the so-called "Salted Branches" of Hope's Nose and the Thatcher Rock, Devon,' Mr. D. Pidgeon; 'Notes on a "Wash-out" found in the Fleasier and Teverall Collieries, Derbyshire and Nottinghamshire,' Mr. J. C. B. Hendy.
- Society of Arts, 8.—'Old and New Fashions in Typography,' Mr. T. B. Reed.
- British Archaeological Association, 8.—'Excavation of the Site of Vinium, Durham,' Rev. Dr. Hoopell; 'Byzantine's Castle, and Antiquities found on the Site, 1889-90,' Mr. J. H. MacMichael.
- THURS. Royal Institution, 3.—'Heat of the Moon and Stars,' Prof. C. V. Boys (Tyndall Lecture).
- Archaeological Institute, 4.—'Sixth Centenary of Dante's Birth,' Miss R. H. Bank; 'Bells: their History, Use, and Inscriptions,' Mr. J. J. Doherty; 'Roman Inscriptions found in Britain,' Mr. F. Haverfield.
- Royal, 4½.
- Numismatic, 7.
- Antiquaries, 8½.
- Historical, 8½.—'The King's House: a Retrospect from Burke's Act,' Mr. J. Hall.
- FRI. Royal Institution, 8.—'Welding by Electricity,' Sir F. Bramwell.
- Philological, 8.—'English Etymologies,' Rev. Prof. Skeat.
- SAT. Royal Institution, 3.—'Colour and its Chemical Action,' Capt. Abney.

FINE ARTS

THE TUDOR EXHIBITION, NEW GALLERY.
(Fifth and Concluding Notice.)

THE very fine and well-preserved portrait of *Mary Hungerford, Baroness Hastings* (No. 32), is by a Fleming of the early school, trained to draw with scientific care and able to work with delicate precision and exemplary neatness. She wears a white close coif, such as Quentin Matsys and his contemporaries delighted to paint, on her shoulders a pinner, while she holds a rosary of coral. As the lady became a widow in 1507, this picture must, if it really represents her, which we doubt, have been painted about that date. It was No. 66 at the National Portrait Exhibition, 1886, and was, as indeed it is now, one of the best works of art in the gallery.

No. 101, *Henry VIII. and his Family*, is an extremely curious picture, depicting a sort of corridor wainscotted in dark oak with richly carved panels, and detached columns decorated with arabesques in real gold, after that English mode of painting which is exemplified in 'Sir H. Guldeford' (90), 'Sir T. More' (94), and many earlier examples. Real gold is also seen on the dresses of the royal personages. Henry VIII. is seated on his chair of state, Katherine Parr seated on his left. The king's right hand rests on the shoulder of Prince Edward, then about nine years of age; the Princess Elizabeth, then fourteen years old, stands with a demure air apart on our right, while her sister Mary, thirty years old, is standing equally apart, on the opposite side. Each damsel looks reserved and dignified, and stands with her hands clasped before her. Mary looks younger than she should, Elizabeth older. The queen is, of course, well advanced in life, and she looks less comely than she really did; her hair is the same as in the 'Look of Queen Katherine Parr's Hair,' taken from her grave at Sudeley, which has been shamelessly violated over and over again (see 882-7, lent by Mrs. Dent). Naturally, she wears the Gothic headdress of an earlier period than c. 1547, when this picture was painted. Although he was only fifty-six years old, the harsh aspect of the king is accentuated by suffering and time. Very curious are the superb dresses and decorations, the marbles of the quaint pavement, the bright glimpses of the garden behind, and its formal parterres railed in with poles painted in spiral ribbons of brown and white, decked with slender pedestals on which are placed the statuettes of heraldic beasts grasping vases. The front of a building beyond the garden is enriched with pargetted patterns in scrolls such as we see to this day in parts of Kent. This picture is in its original frame. Although it has been conjecturally ascribed to G. Stretes, we may be quite certain it is not by the artist of the 'Earl of Surrey' (73), which has been guessed to be Stretes's simply because an order of the Privy Council commanded a picture of that unfortunate peer to be "fetched from the said Guillim's house." The building before us quite agrees with the descriptions of Nonsuch, begun for Henry VIII. by Toto del Nunziata. The Duke of Saxe Weimar, who saw it in 1613, Pepys, 1665, and Evelyn, 1666, all agree that it was "elegantly adorned with plaster-work" (pargetting) representing "histories." As this picture is not mentioned by Sir A. Denny in the catalogue of Henry VIII.'s collection, we may conclude it was not painted for him. In 1639 it had passed to Whitehall, where Charles I.'s Keeper of the Pictures described it as in the Privy Gallery, being "Item. No. 56. A Whitehall piece, on board. A long piece painted with gold, where King Henry VIII. sits with his Queen, and his son Prince Edward on the right side, and his two daughters, Queen Mary and Queen Elizabeth, standing at each side; and a fool at the left side in the door with a jackanapes on his shoulder, and on the other side a waiting-woman, little intire figures. 10 f. 0. 6 f. 0." The picture is on canvas, not on a panel. The fool and the waiting-woman are in the example before us, which, with the rest of Charles's collections, was sold October 27th, 1649. Col. Wells bought it for 15*l*. It was No. 532 in the collection of James II. Wornum suggested that it is a picture made up, perhaps, by Lucas de Heere for Queen Mary or Queen Elizabeth. This is by no means improbable, although one does not see why either of those queens should have desired to be painted alongside of Katherine Parr. Katherine Parr must be the queen depicted, as she was the only one who lived to see Edward grow up to be the boy here represented; yet it must be admitted that the face is quite as like Jane Seymour's, although that of a much older woman than she lived to be. The theory that it is a compilation from older portraits enables any one to account for the discrepancies of the ages of the ladies to which we

have referred. Of course there is no warrant, technical, chronological, or historical, for ascribing this picture to Holbein, as some old catalogues (not Vander Doort's or Chiffinch's) have done.

It is not necessary to believe that Antonio More painted the curious, but clumsy and weak-kneed allegory *Henry VIII. and his Family* (158), which Mrs. Dent has generously lent. Who painted the capital *Lady Anne Heneage* (166), daughter of Sir Nicholas Poyntz, of Iron Acton (whom Holbeindrew—see Nos. 493 and 500—and, as we have already said, painted as No. 79 before us), we do not know. It belongs to Mr. C. Butler, and is an almost charming example of a class many ascribe to P. Pourbus. When in the possession of Mr. C. Wynne Finch it was No. 650 in the National Portrait Exhibition, 1868. The hood is not necessarily that of a widow, as stated in the Catalogue before us.

The Merchant Taylors were ill advised to call their admirable version of *Henry VIII. with a Scroll* (120) a *Paris Bordone*! It was hardly more rash to attribute its duplicate, or original, No. 563 at Hampton Court, to "Holbein or Janet." We are inclined to agree with Wornum, who ascribed it to an Italian painter, rather than with Dr. Woltmann, who attributes it to a Frenchman. The close-cut hair—it is a light golden brown in the picture—puts the date somewhere about 1535, when the king issued an order that all about his court should adopt this fashion. Henry was then forty-four years of age, while the Henry of this portrait is a man certainly not more than thirty-five. It is admitted that the Hampton Court version makes him look older. The inscription on the paper held by the king in each picture is a verse from Mark xvi., and this agrees very well with the date c. 1536, when Henry ordered the complete Bible to be placed in every church. No. 120 attracts the visitor by its pure and bright flesh and an animated and genial expression—very different indeed from that of the cartoon, No. 42, lent by Lord Hartington, and certainly due to the year 1537, which shows a worn and much older face enclosed by dense whiskers and a short beard of a very different nature from the whiskers and beard in No. 120, which are almost downy. The voluptuous lips of a bright red, the plump contours and clear blue eyes, add to the charm of this portrait, while they increase the difficulty of accepting it as a picture of the year of Anne Boleyn's death. In short, that is simply out of the question.

The portrait (123), by an anonymous artist, inscribed "Le Lempereur de Spayne"—a highly questionable legend—and lent by the Duke of Manchester, is not in the least like the well-known face of Charles V., but not unlike Henri IV. of France. The *Portrait of a Man* (124), which Mr. Boyce ascribes to that little-known painter Jan Joest (or Joosten) van Calcar, was No. 153 at the Academy in 1880, when it bore no painter's name. It is a fine head, treated with much pathos and rare skill in the manner of Van Cleve and approximating to the technique of Q. Matsys, but it shows greater softness and less vigour. We do not recognize in these qualities the technical qualities which most critics ascribe to the artist whose existing masterpiece is the wings of the magnificent retable in the church of St. Nicholas at Calcar, which distinctly refer to Memline's art for their type, some Italian influence being infused. Least of all is there any room for ascribing Mr. Boyce's valuable picture to the delicate-handed artist who painted the little 'Madonna and Child' at Ince Blundell Hall, which is not unfairly ascribed to Jan van Eyck, and was mentioned in 'The Private Collections of England: No. LXXVI. Ince Blundell Hall' (*Athen.*, Oct. 6th, 1883). It was at the Academy in 1884. In no sense are the works of the painter of this Madonna and No. 124 before us alike; while it is an abuse of terms to say that the same hand produced the semi-Gothic Memline-like 'Madonna,' the Matsys-like picture before us,

and the Italianized wings of the retable of St. Nicholas's. Jan Joest van Calcar (it is by no means certain there were not more than one painter so designated) was the subject of that stupendous blunder of Van Mander which made him the same as Jan Stevens van Calcar (1499-1546), an able pupil of Titian, whose admirable portraits are sometimes not unreasonably ascribed to his great master, and whose fate it has been to be confounded with all sorts of folks. The real Simon Pure is fairly supposed to have been born, probably at Haarlem or Calcar in Cleves, about 1463, and to have executed the pictures inside the wings of the St. Nicholas altarpiece between 1505 and 1508, while he resided in the house of the widow of a judge named Van den Berg; in the latter year he purchased the rights of citizenship at Calcar, which place he seems to have quitted a short time after. One Jan Joosten was in 1508 commissioned to paint certain still existing wooden statues in St. Bavon's at Haarlem, where in the register of the church the same person is finally mentioned thus: "Anno 1519. Item jan joosten scylder [painter] is begraven in de Kerck, dat opdoen van zijn graff, xxst." There is not enough evidence to prove that these John Jameses of Calcar and of Haarlem were the same person.

Very interesting is the Duke of Northumberland's *Edward VI. as a Child* (189), in a red dress standing upon a green cloth. It is inscribed with the verses borne by Lord Yarborough's very beautiful No. 174. No. 189 was engraved by Hollar, when it was in the Arundel Collection, and by Thane, and is doubtless Holbein's New Year's gift to Henry VIII.—see our second notice of this exhibition, p. 122, where we have suggested that the duke's portrait may be the one Evelyn saw at Sir W. Ducie's in 1649. A curious portrait of King Edward, "to be discerned only by the reflection of a cylindric mirror," and therefore, of course, an anamorphosis, has disappeared from the picture, which is mentioned among the paintings in store at Somerset Place, and was probably that seen by P. Hentzner, 1598, although he says nothing about a mirror, and remarks that the portrait is to be seen "by looking through a small hole in the cover which is put over it." It appears again in King James's catalogue as "No. 969, 'Prince Edward's Head in Perspective.'"

The portrait of the *Duchess of Somerset* (195) is a good example of the old Flemish school, painted in a manner not unlike Holbein's, but thin and dry; the hands are inadequately treated. A well-known picture, the Earl of Ashburnham's *Queen Mary* (200), has, though the queen is young, lips that seem to be shut like a steel snap; the eyes have less of that "bothered" and despairing look, and more resolution, than appears in later portraits of this unhappy woman. The picture, especially in the dress, has been much repainted, and, like many ancient portraits, the whole is over-varnished as well as flat. Of course, it is a comparatively modern replica with variations of Lucas de Heere's *Queen Mary* (206), belonging to the Society of Antiquaries, dated 1554, and renowned through various learned dissertations. The *Queen Mary* (204) from Durham, ascribed to Sir A. More, is in his larger and earlier style, if really by him, and not by De Heere. Its animated air and features are full of attraction for the student.

We must pass numerous portraits deserving of attention, and only stop again before Col. Finch's capital *Queen Mary* (235), which, painted with admirable care and finish, renders most wonderfully an angry, stern, and peevish look, the counterpart of her father's in his later life, without his force and resolution. The pale and flaccid features are, like his, swollen with disease; the queen is old and shrivelled before her time. Lord Carlisle's *Queen Mary* (240) is also ascribed to Antonio More, but looks more like a Lucas de Heere: a capital picture, with a more gracious and contented expression

than most portraits of Mary. The hands are very good, and distinguished by the four fingers being gracefully locked together. The slashed gown with puffs of white cambric "pulled through" is elaborately embroidered in vermilion after the old English fashion. The technique closely resembles that of the picture of Mary Magdalen at Althorp, which was lent (No. 183) to the National Portrait Exhibition in 1866 by Earl Spencer as a portrait of Lady Jane Grey, and is ascribed on reasonable grounds to Lucas de Heere. In some technical respects it reminds us of No. 206 and No. 204. It is even more like the famous and admirable De Heere lent by Col. Finch, *Frances Brandon, Duchess of Suffolk, and her second husband, Adrian Stokes* (255) (N.P.E. 1868, No. 644). The lady looks much older than the thirty-six years which the date on the picture assigns her. There is not the least flattery about the portrait, and it was painted "to the life." The portly duchess in 1555 married her comely Master of the Horse, who was twenty-one years old; and when Queen Elizabeth, speaking to Burleigh, said, "So she has married her horsekeeper, has she!" she roundly declared that "Her Majesty longs to do likewise" and marry Leicester. The picture, a group of two small half-length figures standing side by side, is a capital example of De Heere's best manner. It is lively in design; the expressions are animated and intelligent; the drawing is sound and careful, the execution delicate, but so finished as to be hard; the accessories are exhaustively depicted, so that, on the whole, the painter's technique strongly reminds one of Maclise, and the more so because of a certain leathery quality in the flesh, the opaque carnations, smooth surface, and scattered unsystematized coloration. The strapping young husband is a thorough Englishman of the time; the dowager looks the woman who dared defy Queen Elizabeth. One of the evils of retrospective exhibitions is that owners naturally desire to make their pictures look their best, and consequently not a few have been, as we have already remarked, over-varnished. Col. Finch's fine De Heere is one of these unfortunates. It belonged to the Lord Treasurer Oxford, Swift's friend, and to Horace Walpole. It is thus mentioned in a priced catalogue of the Lord Treasurer's sale, Monday, March 8th, 1742, now before us: "11. The Duchess of Suffolk and her husband, Adrian Stokes, by Holbein, 15l. 4s. 6d. Mr. Walpole." Great was the joy of the purchaser, who, on the 22nd of the same month, wrote to Mann, then at Florence: "I have made a few purchases at Lord Oxford's sale; a small Vandike, in imitation of Teniers; an old picture of the Duchess of Suffolk, mother of Lady Jane Grey, and her young husband; a sweet bronze vase by Fiamingo, and two or three other trifles. The things sold dear; the antiquities and pictures for about 5,000l., which yet, no doubt, cost him much more, for he gave the most extravagant prices." Walpole, noticing the monogram of De Heere, ascribed this picture to that artist. On the twentieth day's sale, May 17th, 1842, at Strawberry Hill it was lot 37, and sold to the Hon. and Rev. H. Finch for 92l. 8s.

The Duke of Norfolk's *Queen Mary as a Child* (243), a very pretty and happy-looking child—let us hope she was happy at one time—may be rightly named, although there is no proof of it. She wears much Holbein jewellery. Most children make good subjects, as this picture, and Sir C. W. Dilke's *Anne, Wife of Sir T. Dilke* (ob. 1660) (463), which was evidently painted by a follower of Sanchez Coello, and is very quaint and excellent, rich in details of costume, serve to show. And yet, apart from Reynolds's and Romney's, few good portraits of children are known. Mr. G. P. Boyce's *Portrait of a Lady* (260) is noteworthy as a good example of the school of Antonic More, but much injured. *Sir H. Lee* (268) belongs to Lord Dillon,

and, on the strength of certain terrestrial globes embroidered on the sleeves, used to be named 'Sir Francis Drake,' of all men in the world. The stern expression and the eyes that look sideways are full of character, and agree well with the manner in which the thumb is hooked in the red cord placed round the neck. The adust complexion, dry surface, thin impasto, reddish tones, and perfect draughtsmanship, to say nothing of the intensity of the expression, indicate the admirable workmanship of Antonio More. The needlework on the sleeves is English. A ring is tied about the left arm—a fact which is, we think, unique among the very numerous illustrations in portraiture of customs of wearing rings. *Princess Elizabeth* as "The Perfect Wife" (281), and its neighbour, No. 282, are curiosities which have not the smallest reference to the Virgin Queen, and Walpole was right in doubting the wisdom of those who employed John Faber to mezzotint the former picture. The Duke of Norfolk's *Venerable Philip Howard, Earl of Arundel* (286), may be by F. Zuccherro, to whom it is ascribed, or any other late member of the school of Titian. The much repainted *Queen Elizabeth* (288), lent by Mrs. Snare, is certainly not by Zuccherro, although the Catalogue says it is; it is a bad copy from an original which shows very curious details of costume. *Anne Vavasour* (304) shows a woman of dubious fame, and a beauty in her youth, or before she was thus painted with what were called "pulled" eyebrows (*i.e.*, those features were narrowed and drawn in thin arches), and cheeks of which the sunken contours have been filled with "plumpers," and rouged even beyond the custom of her time. The shrunken hand attests how much the face has been "made up." It is an exceedingly curious picture of a woman whose career would supply half a dozen modern novels with plots. Mr. Thynne's *Robert Devereux, Earl of Essex* (308), once an excellent portrait of an intensely interesting personage, has been spoilt by recent repainting and over-varnishing. Thus one more precious historical document has been defaced. More fortunate is the charming *Lady Mary Sidney* (309), by M. Gheeraets, lent by Lord de L'Isle, a gentle face, set in a frame of flossy light brown hair, a slender figure clad in wonderful embroideries and jewellery, and holding a medal of St. George and the Dragon; she was

Sidney's sister, Pembroke's mother,

celebrated by her brother, who dedicated 'Arcadia' to her, and Ben Jonson, who wrote her incomparable epitaph. *Queen Elizabeth* (310), by F. Pourbus (?), is distinguished by its stately gait and dignified presence. We are not quite sure it is the Virgin Queen. Hampton Court forms the background to the figure, and an interesting trait is indicated by the three lapdogs—see No. 465 for another dog with the queen. *Queen Elizabeth* (328) holds, one does not know why, a gold colander in her right hand. Perhaps the most curious portrait of her Majesty is No. 1410 B, by F. Zuccherro, lent by the Marquis of Salisbury, in which her robe of cloth of gold is embroidered with human eyes, ears, and lips in natural colours. Her right hand rests on a rainbow, and on her arm is a serpent of green enamel, richly jewelled. It is a famous picture, an allegory in the ornate taste of the time, hard to read now, and one of a numerous category of which her present Majesty has another, attributed like the last to Zuccherro, at Hampton Court (Manchester Art Treasures, Portraits, 35); the Duke of Devonshire has a third at Chatsworth, in a wonderful dress patterned with animals and flowers; Lord Hardwick has a fourth, and in a dress like that before us; and Lord Methuen has a fifth, in which the queen is crowned by angels while Time sleeps near her throne. The Earl of Verulam has a portrait of her Majesty wearing a dress of black brocade, evidently from the identical piece of which the doublet of Lord Leicester's portrait in the same collection was made. Such a fact is noteworthy,

and it attests the friendship between the queen and the earl. We know that in her private cabinet, which was kept in her bedroom, Sir J. Melville, holding a candle for her Majesty, was shown by her divers "miniatures wrapped within paper, and their names written, with her own hand, upon the papers," including one which was inscribed "My lord's picture." "I pressed," said Sir James, "to see the picture so named; she seemed loath to let me see it; yet my importunity prevailed for a sight thereof, and I found it to be my Lord of Leicester's." This was in 1564, when Elizabeth was thirty-two years of age—the year in which she proposed to marry him to Mary, Queen of Scots. No. 1410 B was at the National Portrait Exhibition, 1866, with several of the above-named instances.

Having commented on the more important pictures, it remains for us to commend to the student the fine collection of Holbein's drawings, which are, as Wornum said, "the most valuable of all the Holbein treasures preserved to us." No doubt many of the names they bear (said to have been supplied by Sir John Cheke) are incorrect. They once belonged to the Earl of Arundel, and may have been those he coveted exceedingly as "a book of Holbens," concerning which he wrote to Sir H. Vane, then in the Low Countries, April 25th, 1629: "For the drawings I hoped to have had them for 30l., but rather then fayle, as I tolde y^e I would goe to 50l., but never thinke of 100l., nor 50l. without [being] sure to have it. If he [Abraham Bloemart] would let it come, upon security to send it backe, I should be gladd; if not, let it rest." Bloemart wanted 600l., but admitted he had given but 200l. See Sainsbury's 'Papers concerning Rubens,' pp. 269, 293. They were mentioned as being then in the Arundel Collection by the author—said to be N. Hilliard—of a MS. on miniature painting in the British Museum, the date of which is too late for Hilliard. Norgate mentioned them as having passed out of that collection. According to Walpole, a similar book of sketches, said to have belonged to Edward VI. and to have passed into France, was given to Charles I. through the French Ambassador. In exchange for a 'St. George' by Raphael, then belonging to Lord Pembroke, Charles parted with the drawings. Lord Pembroke transferred them to Lord Arundel, from whom it is supposed they again passed to the royal collection, where they remained forgotten till Queen Caroline found them in a cupboard at Kensington Palace. Here is what Vander Doort said on the subject in his catalogue of the pictures of Charles I. in reference to a famous painting by another master: "No. 14. Done by Raphael Urbin. Item. A little St. George, which the King had in exchange of my Lord Chamberlain, Earl of Pembroke, for the book of Holben's drawings; wherein are many heads, which were done with Crayons, which my Lord Chamberlain immediately, so soon as he received it of the King, gave it to my Lord Marshal, Earl of Arundel; in a black bone and speckled wooden frame, painted upon the right light, f. 11, f. 8½." The Raphael, Passavant's No. 14, painted in 1506, is now at St. Petersburg.

Among the curiosities of portraiture to be found in the New Gallery none is more interesting than those relating to ring-wearing and toys, of which we have already mentioned several noteworthy examples. The triple chain and jewel of 'Queen Mary as a Child' (No. 243), lent by the Duke of Norfolk, ought not to be overlooked. There is a gold pot in the right hand of 'Queen Jane Seymour' (117), its cover is in her left hand; there is a gold chalice on the table behind 'Queen Katherine Parr' (111); at the end of the chain of cameos extending in front of 'Queen Katherine Parr' (106), and attached to her belt, is a little clock; collars of SS occur in 'Sir T. Le Strange' (113) and 'Sir T. More' (94). 'The Procession of Queen Elizabeth to Blackfriars' (368), the sub-

ject of acute remarks and learned suggestions by Mr. G. Scharf in the *Archæological Journal*, xliii., is full of curious costumes, manners, and faces; the same may be said of Lord Dillon's 'Sir Henry Lee' (377), while the legend of the dog at the knight's side is romantic, resembling that of a portrait by Van Dyck of the unfortunate Duke of Richmond, which comprises the likeness of another faithful dog. The portraits of 'Shakespeare' (389, 390, and 391) seem to receive much less attention than their merits and curious histories, to say nothing of their subject, deserve; the archlute of 'Lady Mary Dudley' (396) is a fine example of the kind, remarkable for its great size; in the group called 'The Family of Erasmus' (407) a child is playing on the virginals; the ribbons and embroideries of 'Jane, Marchioness of Winchester' (423), are noteworthy almost as much as the fact that Milton wrote her epitaph; 'Lord Berners' (434), translator of Froissart, holds an apple (or pomander) in one hand, while 'Queen Elizabeth as a Child' (451) holds in her left hand a string attached to a bird; her Majesty's fondness for lapdogs is illustrated (if it is really her likeness) by the three such animals in No. 310; she wears a thumb-ring in No. 385, and this fashion is further illustrated by Viscountess Wingfield's portrait (420); 'Anne, Lady Dilke, as a Child' (463), a quaint and naïve picture of an infant, holds a whistle-coral and wears a little bag at her belt; No. 484, 'Queen Elizabeth,' has a ring pinned to her breast; in No. 483 a black ring is suspended by a chain about her neck. Many portraits here, as lately at the Royal Academy, indicate the very curious practice of ladies wearing rings, especially mourning rings, secured on their fingers by black cords which encircle the owners' wrists; a case occurs of a lady having a long black cord passed up her arm from a finger ring and about her neck. No. 288, 'Queen Elizabeth,' wears a curious Collini-like jewel, while the influence of Holbein as a goldsmith's designer is evidenced by very numerous ornaments in portraits of his age and the next generation. The vile taste of Elizabeth's later time put an end to all this. A ring is tied to the band-strings of 'Robert Cecil' (312) and the same (330). The office of 'George, Earl of Cumberland' (317), as Queen Elizabeth's champion, is shown by his wearing her jewelled glove in front of his hat. There is a gold trident in the black hat of 'Sir F. Drake' (322). What does it mean? 'Queen Elizabeth' (328) offers a greater puzzle because the pictured figure holds in the right hand a gold colander; 'John Fletcher' (397) appropriately holds a laurel-branch in his right hand. 'The Countess of Bedford' (412) has on the third finger of her left hand a ring attached to her wrist by a string, as above. We have not noticed any portrait in this numerous collection in which a human skull occurs, as was frequent during the Tudor and Stuart periods. Till it was observed that Evelyn described his own *ad vivum* portrait, "in which there is a skull," it was commonly supposed that this accompaniment affirmed a likeness to have been painted after the death of the subject, and not as a *memento mori*. Round the broad shoulders of Henry VIII. in Holbein's cartoon belonging to the Marquis of Hartington, No. 42, the student may recognize the historic "grate collar of ballast rubies" which we observed in the portraits of that monarch's son, Nos. 175 and 184; see p. 410, col. 2, *ante*. The famous jewel must have been altered to suit the slender form of the boy king.

Fine-Art Gossip.

MR. WOOLNER will be represented at the Academy by a bust only; it is a memorial of Sir Thomas Elder, of South Australia, and will be set up in Adelaide. It is very fine, expressive, solid, and highly finished, according to the artist's wont.

MR. ONSLOW FORD is to be congratulated on having the commission to execute the monument which is shortly to be placed above Shelley's remains in the New Protestant cemetery at Rome. The sculptor will take this task in hand immediately.

MR. ARMITAGE, who has suffered severely from the late epidemic, will not contribute to the Royal Academy this year. His large picture of 'The Woman taken in Adultery' remains unfinished till his return from the south of France. It is one of his most scientific and best conceived compositions, full of energy and dramatic action and expression. Mr. Marcus Stone has sent only a small picture of a *genre* subject to Burlington House. Mr. E. B. Browning will not exhibit anything in London this year. Mr. B. Riviere sends to the Academy a small picture called 'Rus in Urbe.'

THE approaching exhibition at Liverpool will be fortunate in comprising one of the most vigorous and dramatic pictures of Mr. Briton Riviere, which we briefly mentioned a few weeks ago as then unfinished. It is now complete, and entitled 'Daniel's Answer to the King Darius,' when that monarch went in the morning after the prophet had been cast into the den of lions, and demanded if, during the night, the beasts had spared the "servant of the living God." Then said Daniel unto the king, "O king, live for ever. My God hath sent his angel, and hath shut the lions' mouths, that they have not hurt me." The walls of the dungeon are of huge stones roughly squared, and dark with time and damp. From an opening near the ceiling on our left grey daylight pours upon the floor, and reflected thence breaks the gloom of the dungeon and reveals Daniel standing with his hands bound behind him at the wrists, and his face upraised, of which the full illumination enables us to see that he is speaking with an earnest and dignified, yet respectful air to some one without and above the chamber. He is dressed in dark blue. Behind him a number of lions and lionesses are grouped; their attention is concentrated upon the prophet, and their faces and attitudes express dread, wonder, and sullen impatience because they may not venture within the charmed space which divides them from him. Mr. Riviere never drew lions and lionesses better, nor painted or modelled their forms with more care and exhaustive skill. The varying textures and colours of their hides have been thoroughly rendered. Perhaps the most striking member of the leonine group is a huge beast in the foreground, who, with heavy feet and stiffened tail, paces slowly and warily from our right, looking uneasily over her shoulder at the prisoner.

AMONG the pictures that will be exhibited at the approaching Liverpool Exhibition will be Mr. Poynter's 'Diadumene,' which our readers remember at the Academy a few years ago. Mr. Poynter has placed a delicate white semi-diaphanous drapery on this once beautiful nudity. We preferred it in its original condition, although there is no denying its present loveliness.

ON the 15th inst. and three following days, and the 22nd inst. and two following days, Messrs. Christie, Manson & Woods will sell the very numerous and valuable collection of water-colour drawings formed by the late Dr. Percy, of metallurgical renown. Although the works in this collection are not of the universally high quality that characterizes the noble William Smith Gift to South Kensington—the existence of which seems to be ignored by those who are clamouring for a new National Gallery of British Art—it consists of 1,499 drawings by nearly 700 artists of the British school, and amply suffices to illustrate the history of art in water colours from the beginning of the last century till the present time. In some respects, therefore, it is more instructive than the otherwise incomparable William Smith Gift, which was formed with a stricter eye to the technical

value and beauty of the examples. The Percy Collection comprises numerous instances to which attach anecdotal histories and personal memoranda. Regretting that this magnificent body of examples could not be kept intact, we congratulate collectors on the fact that it has been catalogued for sale work by work, each being a lot by itself, in the alphabetical order of the artist's names, beginning with "Lot 1, Adam (R.), A Lake Scene, with a Castle," and ending with "1430, Zuccarelli (F.), A Landscape," &c. With these are more drawings by old masters and others, and a few pictures in oil.

ON the 19th inst. Messrs. Christie, Manson & Woods will sell works by Creswick; Ansdell; E. W. Cooke, 'A Shipwreck off Deal,' a capital example; Landseer; J. Leech, three "studies"; J. T. Linnell, 'In the Mountains'; E. Nicol, 'Interviewing their Member,' R.A. 1879; P. F. Poole; J. Linnell, 'A Summer Evening'; Constable; Rossetti, 'The Lovers' and 'From the Blessed Damosel'; Plassan; Oakes; F. Holl, three portraits; Gonzales Coques, 'Charles II. dancing at the Hague'; Collins; and Nasmyth.

MR. WALTER CRANE, who is rapidly recovering from illness, and has been in the country for some weeks past, will not be represented at any of the exhibitions by important works. He will, nevertheless, contribute three studies to the gallery of the Society of Painters in Water Colours, which will be opened on the 21st inst.

THE Dudley Gallery Art Society has appointed to-day (Saturday) for the private view of its exhibition at the Egyptian Hall, Piccadilly; the public will be admitted on Monday next. At the Doré Gallery may be seen a new picture by Mr. E. Long, entitled 'The Market-Place at Nazareth.'

ON Monday next the public will be admitted to see at Messrs. Dowdeswell's, New Bond Street, the recently completed picture by Mr. F. Madox Brown, which we described last week as 'John Kay, Inventor of the Flying Shuttle, rescued from the Mob,' and several replicas of other paintings which the artist has executed for the Town Hall, Manchester, all of which we have described *seriatim* as they were finished.

THE third general meeting of the Hellenic Society for the current season will be held at 22, Albemarle Street, on Monday next at 5 P.M. The following papers will be read: 'The Alcmena Vase formerly in Castle Howard,' by Mr. A. S. Murray; and 'Funeral Wreaths discovered in Egypt,' by Mr. P. Newberry.

THE jury for painting in the Salon has admitted for exhibition 2,330 pictures and 900 drawings. The so-called *repêchage* will doubtless reduce the number of this host.

THE Committee (Bureau) of the Salon for this year comprises M. Gêrome, president; MM. Bussan and J. P. Laurens, vice-presidents; and MM. Robert-Fleury, Humbert, and F. Flameng, secretaries.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts. CARL ROSA OPERA COMPANY.—'Romeo and Juliet,' 'The Bohemian Girl,' 'Carmen,' 'Faust.'

THE reputation of Mr. Frederic Lamond, both as a pianist and a composer, will be enhanced by his share in the programme of last Saturday's Crystal Palace Concert. His Symphony in A, first performed at a concert of the Glasgow Choral Union on December 23rd last, is his initial effort in orchestral music, and if not so striking as that of Mr. Frederic Cliffe—which, by a curious coincidence, was introduced at the Crystal Palace on Easter Eve last year—shows great promise and some measure of accomplishment. The composer has evinced

a wise discretion in that he has written, so to speak, within himself. He has neither employed a colossal orchestra nor sought to make complexity of detail atone for the absence of originality of idea. His music flows on with perfect smoothness, and pleases the ear by the sense of unlaboured expression which characterizes it throughout. Of the four movements the most effective is the second, which is virtually a *scherzo*, and this in spite of reminiscences of Beethoven in the principal section and of Brahms in the trio. The themes and the writing generally in the first movement are excellent, and the principal melody of the *andante moderato* is decidedly expressive. At a first hearing the *finale* seemed less spontaneous than the rest of the work; but as a whole the symphony deserves high praise, and Mr. Lamond's orchestration is really remarkable, displaying a knowledge of effect which, as in the case of Schubert, seems almost intuitive. The young musician might, perhaps, have selected a more interesting concerto as a means for executive display than that of M. Saint-Saëns in c minor, No. 4; but the work is a favourable example of the rhapsodical school to which it belongs, for despite its formlessness it is not extravagant, and there is a certain effectiveness in the quasi-religious character of the themes. Mr. Lamond's rendering of the work was worthy of unstinted praise. He produced a pure, rich tone, his phrasing was very expressive, and his manipulation irreproachable. Spohr's Overture to 'Jes-sonda' and a selection from Schubert's 'Rosamunde' music completed the instrumental portion of the programme. There were two vocalists—Miss Damian, who forced her voice unpleasantly in the air "My heart is weary" from 'Nadeshda,' and Miss Margaret Davies, who displayed a pure and well-trained soprano voice in the trivial waltz air from Gounod's 'Roméo et Juliette.'

Three years have elapsed since the Carl Rosa Opera Company last visited the metropolis, and it is sincerely to be wished that the London public may no longer withhold the support accorded liberally in every other place throughout the United Kingdom. Thus far the season, which commenced last Saturday night, has proved highly satisfactory in every sense. The audiences have been exceedingly large, and the performances have shown that the company has undergone no deterioration in consequence of the lamented death of its founder. A large number of works has been added to the repertory since the last London season, one of the most important of these being Gounod's 'Roméo et Juliette,' which was played on the opening night at Drury Lane. The work has been performed many times in Liverpool and elsewhere, and this accounts for the smoothness of the *ensemble*. Individually, the largest measure of success was won by Mr. Barton McGuckin as Romeo and Mlle. Zélie de Lussan as Juliet. Both embodiments are vocally excellent, and special praise is due to Mr. McGuckin for the striking progress he has made as an actor. The Friar Laurence of Signor Abramoff, the Capulet of Mr. Max Eugene, and the Tybalt of Mr. John Child come next in the order of merit, and the other parts have adequate representatives. The orchestra and chorus are both admirable,

and Mr. Goossens showed himself a capable conductor, the accompaniments being played with welcome refinement. Mr. Augustus Harris is entitled to share in the general commendation, the staging of the opera being more Shakspearean in spirit than used to be the case at Covent Garden during the *Gye régime*.

Of the Easter Monday performances there is little to be said. Balfe's threadbare opera continues to please holiday audiences. Miss Fanny Moody was a very pleasing Arline and Mr. John Child an efficient Thaddeus. The Count of Mr. F. H. Celli, the Devils-hoof of Mr. Aynsley Cook, and the Gipsy Queen of Mlle. Tremelli are familiar embodiments. The general performance of 'Carmen' was excellent, and Mlle. Zélie de Lussan in the principal rôle, Mr. McGuckin as Don José, and the Toreador of Mr. Leslie Crotty were unimpeachable. Miss Amanda Fabris as Michaela was less successful, her voice being of somewhat unpleasant quality.

The performance of 'Faust' on Tuesday suffered in some degree from the tendency of the principal artists to force their voices and overact their parts. Signor Runcio was the worst offender in these matters, but Madame Georgina Burns also subjected her voice to unnecessary strain. Signor Abramoff as Mephistopheles, Mr. Crotty as Valentine, and Miss Lucille Saunders as Siebel were fairly acceptable, however, but the merit of the performance consisted chiefly in the excellent service rendered by the orchestra and the chorus.

Musical Gossip.

A VERY large number of sacred concerts were given on Good Friday, but they do not call for notice in this place, and the same may be said of Mr. William Carter's national concert at the Albert Hall on Easter Monday.

MR. LAMOND'S pianoforte recital, announced to be given on Friday this week, is postponed until Monday, the 21st inst.

THE Polish pianist M. Paderewski will pay his first visit to London shortly, and will give four recitals at St. James's Hall on the 2nd, 9th, 20th, and 29th of May, and the 6th of June.

M. SCHARWENKA will also come to London this season, and will give recitals on June 10th and 17th.

TWO of the large recently formed musical societies in Bristol are about to give public performances. On Thursday next the Society of Instrumentalists—the largest amateur orchestral body in the kingdom—will give a concert, Beethoven's Symphony in D, No. 2, being the most important feature of the programme. On May 7th the Bristol Choral Society will perform Mendelssohn's 'St. Paul.' Both concerts will be conducted by Mr. George Riseley.

M. BOURGAULT DUROUDRAY has been commissioned by the French Minister of Fine Arts to compose a work in two acts for the Paris Opéra.

VARIOUS modifications having been introduced into the Austrian National Hymn as performed by military bands, the original version as composed by Haydn is to be restored throughout the empire. A similar reform was carried out two years ago in France with respect to the 'Marseillaise.'

HERR PAUL SIMON, manager of the firm of C. F. Kahnt, Leipzig, has discovered among some bundles of old papers a number of letters of Liszt, Wagner, Cornelius, and other eminent musicians.

HERR GEENSHEIM, the well-known composer, has been appointed choir director of the Stern Conservatorium at Berlin. The post was for some years held by Herr Stockhausen.

CONCERTS, &c., NEXT WEEK.

MON. Carl Rosa Opera Company, 'Roméo et Juliette,' 8, Drury Lane.
TUES. Herr Carl Sachs's Violoncello Recital, 3, Steinway Hall.
— Carl Rosa Opera Company, 'Lurline,' 8, Drury Lane.
— Miss Marguerite Hall and Mr. William Nicholson's Vocal Recital, 8, 30, Steinway Hall.
WED. Young People's Orchestral Concert, 3, St. James's Hall.
— Carl Rosa Opera Company, 'Carmen,' 8, Drury Lane.
THURS. Mr. R. C. Willis's Shakspearean Dramatic and Vocal Recital, 9, Steinway Hall.
— Clapham Philharmonic Concert, 8, Clapham Assembly Rooms.
— Carl Rosa Opera Company, 8, Drury Lane.
FRI. Carl Rosa Opera Company, 8, Drury Lane.
SAT. Carl Rosa Opera Company, 2 and 8, Drury Lane.
— Crystal Palace Concert, 3.
— Madame Frickenhau's Pianoforte Recital, 3, Prince's Hall.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. BENSON.—F. R. BENSON'S Shakspearean Company in 'A MIDSUMMER NIGHT'S DREAM,' with the Mendelssohn Music, EVERY EVENING at 8 (Thursdays and Fridays excepted) MATINEES (Children under Twelve half-price to Stalls and Dress Circle) EVERY WEDNESDAY and SATURDAY at 2.30. Doors Open at 2. N.B. THURSDAY and FRIDAY EVENINGS 'HAMLET.' Doors Open at 7.30; Commence at 8. Box Office Open 10 to 5.—GLOBE.

THE WEEK.

HAYMARKET.—'A Village Priest,' Drama in Five Acts, suggested by 'Le Secret de la Terreuse' of Busnach and Cauvin. By Sydney Grundy.
SHAFESBURY.—'Dick Venables,' a Drama in Four Acts. By Arthur Law.

IN adapting to the English stage 'Le Secret de la Terreuse,' a melodrama of MM. Busnach and Cauvin, produced last year at the Château d'Eau, the aim of Mr. Grundy has apparently been to depart as widely as possible from his original. Except, indeed, in a few scraps of dialogue of no special importance and in the central figure of an innocent convict, the two works have nothing, or next to nothing, in common. The most significant character in the French play, the criminal the burden of whose guilt is borne by another, is omitted from the English, and the most distinguished and interesting figure Mr. Grundy presents is in the original the shadow of a shade. Whether Mr. Grundy has been judicious in the course he has adopted is hard to say. In all that constitutes psychology, in dialogue and in dramatic situation, 'A Village Priest' is immeasurably superior to 'Le Secret de la Terreuse.' In probability it is inferior, and to a certain extent in sympathy also. A thoroughly conventional and commonplace piece has, indeed, been charged by Mr. Grundy with a portentous message. At one period it seems as if Mr. Grundy was as relentless as the Eumenides. Only at the very last moment does he—unwisely we are disposed to think—christianize a play pagan in conception, and end with a lesson of self-sacrifice instead of one of justice. Here is his weakness. He has gone too far for relenting. Hideous wrong has been committed. A man has been murdered, and the murderer, who is a judge, has passed sentence of death, subsequently commuted into penal servitude, upon a human being he knows to be innocent. One person only knows the truth, the village priest. He has learnt it, however, under the seal of confession, and he holds his peace. The convict escapes, and succeeds in interesting in his favour a young lawyer who is the son of the murderer. Slowly but surely the evidence is sifted, and Armand d'Arçay ascertains that his father was one of the most abject of criminals, and that the mother of the girl he is about to marry was his accomplice in a portion of his crime. He is resolute in the discharge of his duty. At any cost right

shall be done, the wronged man shall be rehabilitated, his own hopes of happiness shall be foregone, his own mother's heart must be broken, and the mother of the woman he loves shall be publicly branded as an adulteress. Here we have "an ancient Roman," and we sympathize with him, and with some little awe applaud his inflexibility. At this moment the parish priest somewhat superfluously relents. Moved by what he thinks a direct manifestation from on high, he quits the Church just at the moment his testimony is unneeded and betrays the secret of the confessional. Matters are at this point when the convict comes to the rescue. He will return to the hulks, work out the remainder of his sentence, and bear with his daughter for life the reproach of a crime which is not his. Very noble is this, but it is superfluously noble, and it defeats the great lesson of the play. One person only benefits by this. The young lawyer is separated for ever from his love, who is heartbroken at his loss. Her mother is exposed to agonizing humiliation; the priest is separated eternally from the Church to which he has given his life, and is cast, dishonoured and occupationless, on the world; the convict's own daughter carries for ever the stigma of parental crime. Against this what is to be put? One blind and benevolent old lady is permitted to die in the belief that her husband, who was, in fact, infamous, was a model of integrity and honour. There is nothing here to vindicate the nod of the deity. Consequently the play, which begins admirably, has many strong scenes, and much excellent dialogue, ends weakly, lugubriously, and inconsistently. For this cause, though it is admirably acted and mounted to perfection, it will not take permanent rank. Nothing can be better than the performance by Mr. Tree of the priest, which is supremely touching and beautiful. The better it is the more difficult is it to reconcile us to his closing action. Mr. Fred Terry and Mr. Fernandez played in excellent fashion, and Mrs. Gaston Murray, Miss Rose Leclercq, Mrs. Tree, and Miss Norreys made the most of the female characters. Very much is there to admire in piece and performance, and not a little is there in both that enforces admiration. To those ignorant of the original piece it will be difficult to grasp how much that is new, daring, and dubious Mr. Grundy has imported into the play.

Mr. Law's drama supplies Mr. Willard with a part admirably suited to his capacities. In other respects it is unsatisfactory. Its characters are eccentric without being either natural or amusing, its situations are undramatic, and its dialogue commonplace. That a reception favourable in the main was accorded it is attributable to a manifestation of remarkable force on the part of Mr. Willard as the escaped convict, and its future fate depends upon the ability of that actor, with the revelation of no new power, but with a simple repetition of what he has done before, to support its weight upon his own shoulders.

In previous performances Mr. Willard has shown his capacity behind a plausible and polished exterior to reveal ferocity and greed. This he once more does in capital style, and he has an admirably

effective entrance on the stage, creeping on in the shadow after murdering one of his pursuers. Here, however, is all that is vital in the play. The predatory archdeacon is not very convincing; a German collector who engages his servants by their "bumps," and hires a thief as his valet, steps out of Marryat's 'Midshipman Easy.' The convict's wife is a poor, spiritless creature, and the remaining characters are colourless or conventional. Add to this that much that needs explanation remains nebulous, and that probability is defied, and it will be seen how arduous a task awaits the actor. Miss Olga Brandon showed in a thankless part her brilliant abilities; and Miss Annie Rose, Mr. Bishop, Mr. Garden, and other actors exerted themselves.

Dramatic Gossip.

'NIXIE,' a new play in three acts, by Mrs. Hodgson Burnett and Mr. Stephen Townsend, produced at Terry's Theatre on the afternoon of Monday, is a not very successful attempt to provide a feminine counterpart to 'Little Lord Fauntleroy.' The girl of eight or nine years of age to whom her father trusts the honour of her mother is as displeasing as Lord Fauntleroy is pleasing. The serious tableaux introduced into the play are unwelcome, and the character of the tempted wife is as weak in conception as it is repellent in presentation. The one acceptable portion of the play is the episode of 'Editha's Burglar,' which is clumsily lugged in. Miss Webbing, Miss Forsyth, Mr. Herbert, Mr. Julian Cross, and Mr. Lewis Waller took part in the representation.

UNDER the management of Mr. Horace Lennard the theatre which forms a portion of the new Castle Assembly Rooms, Richmond, was opened on Monday afternoon with a miscellaneous entertainment, the principal features in which were the delivery by Mrs. Langtry of an occasional address, and the performance of the farce of 'Namesakes,' the scene of which is laid in Richmond. Miss Amy Roselle and Messrs. H. Nicholls, A. Williams, and J. G. Taylor took part in the performance. In the evening 'Jim the Penman' was given by Lady Monckton and Messrs. Arthur Dacre, Crauford, Gerald Maxwell, and Ben Greet. On Thursday 'A Scrap of Paper,' Palgrave Simpson's version of 'Les Pattes de Mouche,' was given, with Lady Monckton and Mr. Dacre in the principal parts.

WHAT is called a "second edition" of the "travestie" of 'Ruy Blas' was given on Thursday at the Gaiety, at which house, owing to the exceptional talent of Miss Ellen Farren and Mr. Leslie, burlesque is once more paramount.

MR. BUCHANAN'S adaptation of 'Théodora' will, according to the latest decision of Miss Grace Hawthorne, be given next month at the Princess's, instead of at Drury Lane as formerly proposed.

A RATHER conventional story of the Commune in Paris, by Mr. C. H. Dickinson, was produced on Wednesday afternoon at the Comedy. It is entitled 'Released,' is in one act, and was competently played by Misses Ada Neilson, Emmerston, and Hetty Dene, Messrs. Lablache, Bassett Roe, and Julian Cross. With it was revived 'April Showers,' a slight three-act comedy by Messrs. Romer and Bellamy, first seen at an afternoon performance in the course of last summer. Miss Maude Millett, Miss Annie Hughes, Mr. Reeves Smith, and Mr. Nutcombe Gould gave a bright interpretation, and secured for it a favourable reception.

TO CORRESPONDENTS.—J. H.—J. C.—F. A. D.—C. J. C.—received.
No notice will be taken of anonymous communications.

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LITERATURE

Memories of a Long Life. By Lieut.-Col. David Davidson, C.B. (Edinburgh, Douglas.)

COL. DAVIDSON is not well known outside of Edinburgh, he has not held high appointments, and his career has been uneventful. Nevertheless his reminiscences are of considerable interest, for accident brought him into contact with such celebrities as Carlyle, Mrs. Carlyle, and Outram. Some, too, of his recollections of life in India sixty years ago may prove amusing to the present generation of Anglo-Indians, although the author's account of his religious views will interest only a limited public. The autobiographer spent his early life at Haddington, where he grew up in intimacy with the Jane Welsh who eventually became Jane Carlyle. Educated at the burgh school, where three centuries previously John Knox had received the elements of learning, David Davidson in 1827 obtained at the age of sixteen a nomination as cadet in the Bombay army, and in November of that year travelled up to London by stage coach. Campbell the poet, who was one of his fellow travellers, beguiled much of the tedium of the way by relating a series of anecdotes about his college days.

After a long voyage young Davidson arrived at Bombay, and was in due course posted to the Bombay Native Infantry, with which he did duty—several years as adjutant—till 1837. When he first reached India the expense of living (in a native regiment, at all events) was infinitely less than at present:—

"In these primitive times we did our messing on very economical principles. We had no flash kit, merely the tables and dishes to serve the dinner on, the rest being constituted 'camp fashion,' and I am sure, if Sir Charles Napier had dined with us, he would have signified his approval. When the first bugle for mess sounded, a number of servants might have been seen making their way to the mess bungalow equipped as follows:—A chair on his head, in one hand a large bundle containing plates, tumbler, wine-glass, two muffineers, knives, forks, and spoons, and, if the master could afford it, a bottle of Hodson's beer. The other arm not only supported the chair, but carried a 'cooza,' or porous earthen vessel of water. These were arranged at his master's accustomed place at the table. At Asseergurh the Hodson's beer supplied by the stores of the mess was so expensive that few could afford that luxury, and water tinged with brandy sometimes took its place."

Other things, too, were managed in a simple way. For instance, there was in the 18th Bombay Native Infantry only a "drum and fife" band, and with the cheap messing an ensign could live comfortably on his pay. Col. Davidson speaks highly of the Sepoys, and especially of their marching powers:—

"Our ordinary sixteen-mile marches were done regularly in the four hours; and, had we pressed the men, might have been done in less. I was told the regiment once marched on an emergency ninety miles in thirty-six hours. And I know, when we had, at Kaladgee, a requisition for a party to quell an expected disturbance at a place fifty miles off, the light company started at eight o'clock in the evening, and were on their ground ready for service by noon next day, not one man having fallen out."

Col. Davidson was a most ardent sportsman, and he relates many interesting sporting anecdotes, with some of which Sir James Outram is associated. The following is worthy of extract:—

"Outram had to receive some Bheel chiefs. He did so with as much courtesy as if the half-naked chieftains had been princes of royal blood. In the evening we took a stroll with our guns. There was a long low height close at hand, which terminated through its whole length in a crest of scarp rock, from ten to twenty feet high; and this rock was rent in many places by fissures, which afforded admirable shelter for big game. The Bheels beat along below the scarp while we walked along the flattened top. We had not gone far before a hyena bolted, which I killed with a shot from my double 'Haddington.' As the others did not wait for me, I, loading in a hurry, put down a ball without powder. As I was hastening after the rest of the party, I heard a noise from below, and, looking over the edge of the rock, I saw a bear climbing up. I fired my remaining shot into his eye when within three feet of the muzzle of my gun, and paused a moment, expecting to see him roll over. Instead of that, up he came, so I took to my heels, thinking my friends in front might as well share in the adventure. Two shots were fired, but the bear followed me so closely there was danger of hitting me, so the bear was missed. We were now, pursued and pursuer, close on the opposite edge of the rocky platform, and, to avoid the bear, I was twisting round a tree, when I tripped and fell. I felt the hair of the beast uncomfortably near, when a shot was fired, and over went the bear, down some ten feet of drop, and lay quite dead. When I got up and shook myself, Outram, who had fired the shot, said he was glad to see me sound upon my limbs, as he was not sure, when he pulled the trigger, whether he could quite clear my leg. Afterwards, when the bear was examined, it was found that my shot had entered the eye, and part of the bullet was found among the brains. Such is the vitality of these animals, and the mischief they may do after being mortally wounded."

Col. Davidson "passed in the language," but though he relates how a certain sportsman when crossing a river said to his native attendant "bandook dho," which means "wash the gun," instead of "bandook do," which signifies "fire the gun," and had the annoyance of seeing his gun plunged into the water, he is guilty of a similar mistake himself. Speaking of the "fair people," as the natives call Europeans, he makes use of the phrase "ghora log," which means "horse people," whereas he should have said "gora log."

Col. Davidson wound up his regimental service with a cholera march, the tragic events of which he relates in a most vivid manner. In 1837 he was appointed to the "Revenue Survey," and in 1848

practically terminated his Indian career, for he only returned subsequently for a few months to complete his time for pension.

The most valuable part of this book is that which relates to the author's intercourse and correspondence with the Carlyles. In 1854, being in London, he called on his old child playmate Jane Welsh, but failed to find her at home. A few days later he received the following charming letter from her:—

"5 Cheyne Row, Thursday.

"MY DEAR—David is what nature prompts me to write! But then comes the recollection of that tall grave *stranger* I met in the railway carriage to Haddington, and I could scream at the idea of such a liberty! 'Thirty years makes a great odds on a Boy as well as on a Girl!'—and it takes more than one good talk to get accustomed to the odds. Still the boy and the girl that knew one another thirty years ago must always, I think, have a certain interest for one another, independent of personal sympathies. So I do not hesitate to beg you to come again, tho' you have already tried the distance. When I found your card, I could not leave it in the customary plate, but put it safe by, till I wrote to you next day. Now, I do not know if it is a peculiarity; but for me, the result of putting anything safe by, is to make it undiscoverable when wanted, so, with your address; I have hunted for it twenty times since, and only found it this morning in a china mug! And now I make haste to tell you that I have missed no call for six months—or a whole year if you like!—that I so regretted—and that I shall rely on your coming again. The best time for finding me, and when we may make one another's grown acquaintance without interruption, is any time before one o'clock. Does that suit your Indian habits? I generally, at this time of the year, go out at one—not of necessity, but for the same reason the Scotch Professor gave for drinking whisky, 'because I like it, and because it is cheap'—if you come so as to find me before I go out, there would be no need for me to go after—Don't you think it would be pleasing to our mothers—dear friends as they were—that we should be meeting again in this great foreign London?—If you cannot come before one any day, write to me appointing any other time you like and I shall wait for you.

"Affectionately yours,

"JANE WELSH CARLYLE."

Some months afterwards he received an invitation to dine with Carlyle and meet Lord Tennyson:—

"In the course of conversation they spoke about the difficulty of making speeches; when Tennyson said if allowed to sit he might manage it, but it was severe upon the nerves to stand up when every one else was sitting. The question was discussed as to whether they would accept titles if offered. Tennyson was disposed to decline such honours for himself, and said no title could excel the simple name of 'Thomas Carlyle.' After dinner long clay pipes were laid on the table, and a smoking parliament commenced. When we went up-stairs, it was most interesting to hear these two men talk, and I noticed that when Carlyle was at a loss for a poetical quotation, Tennyson promptly supplied

In 1856 Mrs. Carlyle, on receiving an invitation to pay a visit to Col. Davidson's house in Scotland, says:—

"It would be a pleasure to visit you, and make acquaintance with your wife; and decidedly I for one, will not be in Scotland without inquiring how you are situated, and going to spend a day or two with you, 'if convenient.' But Mr. C. has such a physical horror of travelling, and of any change, even for the better, in his arrangements, that our journeys are few and

far between. It has become through a long course of years, a part of our life, like any other, to spend a month every winter at Lord Ashburton's in Hampshire, and that one visit Mr. C. thinks quite a sufficient year's visiting for both himself and me, in which notion I do not always agree with him."

In a subsequent undated letter occurs a passage which is highly characteristic of the writer:—

"You never acknowledged the photographs I sent you at New Year. Ever since I have been a close prisoner. Obligated to take care of my health, the most tedious and insipid of all earthy [*sic*] occupations."

Writing on the 5th of November, 1857, she unconsciously gives strong evidence of her combined sympathy and conscientiousness, and at the same time tells us how Miss Craik first began her career as a novelist:—

"I should have thanked you for your letter before to-day; had not a girl called Georgina Craik had the smallpox some thirteen years ago! a case of *Tenterden steeple* causing the encroachment of the *Goodwin Sands*! But you remember there was discovered a good many years ago a real connection of cause and effect between the steeple and the Sands! So is there between little Miss Craik's smallpox and my delay in writing. The smallpox made a very pretty girl into a very plain one, and the consciousness of her spoiled looks drove the girl's exuberant young life all inward, which has raged and erated under a shy embarrassed self-conscious exterior, till finally, after thirteen years it has burst out in a passionate, all-for-love three-volume novel! Which novel having been presented to me by the young authoress, I was bound in common politeness, not to say kindness, to write her a letter of acknowledgment. But what to say, that would not hurt her feelings and at the same time not hurt my own conscience, was a difficulty. The Book is 'thrilling,' 'enchanted,' 'absorbing,' all a novel needs to be in *interest*; but to have written even a 'successful' novel is a fault as well as a misfortune for a young Lady, I think; and given this persuasion to be expressed in delicate unwounding terms, and no such terms suggesting themselves, I had day after day written '5 Cheyne Row' at the top of a sheet, and then not 'My dear Georgina,' but 'My dear somebody else,' on quite the 'voluntary principle,' till at last, ashamed of my off-putting, I took a solemn engagement with myself that I would not write to man, woman, or child till that other letter was despatched! So now you see how Georgina Craik's smallpox thirteen years ago prevented your getting a speedier answer."

Several years after Mrs. Carlyle's sudden death Col. Davidson wrote to Carlyle about a visit made to the attached and faithful friend and servant—Betty Braid—of his late wife, and received in reply a letter in which occurs the following passage:—

"Not for many a long day have I read any letter so interesting and affecting to me;—a letter which I shall carefully keep among my valuable records! Good old Betty is at this time the most venerable woman I know in the world. So much of loyalty, of piety, of patient endeavour—in a word, of noble human worth, and fine old Scotch practicality, and simple wisdom to be found there. She belongs to me also, as the last living link of scenes and persons now all departed, but dear and sacred to me as no others are."

Having indulged in extracts to excess from Mrs. Carlyle's letters, we may conclude with a few sentences about Col. Davidson himself. Apart from those who gave him their friendship his chief claim to be remembered rests on his inven-

tions. With a view to reducing the curve of the trajectory of a rifle bullet he nearly sixty years ago diminished the bore, increased the charge, and constructed a conical bullet with a cannellure round the thickest part. The new device found great favour in India among sportsmen, and even in England was used with success, but it was not taken up by the authorities, who even appear to have been ignorant of it.

In 1839 he sent home a paper (which was laid before the Duke of Wellington) on the subject of rifled cannon. The Duke handed over the paper to his son—we are not told which—who possessed some knowledge of rifles. In a lengthened criticism the latter informed the inventor that,

"owing to the shortness of the piece, the twist could not be given to the projectile, and that rifled cannon were an impossibility. My proposal was to make the shell with projections to fit into the grooves of the gun, so as to give the spinning motion without damage to the piece, copper slides being driven into dovetails cast in the shell. The system that was subsequently adopted was a row of copper studs instead of one continuous bar, but the principle was the same, and when I showed it to Sir Joseph Whitworth, he said I had anticipated that other method by some twenty years."

During the Crimean War Col. Davidson devised a collimator for night firing with artillery at a siege:—

"In the beginning of 1855 my instrument was inspected by the select committee at Woolwich; which, while commending its ingenuity, stated that the existing mode of night firing was sufficiently accurate. However, when Lord Panmure was appointed Secretary of State for War, he directed that my method should have a fair trial. This was made at Woolwich with perfect success; and twenty-six breeching guns furnished with my apparatus were ordered for the Crimea; but such was the delay I encountered, that Sebastopol was taken before they left Woolwich. Sir J. H. Lefroy, a distinguished Artillery officer, was then on Lord Panmure's staff at the War Office, and gave me his most cordial support. When the war was over, he visited the Crimea, and in a note I had from him on his return he says: 'My visit to the East has not abated my sense of the value of the application.' Ten of my unfortunate instruments, some thirty in number, were distributed for practice and report among the artillery stations at home and abroad, and copies of the reports were to be furnished to me, but not one ever reached me; and the invention, in the absence of any interested person at headquarters to look after it, was allowed to slumber and be lost sight of. My plan included the use of the same telescope for direct aim during the day; and lately, when an Engineer officer's telescopic sight for direct aim was submitted for adoption into the service, my request that mine, which had so many years before been tried, approved, adopted, and sealed for further use, should be tried against the other, as much more simple and equally efficacious, was refused without any reason assigned, and that of the other inventor, who had adopted my principle, it may be independently, was accepted and rewarded."

Col. Davidson has had several other dealings with the authorities, and his experiences of the War Office are much the same as those that have fallen to the lot of most inventors.

The Islands of the Aegean. By the Rev. Henry Fanshawe Tozer, M.A., F.R.G.S. (Oxford, Clarendon Press.)

We are indebted to Mr. Tozer for another excellent book on the subject which he has

made peculiarly his own. The vacation tours of the indefatigable Fellow of Exeter College, since he first commenced his course of travel in 1853, have taken him to regions of surpassing interest throughout South-Eastern Europe and Asia Minor from Albania to Armenia, and his observations have been modestly recorded and favourably received at several intervals during the last twenty years. It may be remembered that Mr. Tozer delivered a course of lectures on Greek geography at Oxford in 1872, in which he attempted to enable his hearers (and readers) to form a more realistic conception of Greece, ancient and modern, from his own personal impressions gathered during his holiday rambles. In continuation of the small book containing these lectures, and in further illustration of the same ideas, the description of the principal islands of the Archipelago, now issued from the University Press, forms a necessary sequel. It does not pretend to be more than a sketch of personal impressions; but the numerous references to the modern authorities enable the student to follow up his investigations in the library with considerable ease.

Mr. Tozer's first visit to the Cyclades was made in company with Mr. Crowder (senior major of the Oxford Militia) and the indispensable dragoman; but, as the account of this journey has already appeared in the pages of a contemporary, we need not further allude to it, beyond noticing that our travellers were surprised to find the old shepherd, the solitary inhabitant of Delos, incredulous as to the existence of vampires and speaking an extraordinary dialect of Greek! This trip was made in 1874, and twelve years elapsed before Messrs. Tozer and Crowder were able to visit the Turkish islands of Lesbos, Chios, Samos, Patmos, and Rhodes. The details of Mr. Tozer's impressions of this group have also appeared before, so we may pass them over on this occasion with remarking that Mr. Tozer found in several islands the highest mountains named "Hagios Elias"; and he notices as a fact that "in Asia Minor, in continental Greece, and in the islands, there were as many as fourteen mountains called Olympus in ancient times"; and that Sedulius, a Christian writer of the fifth century, had argued that by the alteration of ι into ϵ Helios was changed into Helias, which accounted for the names of the various mountain summits on which sanctuaries of Helios had formerly existed.

It was not until 1889 that Mr. Tozer (now only accompanied by a dragoman) had an opportunity of visiting those islands which are the most difficult of access in the northern portion of the Aegean; and the starting-point chosen for this purpose was Chanak-kaleesi, in the Dardanelles. Here, says Mr. Tozer, the only thing of interest is the manufacture of earthenware. As every one who has visited Constantinople knows this peculiar pottery, which gives the name to the place, it needs no notice; but we must protest against the remark that it is the only thing of interest in Chanak-kaleesi. We know not whether the ancient brass cannon of huge dimensions have been all removed or broken up, but at all events some of the gigantic stone projectiles remain there and at the fort Kilit Bahar, on the European side of the straits. Doubtless these guns,

of which seventeen were in existence when one was presented to the Queen twenty years ago, have been removed from their embrasures to make way for the modern rifled ordnance which threatened Admiral Hornby's fleet in 1878; but some of these ancient relics surely remain in evidence of Sir John Duckworth's memorable action in 1807, when it was shown that they could bite as well as bark. Such reminiscences had no interest, however, for Mr. Tozer.

From inspection of the map it is difficult for the student to realize the relative proportions of an islet like Lemnos, which our travellers first proceeded to visit from the Dardanelles; yet a paragraph of Mr. Tozer's at once serves to give a rational idea of its magnitude and of the ancient importance of its position:—

"Though the area of Lemnos is less than that of the Isle of Wight, yet the space of sea which it seemed to cover produced the impression of great extent, and the long line thus formed completely justified the descriptive epithet *tenuis* which a Roman poet (Valerius Flaccus) has applied to it. A still more impressive object revealed itself towards the north, as soon as we had cleared the westernmost point of Imbros. This was the grand mass of Samothrace, which stood up from the sea like one great mountain broken into several peaks, with flecks of snow lying in the rifts of its steep sides, and now diversified by a long bar of cloud which hung halfway up its heights throughout its whole length. Again far away to the north-west the summits of Thasos were dimly seen; and thus in one view I had before me all the islands which were the objects of my present tour. The relative importance of these in history was determined by their geographical position; for those that lay near the mouth of the Hellespont, Imbros and Lemnos, were of necessity brought more into connexion with the commercial and political life of Greece than those which were more remote."

Mr. Tozer subsequently points out that these islands with Scyros formed stepping-stones in the line of communication between Athens and the Chersonese, and thus they held the same position in the colonial and mercantile policy of that state which is occupied by Gibraltar and Malta at the present day in securing the trade from Great Britain to the East.

Naturally Mr. Tozer was curious to examine the site whence the famous "Lemnian earth," the *Λημνία γῆ* of Dioscorides, the *Λημνία μίλτος* of Galen and Pliny, and the *terra sigillata* of the Middle Ages, was derived. An old potter guided him to the spot, where a cavity some fifty feet in circumference and ten feet deep, apparently full of dried thistles and now neglected and disused, was so filled in that the layer of wonderful earth itself was unapproachable. Specimens, however, were shown, and Mr. Tozer obtained some small bowls made by his guide the potter, and impressed with the Arabic inscription "Tin machum," from a seal obtained for him from Constantinople by an exiled pasha. Mr. Tozer quotes the old French traveller who witnessed the ceremonies connected with the digging of this sacred earth in the sixteenth century, when it was in great demand, even ambassadors prizing it as a valuable antidote to poison. This traveller, M. Pierre Belon, wrote in 1553; and it may interest Mr. Tozer and his readers to learn that more than a hundred years later, in 1661, the Sieur de Flacourt described the

discovery of similar clay in Madagascar: "Il y a de diuerses sortes d'excellent bol & de la vraye terre sigillée, aussi bonne que celle de l'Isle de Lemnos, & se nomme, *Tanelisse*." The late Dr. Seemann has described a steatitic clay *jabonda*, which he found was eaten by a class of natives at the gold mines of Chontales, in Nicaragua, and in connexion with this substance he compared it to an edible earth of Syria, mentioned by Ehrenberg in the *Pharmaceutical Journal* some twenty years ago. At present this earth in Lemnos has fallen into disrepute; but now that attention has been drawn to it, and that the Lemnians have established a connexion with Egypt and thereby come in contact with Western civilization, we shall doubtless hear of some speculative promoter obtaining a concession of the quarry, and advertising the all-healing earth as a patent drug.

In Thasos Mr. Tozer visited the ruins of the ancient capital, the shrine of Pan, and the sites which have lately been excavated by Mr. Bent and described in the *Classical Review*; while in Samothrace he went over the ground so fully explored by the French and Austrian professors between 1863 and 1875. Mr. Tozer deserves credit for his energy in climbing to the summit of Phenari, the highest peak in Samothrace, with an elevation of 5,248 feet, which was covered with snow at that time of year, April 11th. "This peak," he reminds us,

"was the station of Poseidon, from which he regarded the combats of the Greeks and Trojans. There, we are told, the mighty Earthshaker held no blind watch, who sat and marvelled on the war and strife, high on the topmost crest of wooded Samothrace, for thence all Ida was plain to see; and plain to see were the city of Priam and the ships of the Achæans."

In these mountain recesses ibexes still linger, a small remnant of a fauna now fast becoming extinct. Mr. Tozer brought away with him a pair of their horns measuring three feet in length. He noticed also a snake, called by the natives *σαῖρα*, i.e., *sagitta*; but he does not describe its appearance nor mention whether it is rightly figured in the illustration given of this reptile in Pierre Belon's quaint work, which he previously quoted.

Whilst reading Mr. Tozer's book we have had the excellent Admiralty charts before us to refer to, for without them it is almost impossible to fully enter into the descriptions, vivid as they are, given by the author. A fair index map of the Ægean Sea serves as a frontispiece, but the small diagrams in outline of Delos, Santorin, and Patmos can hardly be called maps. Facsimiles of maps can now be reproduced by various processes at so little cost that a work giving geographical and topographical information ought to be properly illustrated, especially when materials are to hand which are, so to speak, national property and officially guaranteed by the Hydrographic Department. Apart from this drawback the student, tourist, *dilettante*, and archaeologist must equally be pleased with this book, and it will certainly tell every one a great deal that is new in a highly enjoyable manner.

La France pendant la Guerre de Cent Ans: Épisodes Historiques et Vie Privée. Par Siméon Luce. (Hachette & Co.)

"THERE is a kind of wild animal, male and female, frequent in the country: creatures livid and nearly black with sunburn, attached to the earth they dig and delve with an unwearied pertinacity. They have a sort of articulate speech, and, when they rear themselves up on their feet, they show a human face—and, in fact, they are men. At night they hie to their lairs, where they feed on roots and water and black bread. They spare other men the pains of seedtime, harvest, and the labour of the fields, and merit a better fate than to lack the bread they sowed." This passage, which two hundred years ago struck so strange a note in La Bruyère's caustic idyls of the court, might serve for a motto to several of the great histories which our age has produced. And perhaps, when our century shall have retreated into its due perspective, its chief originality will be found to consist in that unique fusion of poetry and science by which it has deciphered the life of those long dead who living were not held of much account. The great current of history has been turned into a new channel, and what preoccupies the student of to-day is less the account of battles, ministries, or the chronicles of reigning houses than the patient annals of the long development of a people. The least little register of accounts, the commonest town hall or vestry document which may serve to tell the wages a man earned in the Middle Ages, the sort of dinner he paid for, the average length of life he lived, is more precious to this new school of historians than such a triumph of narrative as Commynes's account of the battle of Fornovo. It is conceivable that this cult of fact might have resulted in a Gradgrind dryness. But the first initiator of the movement was a man of singular poetic insight, born into a world influenced by the dreams of fraternity which sprang up in '89. And Michelet has left a shred of his mantle to his disciples or successors, great and small, from M. Duruy and J. R. Green down to Dr. Jessopp. Nor has any among them shown a severer worship of the document, or a profounder devotion to the poetry of the past, than the editor of Froissart, the historian of Jeanne d'Arc and Bertrand du Guesclin: we have named M. Siméon Luce.

To-day M. Luce presents us with a volume singularly characteristic of the tendencies we have mentioned. In this study of France during the Hundred Years' War there is scarcely a word about Crécy or Poitiers, scarcely a mention of the Black Prince or Dunois, barely an allusion to the division of Burgundy and Orleans. Politics and war are expressly set aside. But in the four hundred pages of this little book (scarcely larger than the yellow-backed novel it resembles) the reader will find a faithful picture of the private life of every day, at almost every stage of the social scale, of fourteenth century and fifteenth century France. Here we dine with the monk and live the laborious days of the miner, cultivate our garden with a *dilettante* prince of the blood, or overhear the bad language of an irate and tipsy copyist; visit the wards of the Hôtel Dieu, and become acquainted with a whole world of vanished figures, Jews, kings, harpists, heroes, workmen, but

all of them in their every-day garb as they go about their daily tasks, mixing with them in Haroun al Raschid fashion, not viewing them in a pageant on such a festal day as Froissart and the chroniclers deigned only to describe.

The book of M. Luce is distinguished not only by its character, but by its method. He might have made it still more interesting and yet more valuable had he annotated the variety of new and virgin facts which he has gathered from manuscript sources by others gleaned from printed volumes accessible to few, such as Pichon's edition of the *'Ménager de Paris'*, the documents of Douët d'Areq, the five published volumes of the ballads of Eustache Deschamps, and the novels and poems of the time. His picture might thus have been made infinitely fuller, more brilliant, and not less accurate. But M. Luce is a fastidious scholar: he has made a point of giving his readers only what they could not get for themselves. And save, perhaps, the well-known narration of the heroic death of Le Grand Ferré, all that his book contains is fresh matter, the spoil of many years' research in the manuscripts of the great Parisian archives.

The volume opens with the disorders, the despair, the isolated flashes of heroism, which ensued upon the great defeat of Poitiers. Paris is in arms against the Dauphin, and the king is a prisoner in England. In the year 1356 the house of Valois was still a new-comer on the throne of France; it was not forty years since the clerks of the kingdom had decided that, since "the lilies neither sew nor spin, yet are arrayed like Solomon in all his glory," the word of Christ forbade the crown of France to such as hold the spindle. In the eyes of the people the King of Navarre had as good a right to the crown as the distant branch of Valois, if not a better; and while the burghers of Paris were plotting to deliver the capital into his hands, the King of Navarre himself was arranging to betray Paris into the hands of Edward III. of England, another grandson of a king of France. M. Luce gives us several pictures of this discontented and rebellious Paris, and of the wealthy grocers and clothweavers who were the soul of its resistance. Suddenly, in the sixth chapter, these turbulent figures disappear, and we find ourselves in the infinitely serenest Paris of King Charles V.

There is reason to think that, might a lover of the Middle Ages choose the period and the country of his lifetime, he would select Paris in the later days of Charles V. The capital was but a little town then, as the new wall of King John enclosed it, running from the Arsenal gardens by the riverside to the Porte de St. Denis, and thence by the Rue des Fossés-Montmartre, crossing the Palais Royal gardens and the Carrousel, to the riverside again, near the first gate of the Louvre. But this tiny city, not one-twentieth of the Paris of to-day, was fresh and beautiful with gardens and running waters, with churches and palaces rising every day, with room for all and fresh air for all, free of coal smoke and overcrowding. If there was room for the body, no less for the soul and the mind was the Paris of those days already a spacious and abund-

ant city; there were many mansions in it—the Paris of the guilds and the Hôtel de Ville; the island Paris of Notre Dame, of the bishop's palace and the bishop's prison; the Paris of the court along the river, between the Louvre and the roses and lavender bushes of the great new gardens of the king's Hôtel de St. Pol; last, but not least, the Paris of the university, where students of every nation came to discuss all matters of philosophy and speculative science.

The last were especially in honour at the court of King Charles, whom Christine de Pisan has shown us surrounded with "clercs solempnels," and discoursing with them of Aristotle and the stars. Of this side of the king's character M. Luce gives a charming glimpse in his paper on the elective principle. It is known that twice in the reign of Charles V. the Grand Chancellor of France, and on one occasion the President of Parliament, was elected to his position by the votes of the Council, and not appointed by the king—an excess of Liberalism which no constitutional government of the present day would sanction, and which has hitherto appeared doubly extraordinary amid the traditions of the fourteenth century. M. Luce supplies the clue of the puzzle—one singularly characteristic of Charles V., the scholar king, the crowned idealist, to whom nothing realizable by the mind appeared impossible in action, and by whom no course admitted to be theoretically preferable could be allowed to be inexpedient in practice. In the year 1370 the king commissioned Master Nicholas Oresme, of Rouen, to translate for him the 'Politics' and 'Economics' of Aristotle, "very necessary to me and for reasons," as one of his mandamuses has it. Now, in the sixth chapter of the third book of his 'Politics,' Aristotle affirms the virtue of the elective principle. "Although individually they (the masses) are worse judges than the experts, in their collective capacity," to quote Mr. Welldon's translation, "they are better, or at least as good." To have the authority of Aristotle for a course of conduct was (with King Charles) the best of reasons for adopting it. And so three officers of the Crown were elected by vote to their positions, because the king, in 1372, was reading the 'Politics.'

The liberal nature of Charles is manifest in every action of his reign. Never was a king more abundantly endowed with that "sweet reasonableness" which in the end is bound to win. All his triumphs came from the fact that he was naturally in the right, and so kindly and persuasively in the right that other men longed to follow his leading. "By his great good sense he attracted to himself the greater portion of his enemies," we read in that 'Chronicle of the First Four Valois' which M. Luce was the first to rescue from the oblivion of its five hundred years of seclusion. "Comment fut-il?" wrote the burgher poet Eustache Deschamps—

Comment fut-il? Humble et plein de douceur,
Dévot vers Dieu, doux vers sa maisonnée.

Among the gallant King Johns, the brave Black Princes of his age, he strikes us as a man of a different planet: a Prospero still young, gentle, and even timid in address, who, secluded in his study, plumbs the deepest secrets of the time by the aid of pure reason, and then, radiantly tranquil,

effects the serene result of his deliberations. Beyond his frontiers, desperate men began to turn to the Wise King as to a saviour; and Aquitaine was virtually regained before a French sword left its scabbard. M. Luce shows some further instances of the liberality and good government of Charles in home affairs. His dealings with the Jews might serve as a pattern to certain monarchs of to-day; and we wish that, in addition to the new and precious information which he deals in, M. Luce had quoted a certain ordonnance where King Charles, writing to the Procurator of the Jews of France, makes all his promises, not by the Trinity, which to his correspondent would appear an unmeaning symbol, but simply and solemnly by that Almighty Father in whom they both believe. On this point of anti-Semitism, as on many others, the book of M. Siméon Luce is a new link in the ever-lengthening chain of evidence which goes to prove that the fourteenth century was not indeed, as we imagine, a time of discomfort, darkness, and ignorance, but rather (at any rate in the capital cities) a false dawn, an era of wise and liberal thought, of comfort diffused through many classes, destined to be clouded over by the conflicts of the succeeding century and the enmities and bitternesses of the Reformation.

'L'Hôtel Dieu de Paris' shows the fourteenth century in its struggle against the misery of the poor, and also the private contention, not unfamiliar to our own times, between the surgeons and the nurses of a great hospital. The terrible mortality of the Middle Ages (in which the average life of man was seventeen years) may be gauged from the fact that in one single year (August, 1368—July, 1369) the Hôtel Dieu of Paris buried over twenty-two thousand of its patients. It is true that the number of sick people received was exceedingly great. The accounts of the prioress of the Hôtel Dieu show that no fewer than 3,500 sheets were daily supplied in the wards. Another Paris hospital during the same year gave shelter, in addition to its ordinary patients, to nearly seventeen thousand pilgrims on their way to St. Michael's Mount and other shrines. If the medical means were slight, there was no lack of shelter; a good bed with clean sheets and six warm blankets, the kind service of refined women, and such tisane or theriac as the science of the time could furnish, were apparently within the reach of all who needed them.

The condition of the poor, even at a later date, when the price of all common things had grievously increased with no corresponding expansion of the price of labour, appears most favourably to whose reads 'Les Mines et les Mineurs en 1455' with a mind still fresh from the impression of Zola's dismal epic on the same theme. It is true that the proprietor gained so much less that the king, having confiscated the mines of Jacques Cœur, found the transaction so unprofitable that he graciously restored the mines to the children of their former owner. But the miners were infinitely better off. In the first place, the very inferiority of fifteenth century engineering made the mines far safer dwelling-places. In those days it was impossible to sink a shaft nearly a mile into the bowels of the earth, or to construct subterranean gal-

leries for several miles in area. When one vein, comparatively near the surface, was exhausted, the engineers of those days sought some other in a different place; and in these galleries, scarce deeper than the burrows of mole or rabbit, the miners were securer from accident, less exposed to firedamp, inundation, or explosion. The workmen of those days were not only housed—by night in dormitories well warmed in winter, with for each his narrow bedstead, feather bed or mattress, pillows, sheets, and blankets; by day in vast kitchens where there steamed for them an ample fare of meat, bread, cheese, wine, and on fast days fish and eggs; their washing was paid for them, their clothing found. And in addition to this they received high wages—the principal workmen from thirty to fifty livres a year, the most insignificant from five to ten. The lives of those days, as M. Siméon Luce remarks, must be estimated for its purchasing power (though not for its intrinsic value) at forty francs or livres of to-day. Thus a good workman or foreman must be imagined as gaining from 48% to 80% a year, beyond every possible outlay in health or sickness, while his sons, scarce out of childhood, would each gain a few pounds a year besides their keep and clothing. Thus it happened constantly that the workman of yesterday became the small proprietor of to-morrow, still labouring with his men, and earning justly whatever profit he reaped from his possession. We hear nothing of the labour of women in the mines. No Catherine, no Philomène, owed her blighted youth to the foul air and fouler company of the mines of 1455. In those days, indeed, a company of miners was not the revolutionary band of ruffians that we witness in the "documents" of M. Zola. A blow or a bad word, still more a blasphemy, was punished by a fine. Punishment was meted out to whosoever introduced a woman of ill fame into a society of miners. A special article condemned those unruly spirits who in all times have endeavoured to prevent their comrades from working. The regulations were strict; but the miners had their redress, their civic rights; they might appeal from the decisions of their director to the baillie of the town. In truth they had little to complain of, least of all of the fact that they were not wholly miners. In June and in September, when labour was wanted in the fields, the mines were closed; and through the weeks of haymaking and harvest the pallid miners, reaping and swathing out of doors, refreshed the memories of their childhood, and laid in a store of health for the long, chill, subterranean labour of the winter months.

In the hospital, in the ghetto, in the mine, M. Luce shows the poor man of that earlier day; in the fields we scarce perceive him, and there in truth the picture were less fair. The devastation of the Companies, the disproportion between the revenue and the taxes of the peasants, had ruined the agriculture of France. In Normandy many villages were completely abandoned. In the south of France the "Ordonnances" (1370-1380) show us that in the unfortified towns and villages not more than two-thirds of their ancient inhabitants survived. The ploughs were guided by children and old men; the sons of the peasants enlisted in the Com-

panies (for it is ever preferable to be the hunter than the hunted). They said: "Nous ayons mieux faire le gallin gallant que labourer sans riens avoir," as Gerson heard them remark in his countryside. But this is the reverse of M. Luce's medal—another face not less real or more real than that he shows us. The interest, the complexity, and the difficulty of the Middle Ages are in their infinite variety, their lack of synthesis or a uniform standard.

NOVELS OF THE WEEK.

The Heriots. By Sir Henry Stewart Cunningham, K.C.I.E. 3 vols. (Macmillan & Co.)

Two False Moves. By Jean Middlemass. 3 vols. (White & Co.)

The Nugents of Cariconna. By Tighe Hopkins. 3 vols. (Ward & Downey.)

The Lloyds of Ballymore. By Edith Rochfort. 2 vols. (Chapman & Hall.)

The World and the Cloister. By O. J. Simon. 2 vols. (Same publishers.)

Prince Dick of Dahomey. By James Greenwood. (Ward & Downey.)

'THE HERIOTS' belongs to the very small class of novels which a grown-up person can read for recreation without being bothered by problems. In the earlier part it sparkles with wit and epigram; in the latter part everything happens pleasantly and makes the reader feel grateful for the privilege of living in a world where people are so good-natured, so anxious to help young lovers, and so ready to perpetrate a job for providing them with an income. It takes a man of wide experience and ripe judgment to be so juvenile and so free from cynicism. The freshness and the simplicity of mature years, which youthful omniscience regards with pity, are thoroughly enjoyable in 'The Heriots,' existing as they do in Sir Henry Cunningham's case along with a sound knowledge of men and books, a cultivated taste, and an agreeable and correct style. The conversation is not strictly taken from real life. It is too elaborate and much too brilliant for that, but the lively jests which the various speakers throw off so easily give the reader many a pleasant laugh. A critic, of course, looks out for specks to point at. Sir Henry Cunningham does not give him much chance. But a distinguished lawyer might perhaps have explained one difficulty which is left. The old family place of the Heriots had to be sold. A purchaser had at last been found, and in a few days the sale was to be completed. At the nick of time a windfall comes in, and the necessity for selling is removed. But how was the purchaser persuaded at the last moment to throw up his contract? In Sir H. Cunningham's delightful world purchasers must be unusually accommodating.

It is doubtful whether Miss Middlemass has not made a third "false move" in the publication of her latest story. Derek Horne, the hero, is a fatuous kind of person, who, besides a passion for Dorothy Bellingham (a lady who so readily believes calumny against him that she waits for no explanation before she marries a scoundrel whom she detests), entertains a rational affection—the true sentiment we are given to understand—for Ruth Churchill, a little school-mistress of humble birth, and has more than

a little tenderness for a feline young person named Da Costa, a singer of rare charms and bad reputation. Except this susceptibility, which causes him much discomfort and a certain amount of conflict internally, there is nothing tangible in the character of Derek Horne. His Christian name is his most distinctive attribute. Dorothy Bellingham is a more natural creature, being simply a woman of unbridled passion, who, being exposed to a cruel temptation, commits an act which embitters and finally destroys her life. The kind of impulsive character attributed to her is properly associated with a keen susceptibility to remorse, and so far this sketchy delineation is well imagined. The humdrum little heroine Ruth Churchill deserves small praise. She is self-sacrificing and generous, but self-effacement is not a particularly dramatic quality. For the minor characters still less can be said. The provincial dialect which some of them affect belongs to no province, and the general vernacular of the narrative is of the most slipshod type.

The three charming volumes of 'The Nugents of Cariconna' are all that can be desired by those who enjoy light character studies divorced from too much plot and incident. The opening chapter is quite delightful, nor is the rest disappointing. It has lately been our fate to read more than one so-called Irish novel with no Irish flavour at all about it. But 'The Nugents of Cariconna' is distinctly Irish in feeling from first to last, with a whimsical yet not exaggerated air that is Erin in essence. The effect is produced by artistic and quite simple means. There is no description in the ordinary sense—the whole thing is "conveyed" to the reader in the surest and happiest manner. Humour, truth, kindness of feeling, and good taste are the principal ingredients. Miss Barbara, who keeps house for her brother Anthony, and Anthony himself are an excellent pair. In a certain quality, which we can only call quaintness for want of a less hackneyed word, these two are not alone. Most of the people in the story are human, natural, and individual to an uncommon degree, and their talk is like them. The opium episodes are a little too serious for the rest of the story.

'The Lloyds of Ballymore' is a commonplace story, but not otherwise objectionable. It will not do much in the way of exciting or amusing the reader, for it seems to be quite without imagination or humour. For some reason the scene passes in Ireland; but there is nothing in it to suggest Ireland more than any other part of the United Kingdom, except, indeed, a case of shooting, and any other form of demise would have answered equally well. It is just one of the many stories that seem to show no promise for the future and no particular present skill of any sort or kind, and it requires, therefore, neither analysis nor description.

'The World and the Cloister' is one of the most uncompromisingly tedious of a tedious class of book—the theological novel of the day. This one is nearly unreadable. The style is heavy and laboured, the dialogue is unnatural and forced, and the characters are wooden. The religious and controversial parts are dragged in by the head

and shoulders in a most unskilful and insufferable fashion. To be brief, we are utterly unable to echo the cuckoo cry, "How very interesting!" of the heroine, Miss Irene Cassandra, when the hero, Mr. Roderick Huguenot, discourses by the hour on "disorganized" religions and other matters of that kind.

Mr. Greenwood seems to be more at home in the casual wards and such like haunts than on the West Coast of Africa. Anyway, he is scarcely sufficiently well acquainted with the ground to build on it a successful tale of romance and adventure. What imagination the story displays is rather tame and matter-of-fact; the principal incidents have been better treated elsewhere, and the descriptions of certain natural features are, to say the least, questionable. The first page of 'Prince Dick of Dahomey' gives an incorrect impression of the coast of the kingdom of Dahomey, and would more properly apply to the parts known as the Oil Rivers territory. And this is not the only discrepancy to be noted. How, for instance, the royal canoe is got through a surf in which no such frail craft could live a moment, and how the king (who is not permitted to leave the capital except in time of war) pays his visit to the oil hulk, are episodes which Mr. Greenwood may explain, though we cannot. Neither is his view of the inner significance and working of "the grand custom" the one generally accepted by those who have had much experience in the manners and customs of the Dahomians, more especially of their religious ceremonies. There are doubtless boys who will read 'Prince Dick' with some amount of interest, however, and who will not show too critical a spirit as regards Mr. Greenwood's treatment of things generally and his somewhat bald narrative style.

Naval Commissioners from 12 Charles II. to 1 George III., 1660-1760. Compiled from the Original Warrants and Returns by the late Sir George Jackson, Bart., Secretary of the Admiralty and Judge-Advocate of the Fleet. With Historical Notices by his Grandson, Sir G. F. Duckett, Bart. (Printed for the Author.)

SIR GEORGE JACKSON'S connexion with naval affairs extended over a great part of the last century. He was born in 1725, and entered the Navy Office about 1743. There he seems to have remained for the next twenty-three years, and in 1766 he was appointed Deputy-Secretary to the Admiralty. This employment he held till 1782, when he retired on a pension of 400*l.* a year, exceptionally granted "in consideration of his long service." He was latterly also Judge-Advocate of the Fleet, and acted in that capacity at the courts-martial on Admiral Keppel and Sir Hugh Palliser in 1779. In 1791 he was created a baronet, and in 1797 he assumed, by royal licence, the name of Duckett. He lived to the extreme age of ninety-seven, and died in December, 1822.

The mere mention of such a career is sufficient to give rise to a wish that a fragment of the modern craze for writing reminiscences had fallen to the share of Sir George Jackson. What yarns of the old navy and of the eighteenth century heroes might he not have told us if he had given

his attention that way after his retirement from the public service! Cook he had known as a poor country lad, and had early befriended, and consequently his memory is embalmed in our atlases in the name of Port Jackson. With Howe and Keppel and Hawke, Anson and Boscawen, Sandwich and his brother, Mad Montagu, Mathews and Vernon, and Smith—Tom of Ten Thousand—and scores of others, he must have been more or less familiar. But he departed and, as far as we know, left no memorial of what he had seen and heard. It seems, indeed, the persistently hard fate of the navy that—with few, very few exceptions—those who know won't write and those who write don't know. Hence the number of myths that pass current as naval biography, the mass of absurdities or incongruities that ranks as naval history. One little bit of biographical work, however, Sir George Jackson did accomplish; though, as he seems to have drawn it up for his own personal ends, the gratitude of posterity is due not to him, the writer, but to his grandson, Sir George Duckett, the editor. It is a series of lists of naval commissioners, arranged alphabetically, chronologically, and by their several offices; and it is this which Sir George Duckett has now had printed for the use and benefit of those who wish to study the details of our naval organization. No lists of such detail have before this appeared in print. Those which are given in Schomberg's 'Naval Chronology' (vol. v.), though more comprehensive in point of time, are often extremely questionable in point of accuracy, and do not even profess to give the dates with any exactness. These, on the other hand, supply the dates of patent and of pay repeated in three different tables, so that the few inaccuracies of the press, almost inseparable from such a mass of tabulation, can be easily checked and corrected. The lists appear, from their own evidence, to have been drawn up about 1748. How Mr. Jackson came to assign the date 1760 is not stated. The title, at any rate, must have been written after the death of George II., but no appointment later than 1747 is mentioned; while George Doddington, the treasurer, and Sir Richard Haddock, the comptroller, who are shown in the lists as still holding office, both retired in 1749. Haddock died in 1751.

The editor's historical and biographical notices are interesting and suggestive, and he supplies many quaint references to the Rawlinson MSS. in the Bodleian Library, where they now rest, thanks to the jackdaw-like propensities of Mr. Secretary Pepys. A few errors of haste or confusion almost correct themselves by their very obvious nature. That under existing circumstances and the difficulties with which the editor has had to contend there are not more such, and of a more serious nature, is what we may chiefly wonder at, whilst we very sincerely thank Sir George Duckett for this result of his care and pains.

THEOLOGICAL BOOKS.

The Minister of Baptism: a History of Church Opinion from the Time of the Apostles, especially with Reference to Heretical, Schismatical, and Lay Administration. By Rev. Warwick Elwin, M.A. (Murray.)—Mr. Elwin begins his chapter

of "Practical Conclusions" with the following sentence: "No one who has laboured through the tedious history of this question of the minister of baptism will presume to dogmatize rashly as to what the united mind of the Church is likely to be on irregular baptism, in every respect, if he reflects upon the variety of opinions which have been expressed at different times and in different places, and if he weighs carefully the wording of decrees and canons on the subject, with a view of marking not only what they say, but also what they leave unsaid." This is true. The history is unquestionably tedious, and no reader will get through it without much labour. And at the end one feels compassion for the state of mind in which it must have left the writer. He attaches supreme importance to baptism, and therefore it is of the utmost moment to him that the act shall turn out a real baptism. On what does this depend? This is the question which he hopes to solve by history. But history gives no solution. The Roman Church from the earliest times held that real baptism was effected when the person was baptized with water in the name of the Trinity. It was not of essential consequence who administered it. And when in the Middle Ages baptism was deemed necessary for salvation, midwives were instructed in the right method of administration, so that the newborn infant, if seized with mortal disease, might be sure to pass to heaven through their administration of baptism. From this point of view the Roman Church admitted the validity of lay, heretical, and schismatical baptism, if properly administered, and it cannot object to the baptism of Dissenters. But the Greek Church with some exceptions held that the efficacy of baptism depended on the title of the administrator to administer it, and refused to acknowledge lay, heretical, or schismatical baptism. Here is the dilemma for Mr. Elwin. The Roman Catholic, the Greek, and the English Churches according to him constitute the Catholic Church, although the Roman Catholic Church would probably regard Mr. Elwin as a heretic. The Church is thus rent asunder. Mr. Elwin prefers the Greek Church and Cyprian in opposition, as he himself tells us, to the opinion of the present Archbishop of Canterbury. And his solution of the difficulty is by adopting an innovation unknown to the Greek and Roman Churches, and one of modern invention, which he calls conditional baptism. The administrator is to say to a repentant Dissenter, "If you have not been baptized, then I baptize you," &c. The book contains a full history of the various opinions that have prevailed at various times. It is written with great earnestness. The author has taken pains to gather together all references to the subject from the earliest times to the present day. The largest portion of his materials had been already accumulated by Bingham and the controversialists of his time, and Mr. Elwin has little to add to the history of the controversy up to their day, except some facts in regard to the Greek Church. But he has re-edited the passages with care, and has generally consulted good editions. Still here and there, as might be expected, he shows that he is borrowing without knowledge of the authors, as when he twice refers to Nicetas Choniates as "Nicetas Chroniates," and repeats the mistake in his index.

The Church History Series.—Athanasius: his Life and Life-Work. By H. R. Reynolds, D.D. (The Religious Tract Society.)—Dr. Reynolds possesses some high qualifications for being the biographer of Athanasius. He has read the works of the great Father in the original with care, he has studied the best recent books on the subject, he has visited the lands in which St. Athanasius lived, and he has entire sympathy with his dogmatic beliefs. But his little book is not a success. He is too fond of big words. He calls, for instance, an historian an "historiographer," a partaker a "participator." And this fondness for grandiloquence extends to phrases

and sentences. He speaks of the "dislocation of the Trinity." And here is a specimen of his sentences: "A demonstrative ability of no mean order was displayed by the Ptolemaic princes, the descendants of Alexander's general, Lagos, upon whom this sumptuous appanage of the Macedonian victories descended." Besides this the author evidently hoped to make his book interesting by strong epithets and brilliant description. Athanasius is in his pages nearly immaculate, but his enemies, including all kinds of unorthodox bishops, are guilty of every form of enormity—of "incredible baseness," of using "treacherous and lying calumnies," of placing all their charges "in most malevolent form," of practising "most hideous and atrocious cruelties," of forging letters, of "malicious slanders," of "proceedings" that "were clamorous and indecent in the extreme," and such like in abundance. The desire to make a brilliant picture leads Dr. Reynolds to pervert the facts of history. We take our instances from the references to Julian, though they might have been taken from almost every part of the book. Dr. Reynolds says: "The success of his ministry forced from the eccentric and petulant Emperor the avowal that 'he hated' (Jul. Ep., vi.) Athanasius." In the letter referred to there is no such expression. It is a mere unwarranted paraphrase of Dr. Reynolds, which is not justified by the epithet "abominable" which Julian applies to Athanasius. In this same letter Julian speaks of the Alexandrian archbishop as "hateful to the gods"; Dr. Reynolds paraphrases this "great foe of the gods." In the following paragraph Dr. Reynolds refers to another Epistle as indicating that Julian recognized "that in a very special sense the cause of Christ and that of Athanasius were in his judgment identical." Such a statement is a wild inference. In Letter xxvi. Julian describes Athanasius as "most impudent" and as "stimulated by his usual boldness," and in a subsequent letter "as a busybody" and "a shabby little man," but there is no trace of respect for his character or of fear of his influence. Notwithstanding these drawbacks the reader will find much valuable information about St. Athanasius in the book and will get a tolerably accurate notion of his life-work.

Christianity in relation to Science and Morals. By Malcolm MacColl. (Rivingtons.)—This is an extremely clever and ingenious exposition of the Nicene Creed, and naturally deals with questions outside the province of a literary journal. The main object of the author is to meet the objections to the supernatural which the diffusion of scientific knowledge has undoubtedly called forth, and the author shows much dialectic skill in expounding his own view of miracles, and showing its compatibility with modern scientific theories. We must, however, remark that he has not avoided the temptations under which controversialists labour of hazarding occasionally general assertions which hardly bear scrutiny. For instance, he says, "Sorrow for the dead is also an instinct which no animal shares with man." This is rather too sweeping a statement.

The Language of the New Testament. By the late Rev. William Henry Simcox, M.A. (Hodder & Stoughton.)—The aim of this book is stated in the preface to be "to indicate, not exhaustively, but representatively, the points wherein the language of the New Testament differs from classical and even post-classical usage; to classify such differences according to their origin, and thus to vivify the study of purely verbal grammar and bring it into connexion with wider intellectual interests and sympathies." The author has carried out his aim in a masterly way. He shows a thorough knowledge of the niceties of classical Greek, and points out with accuracy wherein Hellenistic usage differs from that of the classical period. He is judicious in tracing these differences to the influence which Hebrew or Latin or the novelty of Christian ideas exerted on the language of

the writers of the New Testament. He confesses that he is not so well acquainted with modern Greek, but his scholarly instinct is sure, and he makes no mistake. Occasionally he might have added illustrations from modern Greek, as in his remarks on ἰδιος, if his knowledge of that language had been wider. But the supreme merit of the book is that its opinions are everywhere pervaded by sound common sense and freedom from bias. Mr. Simcox's interpretations seem to us to hit exactly the meaning of the words and sentences. And he knows precisely how far grammar can go in suggesting the explanation and where its province ceases. Mr. Simcox had the materials of his book at hand in the New Testament grammars of Buttmann and Winer, but in all cases he has gone to the originals, examined the evidence for the readings, and judged for himself. It is a pity that the material is given in such a condensed form. The student of the book must constantly turn up his New Testament, and he is often left to translate for himself where he would have been much aided by having the author's own interpretation. These defects mar the value of a book which deserves, and will well repay, the attention of all students of the New Testament.

KARAITIC writings appear so seldom that we may welcome Prof. Margoliouth's edition of Japhet ben Ali of Bosrah's Arabic commentary on Daniel, which forms vol. i. part iii. of the Semitic Series of the "Anecdota Oxoniensia" (Oxford, Clarendon Press). The professor has added an English translation with notes, and a preface in which the life of the author is given, together with the description of the MSS. utilized for the edition. Japhet, who wrote at the end of the tenth century, was perhaps a contemporary of the famous Saadia of the Fayyoom, who composed an Arabic commentary on Daniel, fragments of which exist in the Bodleian Library; Japhet's commentary will be a help for an edition of that of Saadia. The critical school, however, will learn little from these early commentaries; only now and then some lexicographical remarks found in them will be of interest. But without early commentaries there would not be a critical school, and they are therefore important for the history of exegesis. Prof. Margoliouth has enhanced his excellent edition by giving at the end a vocabulary of uncommon Arabic words used by Japhet, which were most likely common in the spoken dialect of the time.

OUR LIBRARY TABLE.

WE have received from Messrs. Field & Tuer *King Squash of Toadyland*, by an Envoy Extraordinary, an amusing little volume. King Squash, who represents a debased society, rules Toadyland (that is England) with the apparent support of Mr. "Tufthunter Carryshaw," in whom some will be disposed to find the distinguished permanent secretary of a Government office, Baron Ferdinand de Rothschild, and Sir Wilfrid Lawson. Her Majesty the Queen is in retirement at Osborne, and the Prince of Wales continues to live at Marlborough House, regretting, but unable to put an end to, the usurpation, supported though he is by no less a friend than Mr. Labouchere, while Lord Randolph Churchill joins in denunciation of the state of things established by King Squash. We have given some of the real names thinly veiled in the volume, which relates the revolution carried out on behalf of the Queen and Prince against crowned stupidity in the form of Squash. The book appears to be the work of a Tory Democrat, and its political allusions cannot be treated here. It contains some rather well-written passages, one or two of which are, perhaps, worth quoting. This description of Belgrave Square strikes us as amusing: "In the centre is a beautiful garden, shaded by noble trees, and intersected by smooth gravel paths, upon which no human foot has ever trodden." So is this explanation of the Socialist policy:

"If we do kill the goose with the golden eggs," they seem to say, "at least we shall get a good dinner on Michaelmas Day." And the following words, if flippant, will be thought by many to be true: "When a lady asks you to 'come and have a cup of tea quietly,' she means that you are to be one of about twenty persons, mostly women—for I never saw any country so prolific of women as Toadyland; they literally swarm like bees." London on Sunday is well hit off: "It was Sunday morning. A lethargy had fallen on a busy world. The streets were empty; vehicular traffic was all but suspended; the long vista of irregular and hideous houses stretching in every direction was unrelieved by a single sign of life. It was a grand moment for cats; but cats were too sleepy to avail themselves of the opportunity." And King Squash becomes almost brilliant in the following passage: "'Thanks to the newspapers, everything is known. We have no secrets. All our fortifications, the manufacture of our guns, the construction of our ships, the numerical and physical strength of our army and navy—all are public property. We pride ourselves on having no secrets, except in biscuit-making; so long as we can keep that dark, we are satisfied.'"

THE extreme difficulty (we might, perhaps, say the utter impossibility) of reviewing seriously the *Letters of Madame du Noyer*, translated and edited by Florence Layard (Bentley & Son), may be illustrated by two excerpts from the preface and one from the body of the book. "Tea," writes the editor, "does not seem to have come into fashion [in England] until 'good Queen Anne' and her 'dear Mrs. Masham' (the strong-minded Duchess of Marlborough) had hobnobbed over their court gossip and dishes of tea." Elsewhere she speaks of Voltaire's father as "old M. de Voltaire." In the text we read: "As you are aware, the Swiss are, as *Sosia* was, 'all things to all men,' so it is no matter for surprise that a Switzer should be allowed to travel through countries which are inimical to each other." On "*Sosia*" we have this note: "*Sosia* Galla, a licentious Roman lady at the court of the Emperor Tiberius, from which she was ultimately banished.—Trans." What, in the name of Tenterden steeple, poor *Sosia* Galla's peccadilloes and misfortunes could have to do with Switzerland, might have struck "Trans.," one would think. We have not the French original before us; but it is as certain as anything can be that the reference is to the well-known opening speech of *Sosie* in Molière's "*Amphitryon*," where the terrified slave supposes himself to be challenged, and replies as a passsword, "Messieurs, ami de tout le monde." But this is a trifle to the confounding of Abigail Hill with Sarah Marlborough—we should be sorry for "Trans." if the duchess had known of it—or the stupendous blunder of calling Arouet le Vieux "old M. de Voltaire." For the latter, at least, shows that the editor and translator knows absolutely nothing of the times and people with whom and which she undertakes to deal—an ignorance, we may observe, equally evidenced by her calling Henri de Sévigné "Field-Marshal" (of course for *Maréchal de Camp*). This being the case, it is not surprising that she has been deluded into the idea that these letters of, or attributed to, "Pimpette's" mamma, the very wideawake literary lady who tried to catch Voltaire in his salad days, are genuine documents. We do not know that they have ever been seriously criticized in France, though no doubt they have. But it is impossible to read them without seeing that they form part of that immense literature of their time—the end of the seventeenth and beginning of the eighteenth century—which supplied the want of newspapers by gossiping pamphlets and sham memoirs. Undated, addressed to an anonymous and unidentified correspondent, and totally destitute of those vital marks which always testify to real correspondence, they are as obviously "gazettes" as anything could be. They are not unamusing

though the translator—by most conscientiously excluding the naughty stories, and with equal conscientiousness indicating their place—has lessened their attractions for the frivolous. They contain a number of borrowings from published memoirs, possibly some unpublished but current gossip, and no doubt a good deal of sheer fiction. An edition of them by (if such a person could be found to take the trouble) M. Chérueil, M. de Boislisle, or any one else thoroughly versed in the printed and unprinted miscellanies and biographies of the end of Louis XIV.'s reign, might not be valueless. Edited by a person who talks of "the almost obsolete court French of the reign of Louis XIV.," and who has written a note on La Fontaine fuller of blunders than anything of the kind we have recently seen, we fear that "valueless" is the only adjective they merit.

The Story of an Old Farm (Brentano's) is, as the sub-title implies, the history of New Jersey during the eighteenth century. Mr. Andrew D. Mellick, junior, who is the author of the book, is the descendant of those who left Germany to settle on the old farm, and whose names have been changed from Moelich to Mellick. The documents, showing life and manners in the early colonial days, which have been preserved, contain many curious particulars, and if the information in them had been properly used this book would have been much more valuable. The author thinks that in its present form it is "calculated to interest lovers and students of general history." Now those persons do not care about perusing a thrice-told tale, and much of the contents of this portly volume has been printed again and again. There was much fighting in the Jerseys during the revolutionary war, yet most of it is but remotely connected with the old farm. However, those who can find time for reading the 624 large pages which form this work will have their patience and industry rewarded.

In his *Simple Shorthand: a Revised Edition of Taylor's Original System* (Groombridge & Sons), Mr. Wm. Heather, although taking Taylor's well-known alphabet as his basis, has departed from Taylor's principles in nearly every particular. He has gained something in brevity by sacrificing the distinctiveness of Taylor's characters and by introducing a large number of alphabetical prefixes, terminations, and signs for words, which have very little to fix them on the memory. Joined characters for vowels are used—seven in number—consisting of straight strokes and vertical or horizontal curves; and as numerous hooked characters are employed for double consonants, there will be danger of clashing upon does not claim to have proved the efficacy of his system by actual use, but appears to be one of the numerous class who seek to test the value of their ideas by experimenting on the public. We have searched the book in vain either for any marks of originality or any characteristics that could recommend the system to the favourable attention of learners.

THE object of Mr. David Ross's *Mnemonic Time Charts of English History* (Stanford) is to show at a glance the chronological relations of the leading men and important events in our annals. The idea is ingenious, and is carried out with commendable accuracy; but one or two of the abbreviations are rather obscure; for instance, "Cg" for Canning. On the whole, the atlas may be cordially recommended to students as a companion to their text-books, more especially as it would be for the most part unintelligible without some previous knowledge, and so cannot be used for purposes of mere cramming.

MR. MURRAY has done well in publishing a *Handbook to the Riviera*, containing those parts relating to Provence, from Marseilles to Mentone, which appear in the second part of the 'Handbook to France.' A laudable desire is displayed to keep the new book up to date, a fly-leaf stating that a new hotel called "Métro-

pole" has been opened at Cannes, an event which must have occurred after the book had been printed. Places so popular as Cannes and Monaco undergo changes at short intervals, and some entries regarding the latter already require revision. It is said that on the south side of the town [of Monaco] "is the church of St. Nicholas, rebuilt on the site of the old one by M. Blanc." The old Cathedral of St. Nicholas stands where it did, being some distance from the site of the new one. The reading-room at the Casino is not open to all, as is stated here, those who visit it requiring tickets. The author of the guide-book seems to be unaware of the fact that there are three sets of tickets issued, one ticket admitting a stranger to the concert and reading rooms, another to the gaming rooms, and a third to all three. The following sentence should be recast: "The Prince [of Monaco] and his territories now depend entirely on the Casino at Monte Carlo for their revenues." The Prince is an autocrat. Every payment is made to him. We have called attention to the slips which will be noticed by most of those who use this hand-book. Notwithstanding, it will prove most useful to those who confine their travels in France to the coast from Marseilles to Mentone.

A SPECIAL edition of the *Year-Book of New South Wales*, prepared for the New South Wales Government and dated 1890, apparently intended to form a section of Trübner's 'Year-Book of Australia,' is interesting, for it contains an excellent prize essay entitled 'The Future Position of Australia among Nations.'

WE have received from Messrs. Harrison & Sons *The India Office List* for 1890, in which we can find no errors. The India Office, Colonial Office, and Foreign Office Lists form excellent reference books, and it is difficult, indeed, to find grounds upon which to criticize them unless it be the presence at the end of too large a bulk of advertisements, generally torn out by readers before the works find a place upon their shelves. In the present volume the maps are, perhaps, on the whole less useful than those in the 'Colonial Office List'; and it is a question whether one good map of the whole of India, clearly showing the railways, would not have been better than the somewhat imperfect maps (which, however, as railway maps, are good) in the 1890 issue of the 'India List.' We note that while Kashmir is marked as part of India, Baluchistan is not so marked, which is contrary to present usage.

WE are glad to see that Mr. Stock has again issued Mr. Slater's useful serial *Book Prices Current*, the third volume of which is now before us. Foreign works have been more extensively noticed than in the preceding issues. The volume is one that collectors will do well to buy, as they will soon save the price of it if they are guided by the information it supplies.

WE have on our table *A Visit to the Transvaal*, by P. Morrison (Sonnenschein),—*Beyond the Argentine*, by May Frances (Allen & Co.),—*Life of Honoré de Balzac*, by F. Wedmore (Scott),—*Morgante le Lesser*, by Sirius (Sonnenschein),—*The Gift of D. D. Home*, by Madame D. Home (Kegan Paul),—*A Biographical Dictionary of Freethinkers*, by J. M. Wheeler (Progressive Publishing Company),—*A Guide to the Study of Nineteenth Century Authors*, by L. M. Hodgkins (Boston, U.S., Heath & Co.),—*Cæsar, Gallic War, VI.*, edited by C. Colbeck (Macmillan),—*Economic Morals*, by W. Richmond (Allen & Co.),—*A Theory of Lunar Surfacing by Glaciation*, by S. E. Peal (Thacker & Co.),—*New Light from Old Eclipses*, by W. M. Page (St. Louis, U.S., Barnes Publishing Co.),—*Wrinkles and Notions*, by Mrs. de Salis (Longmans),—*How to be Beautiful*, by T. H. Dean (Trübner),—*New Amazonia*, by Mrs. G. Corbett (Tower Publishing Company),—*The Man-Hunter*, by D. Donovan (Chatto & Windus),—*"Heigh ho! for a Husband"*, by S. Leighton (Remington),—*The Guardians* (Boston, U.S., Houghton & Co.),—

A Mexican Girl, by F. Thickett (Boston, U.S., Ticknor & Co.),—*Christmas Eve*, by Schleiermacher, from the German by W. Hastie (Edinburgh, T. & T. Clark),—*Mont Orgueil Castle*, by J. E. Corbière (Biggs & Debenham),—*The Wreck of a World*, by W. Grove (Digby & Long),—*Parodies and other Burlesque Pieces*, edited by H. Morley (Routledge),—*The Smoker's Garland*, Part I. (Liverpool, 'Cope's Tobacco Plant' Office),—*Voices from the Holy Sepulchre, and other Poems*, by A. Gurney (Kegan Paul),—*The Harp of Jesus*, by the Rev. M. Russell (Dublin, Gill),—*Sermons to Boys*, by J. T. Bramston (Sonnenschein),—*The Indian Religions; or, Results of the Mysterious Buddhism*, by H. Jennings (Redway),—*La Philosophie de Lamennais*, by P. Janet (Paris, Alcan),—*Étude sur l'Argot Français*, by M. Schwob and G. Guieysse (Paris, Bouillon),—*Laguet or Laghetto, a Historical Sketch of its Shrine*, by Dr. G. A. Muller (Nice, Malvano-Mignon),—*Essai sur les Données Immédiates de la Conscience*, by H. Bergson (Paris, Alcan),—and *Latinitische Semasiologie oder Bedeutungslehre*, by F. Heerdegen (Berlin, Calvary). Among New Editions we have *Dictionnaire Latin-Français*, by L. Quicherat and A. Daveluy, revised by E. Chatelet (Hachette),—*A History of Art*, by W. H. Goodyear (New York, Barnes & Co.),—*Prehistoric Times*, by Sir John Lubbock, Bart., M.P. (Williams & Norgate),—*Parallel Translations of Lines and Surfaces*, by D. Mavor (Aberdeen, Brown & Co.),—*An Introduction to the Study of Browning*, by A. Symonds (Cassell),—and *Poems*, by G. T. Coster (Stock).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bairstow's (J. A.) *Sensational Religion, in Past Times and the Present Day*, cr. 8vo. 2/6.
Gough's (E.) *The Bible True from the Beginning*, Vol. 3, 16/6.
Jefferies's (Rev. E. H.) *Diabology, the Person and Kingdom of Satan*, 4/6 (The Bishop Paddock Lecture, 1889).
Ross's (A. H.) *The Lord's Prayer and other Sermons for Children*, cr. 8vo. 3/6 cl.
Tymms's (T. V.) *The Mystery of God*, cheaper ed. 4/6 cl.
Vaughan's (Rev. H.) *Stones from the Quarry, a Volume of Sermons*, cr. 8vo. 4/6 cl.
Wolfe's (Rev. J.) *The Preacher's Homiletical Commentary on the Book of Chronicles*, 8vo. 5/ cl.

Poetry and the Drama.

- Dawson's (J.) *The Makers of Modern English, Handbook to the Greater Poets of the Century*, cr. 8vo. 5/ cl.
Harris's (D. G.) *Essays in Verse*, 12mo. 3/6 cl.
Hind and Odysseus of Homer, translated by A. Pope, Notes and Introduction by Rev. T. A. Buckley, cr. 8vo. 6/ cl.
Macready (William Charles), by W. Archer, cr. 8vo. 2/6 bds.
Nettleship's (J. T.) *Robert Browning, Essays and Thoughts*, cr. 8vo. 7/6 cl.

Shakespeare, New Variorum Edition, edited by H. H. Furness: Vol. 7, 'As You Like It,' roy. 8vo. 18/ cl.

History and Biography.

- Davidson's (Lieut.-Col. D.) *Memories of a Long Life*, 6/ cl.
D'Aubigné's (J. H. M.) *The Story of the Reformation*, translated by Rev. J. Gill, 8vo. 3/6 cl.
Lane's (L. M.) *Life and Writings of Alexander Vinet*, with Introduction by the Ven. F. W. Farrar, 8vo. 7/6 cl.
Meiklejohn's (J. M. D.) *A New History of England and Great Britain*, Part 2, 1509-1890, cr. 8vo. 2/6 cl.

Geography and Travel.

- Du Chaillu's (P.) *Adventures in the Great Forest of Equatorial Africa*, Map and Illustrations, cr. 8vo. 7/6 cl.
Gillmore's (P.) *Through Gasa Land, and the Scene of the Portuguese Aggression*, 8vo. 7/6 cl.
Lane's (E. W.) *An Account of the Manners and Customs of the Modern Egyptians*, 12mo. 2/ cl.
Seton-Karr's (H. W.) *Ten Years' Travel and Sport in Foreign Lands, or Travels in the Eighties*, cheap edition, 5/ cl.

Philology.

- Picard (E.) and Fremantle's (S.) *Nautical Terms and Phrases in French and English*, cr. 8vo. 3/6 bds.
Pindar, the Olympian and Pythian Odes, with Introductory Essay, &c., by B. Gildersleeve, cr. 8vo. 7/4 cl.
Sonnenschein's (E. A.) *Latin Grammar for Schools*, in 2 Parts, Accidence and Syntax, cr. 8vo. 3/ cl.

Science.

- Cole's (W. H.) *Notes on Permanent-Way Material, Plate-laying, Points, and Crossings*, cr. 8vo. 6/ cl.
Dixon's (C.) *Annals of Bird Life, a Year-Book of British Ornithology*, illustrated, cr. 8vo. 7/6 cl.
Gibson (G. A.) and Russell's (W.) *Physical Diagnosis, a Guide to the Methods of Clinical Investigation*, 10/6 cl.
Hoffman's (J. W.) *Cyclopedia of Foods, Condiments, and Beverages*, cr. 8vo. 2/6 cl.
Martin's (E.) *Glances into Nature's Secrets and Strolls on Beach and Down*, cr. 8vo. 3/6 cl.
Mullin's (Lieut.-General J.) *Irrigation Manual*, 84/ hf. calf.
Obersteiner's (H.) *Anatomy of the Central Nervous Organs in Health and Disease*, trans. by Hill, illust., 25/ cl.
Robinson's (W.) *Gas and Petroleum Engines, a Practical Treatise on the Internal Combustion Engine*, 8vo. 14/ cl.
Rudolf and Jakesch's (Drs.) *Clinical Diagnosis*, translated by J. Cagney, roy. 8vo. 25/ cl.

Thornton's (A.) *Advanced Physiography*, illust. cr. 8vo. 4/6
 Thurston's (R. H.) *Handbook of Engine and Boiler Trials*,
 &c., 2vo. 2/1 cl.
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THE TEACHING OF LANGUAGES.

University, Edinburgh, April 11, 1890.

It is the wisdom of reviewers to enter into no public communications with the writers whose works they review; nevertheless, in the interest of the public an exception may occasionally be allowed. It is for the sake of the public, not for any pleasure or profit of my own, that I have for years advocated a radical reform in the method of teaching languages, especially the classical languages in this country. My reform consists simply in putting into practice Bacon's celebrated maxim, "Speaking makes a ready man, reading makes a full man, and writing makes an accurate man." You will observe that, while my method has no objection either to the reading or the writing, in their proper place, it protests against the habitual neglect of the speaking element, that is, of the use of the

ear and tongue as the point to start from. While approving this method in theory you express a doubt whether it can be carried out in practice; you say it requires more talent and energy than can generally be found in teachers. As a practical man, I feel called on to controvert this. It is not more difficult, but rather more easy, to commence by hearing and speaking and thinking in a foreign tongue than by reading and by rules. My principle is to shake hands directly with the new medium of expression, and bring in the rules only as you acquire material on which to use them. This is the method of nature, and the easiest way of acquiring a living familiarity with a strange medium of expression. It is a mere trick of nature, demanding no special genius or talent in the person who uses it. Only the teacher must teach himself in this way before he can teach others. He must give up his bookish habits and look nature and living speech in the face. Then, again, you seem to think that the colloquial method would throw all the burden on the teacher and give the learner no spur to self-exertion. Yes, no doubt it might, if it were used alone; but I have already said that I commence with the ear and the tongue only to give the understanding familiar material on which its formative function may be exercised. With me the grammar rules, and the principles of comparative philology, follow on the colloquy as certainly and as closely as the nave of a cathedral follows on its porch. Man is a speaking animal, no doubt, and so is a parrot; but he is a great deal more, and as such must be treated by every intelligent teacher, who may never forget that he must measure his success in his work only by the degree in which he has taught the learner to teach himself. Like the gardener, he knows how to stimulate and manure the plant; but the plant does its own part in the business, and that is to grow stoutly and independently from its own root. J. S. BLACKIE.

*** Prof. Blackie's system is undoubtedly ideal for the learner, but in effect he admits that not many teachers able to carry it out are to be had at present. Consequently they must fetch a high price. He does not controvert the statement that his system of teaching would in general require for a given number of pupils a relatively large staff of teachers.

THE SPRING PUBLISHING SEASON.

MR. DAVID NUTT will publish in the course of the spring 'The Women of Turkey and their Folk-lore,' by Lucy M. J. Garnett, with introduction on the ethnography of Turkey by Mr. Stuart Glennie, 'Views and Reviews: Essays in Appreciation: Literature,' by Mr. W. E. Henley, author of 'A Book of Verses,'—a second instalment of Dr. Sommer's edition of the 'Morte d'Arthur,' comprising bibliographical introduction, list of various readings, notes on Malory's language, index raisonné of personages, glossary, &c., 'The Origin of Civilization,' by Mr. Stuart Glennie, and 'An Attic Vocabulary,' by E. Dawes. The reprint of Painter's 'Palace of Pleasure' and Mr. Jacobs's edition of Howell may be looked for in the summer.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the end of the list of the names which it is intended to insert under K (Section II.) in the 'Dictionary of National Biography,' and the first part of those under L (Section I.). When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editors of the 'Dictionary' will be obliged by any notice of omissions addressed to them at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. They particularly request that when new names are suggested, an indication may be given of the source from which they are derived.

Knightley, Sir Richard, Puritan, fl. 1588
 Knighton, Henry, historian, temp. Richard II.
 Knighton, Sir William, Bart., M.D., G.C.H., physician,
 1776-1836

Knightsbridge, John, D.D., founder of Casualty Professor-
 ship, 1661.

Knill, Richard, Dissenting minister, 1857
 Knipe, Thomas, D.D., Master of Westminster School, 1638-
 1711

Kniverton, Daniel, Royalist, ex. 1643
 Knivet, Thomas, Lord Knivet, 1622
 Knolles, Richard, 'History of the Turks,' 1610
 Knolles, Sir Robert, military commander, 1317-1407
 Knolles, Thomas, President of Magdalen College, Oxford,
 1548

Knolls or Knowles, Sir Francis, K.G., statesman, 1593
 Knollys, Charles, styled Earl of Banbury, fl. 1693
 Knollys, Hansard, Nonconformist divine, 1599-1691
 Knollys, William, Earl of Banbury, 1631
 Knollys, William, styled Earl of Banbury, general, 1834
 Knollys, Sir William, Usher of the Black Rod, 1797-1883
 Knott, Edward, Jesuit, 1580-1656

Knowler, Rev. William, LL.D., editor of the *Stratford*,
 Letters, 1669-1772

Knowles, Sir Charles, Bart., admiral, 1704-77

Knowles, Sir Charles Henry, Bart., admiral, 1754-1831

Knowles, Gilbert, botanist and poet, fl. 1724

Knowles, Herbert, poet, 1798-1817

Knowles, James, Nonconformist divine, 1685

Knowles, James, lexicographer, 1759-1840

Knowles, James Sheridan, dramatist, 1784-1862

Knowles, John, Scotian, fl. 1668

Knowles, John, Nonconformist divine, 1685

Knowles, John, F.R.S., biographer of Fuseli, 1781-1841

Knowles, Richard Brinsley, journalist, 1820-82

Knowles, Thomas, D.D., divine, 1723-1802

Knowlton, Thomas, botanist, 1692-1782

Knox, Alexander, lay theological writer, 1831

Knox, Andrew, Bishop of Raphoe, 1559*-1633

Knox, John, Scotch Reformer, 1505-72

Knox, John, the younger, Scotch Reformer, fl. 1681

Knox, John, bookseller, 1720-91

Knox, Robert, traveller, b. 1641*, fl. 1720

Knox, Robert, geologist, antiquary, and hydrographer, 1775-
 1858

Knox, Robert, M.D., anatomist and zoologist, 1791-1862

Knox, Robert, D.D., Presbyterian minister, 1883

Knox, Thomas Francis, D.D., Catholic divine, 1822-82

Knox, Vicissimus, D.D., miscellaneous writer, 1752-1811

Knox, William, politician and author, 1732-1810

Knox, William, Scottish poet, 1789-1825

Knox, William, D.D., Bishop of Derry, 1762-1831

Knyvet, Sir John, Lord Chancellor, 1300

Knyvet, Thomas, Lord Knyvet of Esrick, 1622

Knyvet, Charles, musician, 1752-1822

Knyvet, William, musical composer, 1779-1856

Kollman, Augustus Frederick Charles, organist and com-
 poser, 1765-1829

König, Charles, K.H., F.R.S., mineralogist, 1774-1851

Kotzwara, Franz, musician, 1793

Krabtree. See Crabtree.

Kratch, Nicholas, mathematician, fl. 1550

Kuerden, Richard, M.D., antiquary, 1622*-1701*

Kuper, Sir Augustus Leopold, G.C.B., admiral, 1809-85

Kyan, Esmond, Irish rebel, ex. 1798

Kyd, Stewart, politician and legal writer, 1811

Kyd, Thomas, dramatist, fl. 1599

Kydermyster. See Kedermyster.

Kyffin, Morris, Welsh translator, fl. 1595

Kyle, James, D.D., Catholic prelate, 1788-1869

Kyllington, Richard, theologian, 1361

Kymer, Gilbert, M.D., Dean of Sarum, 1468

Kynaston. See Kinston.

Kynaston, Edward, actor, fl. 1702

Kynaston, Herbert, D.D., Master of St. Paul's School,
 1809-78

Kynaston, Rev. John, M.A., Fellow of Brasenose, 1728-83

Kynder, Philip, 'The Surfeit,' 1597-1655*

Kynewulf, poet, 1008

Kynnesman, Rev. Arthur, M.A., grammarian, 1682-1770

Kynton, John, D.D., Divinity Professor at Oxford, 1539

Kynwelmarch, Francis, poet, fl. 1576

Kyngraham or Cuninghame, John, Carmelite, 1399

Kyrie, John, the Man of Ross, 1634-1724

Kyte, Francis, engraver, fl. 1725

Kyte, John, Archbishop of Armagh. See Kite.

Kyteler, Dame Alice, sorceress, fl. 1324

Kytson, Sir Thomas, citizen and mercer of London, 1455-1540

Labelye, Charles, civil engineer, 1762

Lablache, Frederick, vocalist, 1814-87

Lablache, Louis, vocalist, 1794-1855

Labouchere, Henry, Lord Taunton, 1798-1869

Lacey, William, D.D., divine, 1671

Lackington, George, bookseller and publisher, 1768-1844

Lackington, James, bookseller, 1746-1815

La Cloche, James, son of Charles II.

Lacy, Hugh de, Anglo-Norman invader of Ireland, 1186

Lacy, Hugh de, the younger, warrior, 1234 or 1243

Lacy, John de, Earl of Lincoln, 1240

Lacy, John, Dominican, 15th cent.

Lacy, John, actor and dramatist, 1681

Lacy, John, French prophet

Lacy, John, vocalist, fl. 1818

Lacy, Michael Rophino, musician and composer, 1795-1867

Lacy, Peter, Count, field-marshal, 1678-1751

Lacy, Roger de, justiciar, 1212

Lacy, Mrs. Walter, née Taylor, actress, 1874

Lacy, William, Jesuit, 1584-1673

Ladbrooke, Henry, painter, 1800-70

Ladbrooke, John Berney, painter, 1803-79

Ladbrooke, Robert, painter, 1770-1842

Ladyman, Samuel, Presbyterian divine, fl. 1658

Laeghaire, monarch of Ireland, 457

Laffan, Sir Joseph de Courcy, Bart., M.D., physician,
 1787-1848

Lafore, Sir John, admiral, 1796

Laguette, Jean, painter, engraver, and vocalist, 1700*-48

Laguette, Louis, painter, 1868-1721

Laidlaw, Anna Robena, vocalist, 1819-40*

Laidlaw, William, friend of Sir Walter Scott, 1781-1845

Laing, Alexander, antiquary, 1778-1833

Laing, Alexander, the Brecon poet, 1787-1857

Laing, Major Alexander Gordon, African traveller, 1793-1826

Laing, David, F.S.A., architect, 1774-1856

Laing, David, LL.D., Scotch antiquary, 1793-1878

Laing, Henry, engraver, 1800-83

Laing, James, D.D., Doctor of the Sorbonne, 1502-94
 Laing, John, Bishop of Glasgow, Chancellor of Scotland, 1482
 Laing, Rev. John, bibliographer, 1880
 Laing, Malcolm, historian, 1782-1818
 Laing, William, bookseller and printer, 1764-1832
 Laird, John, M.P., shipbuilder, 1805-74
 Laird, Macgregor, African explorer, 1861
 Laithwaite or Scott, Thomas, Jesuit, 1579-1655
 Lake, Arthur, Bishop of Bath and Wells, 1550-1626
 Lake, Sir Edward, Bart., Royalist, 1600-74
 Lake, Edward, D.D., Archdeacon of Exeter, 1704
 Lake, Gerard, 1st Viscount Lake, 1744-1808
 Lake, Sir Henry Atwell, K.C.B., colonel, 1809-81
 Lake, John, D.D., Bishop of Chichester, 1824-89
 Lake, Sir Thomas, Secretary of State, 1630
 Lakenheath, John de, monk of Bury, *temp. incert.*
 Lakes, Rev. Osmond, divine, 1621
 Lalor, J. F., editor of the *Feloa*, 1849
 Lalor, John, journalist and author, 1814-56
 Lalor, Robert, Irish priest, fl. 1607
 Lamb, Andrew, Bishop of Galloway, 1634
 Lamb, Benjamin, organist and composer, fl. 1720
 Lamb, Caroline, Lady, novelist, 1758-1828
 Lamb, Charles, essayist and poet, 1775-1834
 Lamb, Edward Buckton, architect, 1803-69
 Lamb, Frederick James, Lord Beauvale, afterwards 3rd Viscount Melbourne, 1782-1853
 Lamb, Hon. George, M.P., Under-Secretary of State, 1784-1854
 Lamb, James, D.D., Orientalist, 1598-1664
 Lamb, Sir James Bland, miscellaneous writer, 1752-1824. *See* Burges.
 Lamb, Sir John, LL.D., Dean of the Arches, 1647
 Lamb, John, D.D., Dean of Bristol, 1780-1850
 Lamb, Mary Anne, sister of Charles Lamb, 1764-1847
 Lamb, Sir Matthew, Bart., M.P., politician, 1768
 Lamb, Robert, Bishop of Peterborough, 1769
 Lamb, Thomas, Puritan divine, 1672
 Lamb, William, Viscount Melbourne, 1779-1848
 Lambard, William, 'Perambulation of Kent', 1536-1601
 Lambart, Charles, Earl of Cavan, 1660
 Lambart, Oliver, Lord Lambart, 1618
 Lambart, Richard Ford William, 7th Earl of Cavan, 1763-1837
 Lambie, Dr. John, astrologer and impostor, 1628
 Lambie, William, citizen of London, 1496-1580
 Lambie, William, M.D., physician, 1765-1847
 Lamberd, John, minister of Eltham, fl. 1550
 Lambert, Archbishop of Canterbury, *temp. Offa*
 Lambert, Aylmer Bourke, F.R.S., botanist, 1761-1842
 Lambert, Daniel, corpulent man, 1769-1809
 Lambert, George, painter and engraver, 1710-65
 Lambert, James, musician and artist, 1725-83
 Lambert, Rev. James, Greek Professor at Cambridge, 1741-1823
 Lambert, *alias* Nichols, John, Protestant martyr, 1538
 Lambert, John, major-general in the Parliament army, 1619-94
 Lambert, John, "Launcelot Langstaff," fl. 1814
 Lambert, Mark, Benedictine, 1601. *See* Barkworth.
 Lamberton, William, Bishop of St. Andrews, 1328
 Lamborn, Reginald, D.D., astronomer, fl. 1363
 Lamborne, Peter Spendelowe, engraver and miniaturist, 1722-74
 Lambton, John, M.P., general, 1794
 Lambton, John George, Earl of Durham, 1792-1840
 Lambton, William, M.P. for Durham county, 1724
 Lambton, William, lieutenant-colonel, 1748-1823
 Lamont, David, D.D., divine, 1753-1837
 Lamont, John, of Newton, chronicler, fl. 1671
 La Motte, John, Alderman of London, 1655
 Lampe, John Frederick, musical composer, 1703-51
 Lamphire, John, M.D., Principal of Hart Hall, 1615-88
 Lamplugh, Thomas, D.D., Archbishop of York, 1615-91
 Lampson, Sir Curtis Miranda, Bart., advocate of Atlantic cable, 1806-85
 Lancaster, Edmund, Earl of, 1245-93
 Lancaster, Henry, Earl of, 1345
 Lancaster, Thomas, Earl of, ex. 1322. *See* Thomas.
 Lancaster, Henry, Earl of, 1392
 Lancaster, John of Gaunt, Duke of, 1340-99. *See* John.
 Lancaster, Henry Hill, essayist, 1829-75
 Lancaster, Hume, marine painter, 1850
 Lancaster, Sir James, navigator, 1620
 Lancaster, Joseph, 'Improvements in Education,' 1771-1833
 Lancaster, Nathaniel, D.D., essayist and poet, 1775
 Lancaster, Thomas, Archbishop of Armagh, 1584
 Lancaster, Thomas William, B.D., Bampton lecturer, 1859
 Lancaster, Rev. Dr. William, Provost of Queen's College, Oxford, 1716
 Lance, George, flower and fruit painter, 1802-64
 Lancey. *See* De Lancey.
 Lancrick, Prosper Henry, painter, 1628-92
 Land, Edward, vocalist and composer, 1876
 Landells, Ebenezer, wood engraver, 1809-60
 Landells, Robert Thomas, artist and war correspondent, 1854-77
 Landen, John, F.R.S., mathematician, 1719-90
 Lander, John, African traveller, 1807-39
 Lander, Richard Lemon, traveller, 1804-34
 Landmann, George, colonel, fl. 1854
 Landmann, John, F.R.S., writer on fortification, fl. 1814
 Landon, afterwards Maclean, Letitia Elizabeth, poet and romancer, 'L. E. L.,' 1802-33
 Landor, Rev. Robert Eyres, M.A., dramatist, 1782-1869
 Landor, Walter Savage, miscellaneous writer, 1775-1864
 Landsborough, David, D.D., naturalist, 1781-1853
 Landsborough, William, Australian explorer, 1886
 Landseer, Charles, R.A., painter, 1790-1879
 Landseer, Sir Edwin Henry, R.A., animal painter, 1802-73
 Landseer, Miss Jessica, painter and engraver, 1880
 Landseer, John, A.E., F.S.A., engraver and antiquary, 1781-1852
 Landseer, Thomas, A.R.A., engraver, 1795-1880
 Lane, Charles Richard William, C.B., general, 1786-1872
 Lane, Rev. Edward, M.A., theological writer, fl. 1680
 Lane, Edward William, Orientalist, 1801-76
 Lane, Hunter, M.D., medical writer, 1853
 Lane, Jane, heroine, fl. 1666
 Lane, John, poet, fl. 1603
 Lane, John Bryant, history painter, fl. 1834
 Lane, Ralph, navigator, *temp.* Jac. I.
 Lane, Sir Richard, LL.D., Lord Keeper, 1650

Lane, Richard James, A.E., engraver and essayist, 1800-72
 Lane, Samuel, painter, 1780-1859
 Lane, Theodore, painter and etcher, 1800-28
 Lane, Thomas, LL.D., advocate, fl. 1704
 Lane, William, painter, 1747-1819
 Laney, Benjamin, Bishop of Ely, 1675
 Lanfranc, Archbishop of Canterbury, 1005-89
 Lang, John Dunmore, D.D., writer on Australia, 1878
 Langbaine, Gerard, D.D., Provost of Queen's College, Oxford, 1608-58
 Langbaine, Gerard, 'Dramatic Poets,' 1656-92
 Langdale, Alban, D.D., Catholic divine, fl. 1584
 Langdale, Charles, Catholic writer, 1787-1888
 Langdale, Lord, 1783-1851. *See* Bickersteth, Henry.
 Langdale, Marmaduke, Lord Langdale, 1661
 Langdale, Marmaduke, Lord Langdale, 1703
 Langden, John, Bishop of Rochester, 1434
 Langdon, Richard, Mus.Bac., organist and composer, 1803
 Langdon, Rev. Tobias, writer on music, *temp.* George I.
 Langford, Abraham, dramatist, 1711-74
 Langford, Thomas, D.D., 'Universal Chronicle,' fl. 1320
 Langham, John, B.D., Augustinian, *temp. incert.*
 Langham, Reginald, D.D., Franciscan, fl. 1410
 Langham, Robert, merchant, fl. 1585
 Langham, Simon de, Cardinal, Archbishop of Canterbury, 1376
 Langhorne, Daniel, B.D., antiquary, 1681
 Langhorne, John, D.D., poet and divine, 1735-79
 Langhorne, Richard, Catholic barrister, ex. 1679
 Langland, Robert, Bishop of Lincoln, 1473-1547. *See* Longland.
 Langland, William, author of 'Piers Plowman,' fl. 1369
 Langley, Batty, architect, 1751
 Langley, Edmund of, Duke of York, 1402
 Langley, John, M.A., grammarian, 1657
 Langley, Thomas, Benedictine, fl. 1430
 Langley, Thomas, Cardinal and Lord Chancellor, 1437
 Langley, Thomas, D.D., Puritan divine, 1679
 Langley, Rev. Thomas, M.A., topographer, 1769-1801
 Langrich, Browne, M.D., F.R.S., physician, 1676-1769
 Langshaw, John, organist, 1763-98
 Langston, John, Puritan divine, 1640-1704
 Langtoft, Peter de, historian, *temp.* Edward II.
 Langton, Bennet, friend of Dr. Johnson, 1737-1801
 Langton, Christopher, M.D., physician, 1576
 Langton, Miss Jane, friend of Dr. Johnson, 1776-1854
 Langton, John de, Bishop of Chichester, Chancellor of England, 1337
 Langton, John, Carmelite, fl. 1400
 Langton, John, Bishop of St. David's, 1447
 Langton, John, calligrapher and glass-painter, fl. 1713
 Langton, Robert, D.C.L., pilgrim, 1524
 Langton, Simon, Archdeacon of Canterbury, 1248
 Langton, Stephen, Cardinal, Archbishop of Canterbury, 1228
 Langton, Thomas, D.C.L., Bishop of Winchester, Archbishop elect of Canterbury, 1501
 Langton, Walter de, Bishop of Lichfield, Lord Chancellor, 1321
 Langton, William, Lancashire antiquary, 1803-81
 Langton, Rev. Zachary, M.A., divine, 1698-1786
 Langwith, Benjamin, D.D., antiquary and natural philosopher, 1744
 Lanier, Sir John, military commander, 1693
 Lanier, Nicholas, painter and musician, 1568-1646
 Lanigan, John, D.D., Irish ecclesiastical historian, 1758-1828
 Lankester, Edwin, M.D., LL.D., F.R.S., coroner for Middlesex, 1814-74
 Lanquet or Lankester, Thomas, chronicler, 1522-45
 Lansdowne, Lord. *See* Granville.
 Lansdowne, Marquis of. *See* Fitzmaurice and Petty.
 (To be continued.)

BENEDICT OF OXFORD.

IN the current number of the *Jewish Quarterly Review* Dr. Neubauer, as promised in the *Athenæum* of March 8th, gives the reason why chronology is against my identification of the Berachyah Nakdan (the Punctuator) who wrote a number of *Æsopic* fables similar to those of Marie de France. It may be remembered that I identified him in my edition of *Æsop* with an Oxford Jew named Benedict le Puncteur mentioned in the English records of the year 1194. Against this Dr. Neubauer produces a colophon of Berachyah's son Elijah, which has been dated by Steinschneider 1333, and yet seems to imply that Berachyah was still living in that year, as the formula for the dead is omitted after his name. This would, of course, render it impossible that Berachyah could have been living in 1194. But a careful scrutiny of the colophon has convinced me that the manuscript is a hundred years older than the usually accepted date. The pertinent words of the colophon run as follows: "I, Elijah, son of R. Berachyah the punctuator.....grammarianwho.....set in order many fables, and he spake of trees and stones, hewn stones..... I the son of his old age wrote this book.....on the fourth day [i.e., Wednesday], the one-and-twentieth day of the month Marcheshvan [October], in the year 94 of the era the fourth thousand, in the country Rodom." [? Rouen = Rodomagus], i.e., 21 Marcheshvan, 4094. Now there is obviously something wrong in this date, for the Jewish year 4094 corresponds to 333 A.D. Dr. Neubauer assumes that the

thousand is given incorrectly, and that Elijah wrote "fourth" when he meant "fifth," so that the date would run 21 Marcheshvan, 5094 = October 31st, 1333. Against this is the fact that all Jews were expelled from France in 1301, and were, therefore, not likely to be in Normandy in 1333. I have, therefore, suggested in a short rejoinder which, by the courtesy of the editors, I was allowed to append to Dr. Neubauer's demurrer in the *Jewish Quarterly Review*, that the more probable explanation of the enigmatic colophon is that Elijah had forgotten to put in the hundreds, which could only be 900, so that the year would be 4994 = 1233. I am now in a position to substantiate this suggestion by using the day of the week as a crucial test between the alternative dates. For 21 Marcheshvan, 5094 (= October 31st, 1333), fell on a Sunday, whereas 21 Marcheshvan, 4994 (= October 26th, 1233), fell on a Wednesday, the fourth day of the week, on which day indeed Elijah says he finished his manuscript.

This clinches the matter of chronology, I think, and with it goes every objection to counting Berachyah Nakdan among English authors of the twelfth century, and to regarding him as one of the most distinguished of them. For among his works are the 'Fox Fables,' translated from the Arabic in collaboration with Alfred the Englishman, the source of Marie de France; a Hebrew translation of Adelard's 'Questions Naturales,' a translation of a Latin or French Lapidarium (the "hewn stones" of the colophon), an ethical treatise now at Munich, and a commentary on Job, declared by good judges to be the best in existence in Hebrew. Mr. Aldis Wright was to have edited this last some years ago from the Cambridge unique manuscript, and it is to be hoped that the discovery of its English origin will arouse his editorial energies anew, while it may be expected that the other three works still inedited (the Adelard, the Lapidarium, and the ethical treatise) may attract the attention of English Rabbinical scholars, who have a first claim to them. I may myself try my hand at a new edition, with translation, of the 'Fox Fables,' now that Dr. Landsberger's regretted death has removed his prior rights.

Finally, I feel sure that Dr. Neubauer will himself welcome this solution of a difficulty that has always puzzled Jewish bibliographers and prevented them from finding an appropriate place in Jewish literature for Berachyah Nakdan, or, as we may now style him, Benedict le Puncteur of Oxford. JOSEPH JACOBS.

P.S.—I have just received the confirmation of the above dates from M. Isidore Loeb, the greatest living authority on Jewish chronology, by the aid of whose excellent 'Tables du Calendrier Juif' I worked out my results.

MR. W. MASKELL.

WE regret to announce the death of Mr. W. Maskell, the well-known authority on matters of ritual and liturgy. Mr. Maskell was educated at Oxford, and was ordained in 1837. In 1842 he became rector of Corscombe, and in 1844 he made his reputation by the publication of his monograph 'The Ancient Liturgy of the Church of England.' A 'History of the Martin Marprelate Controversy' followed in the next year; and this was succeeded by his learned and exhaustive 'Monumenta Ritualia Ecclesie Anglicane.' Mr. Maskell sold his collection of Service Books to the British Museum in the year the 'Monumenta' was completed. It and the work first named were reprinted by the Clarendon Press in 1882 with the author's sanction. In 1847 he became chaplain to the Bishop of Exeter; he took an active part in the examination of Mr. Gorham when he was presented to Bramford Speke, and when the Privy Council reversed the decision of the Court of Arches Mr. Maskell joined the Roman Communion. He seldom referred to this the most notable passage in his life, but

he always retained a certain contempt for Bishop Phillpotts, who had talked loudly of what he would do in the event of the case going against him, but showed little disposition for martyrdom when the time came to make good his declarations.

Mr. Maskell, after his withdrawal from the Anglican Church, amused himself with collecting mediæval ivories and the study of various forms of art. Only once again did he meddle with theological controversy. When the question of the Papal Infallibility was raised he wrote two pamphlets, marked by keen irony and great controversial power, that caused considerable horror among the English Ultramontanes. After this Mr. Maskell employed himself upon his excellent 'Dissertation on Ancient and Mediæval Ivories,' and he edited the art handbooks of the South Kensington Museum. He contributed occasional reviews to the *Athenæum*, and when Mr. Baring Gould published his biography of Stephen Hawker, Mr. Maskell, an old friend of Hawker's, exposed in this journal the flimsy nature of that egregious piece of book-making. For many years Mr. Maskell lived at Bude, but of late he had resided at Penzance, and his weak health forbade all literary labour. He was a man of unusual accomplishments, who had read widely and accurately, a most entertaining companion, who possessed great gifts of sarcasm which were kept in check by the amiability of his nature, but showed themselves in the epigrams which studded his conversation and rendered it remarkable beyond that of most men. His, too, was a most sincere and devout spirit; he endured much obloquy for the sake of his religious convictions at the hands both of those who thought he believed too much and those who deemed he believed too little; but he was never untrue to his convictions. His last effort was a little volume of Lenten meditations, which he printed privately for distribution among his friends about twelve months ago. He will not be widely missed, for he had lived too long out of the world to be widely known; but no one who had the privilege of his friendship will ever forget him.

Literary Gossip.

MR. LOWELL's many friends, while rejoicing in his recovery, will hear with regret that his medical advisers have absolutely forbidden his coming to England this year.

MR. WHISTLER has been persuaded to confound his enemies by publishing a portion of the pirated letters which he has successfully suppressed, in a volume which will immediately be issued in London and New York. It will contain a reprint of one or two early pamphlets of Mr. Whistler's, not taken into consideration by the editor of the spurious edition, and also of the 'Ten o'Clock' lecture. It may, possibly, be also adorned by an etching from the graver of the artist.

ARCHDEACON WATKINS is going to publish through Mr. Murray the Bampton Lectures he lately delivered. His subject is 'Modern Criticism in its Relation to the Fourth Gospel.'

THE May number of *Macmillan's Magazine* will contain a review by Mr. Goldwin Smith of the last two volumes of William Lloyd Garrison's biography; an account by Mr. J. D. Rees (private secretary to H.E. the Governor of Madras) of Prince Albert Victor's shooting party in Travancore; and one of Mr. Warde Fowler's little essays in natural history.

THE Dean of Gloucester, who is at present in attendance upon Her Majesty at Aix-les-

Bains, is busy with an article upon that neighbourhood for the *English Illustrated Magazine*. Archdeacon Farrar contributes an article on 'Fasting' to the May number.

MISS EMILY LAWLESS intends to bring out a new book in one volume called 'With Essex in Ireland.' It will be published by Messrs. Smith & Elder. Messrs. Smith & Elder will also be the publishers of 'A Woman of the World,' a new novel by Miss M. Robinson, the author of 'Disenchantment' and 'The Plan of Campaign.' Messrs. Hurst & Blackett will issue on the 25th inst. a novel by Mr. John Cordy Jeaffreson, entitled 'Cutting for Partners.' Miss Bradton's recent novel 'The Day Will Come' will be published as a cheap volume early in May by Messrs. Simpkin & Co.

MR. J. E. C. BODLEY has undertaken to write for Messrs. Macmillan a comprehensive work on France, following the same lines, *mutatis mutandis*, as Mr. Bryce's book on 'The American Commonwealth' or Sir Charles Dilke's 'Problems of Greater Britain.'

SIR HENRY RAWLINSON will be honorary president of the International Congress of Orientalists to be held in London in September, 1891, and Sir Mountstuart E. Grant Duff, who presided over the Turanian Section at the London Congress of 1874, will be president. Sir George Birdwood will be president of the Reception Committee, and will, it is understood, also accept the vice-presidency of the Congress.

THE next volume of the "Minerva Library" will be a reprint of Lane's 'Modern Egyptians' from Charles Knight's edition of 1842, with eighty illustrations in the text and sixteen full-page plates. This will be followed by Mr. W. M. Torrens's 'Life of Lord Melbourne,' revised, with some new matter, by the author. The next volumes of travels in the series will be Dr. Barth's remarkable travels in Central and Northern Africa, which first made known the civilization of Bornu and Sokoto.

MR. F. A. CRISP has just added to his privately printed registers in the Hundred of Ongar the "lost register" of Lambourne, Essex, which was sent anonymously by parcel post to the rector on the 4th of June last, containing an enclosed slip with the words written upon it: "Found in an old box; please acknowledge in *Standard*." As material for county historians these reprints of parish registers are invaluable.

THE death is announced of Sir J. H. Lefroy, who deserves mention in these columns as the author of a history of 'The Discovery and Settlement of the Bermudas.' He was Governor of Bermuda for some years.

THE process by which the Russian censors of literature expunge whatever they do not choose shall be read will be exposed by Mr. G. Kennan in an illustrated article entitled 'Blacked Out,' to appear in the *Century* for May. Walt Whitman has arranged with this magazine to contribute a poem entitled 'A Twilight Song.' It is dedicated to the unknown buried soldiers in the United States war of the North and South.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. are about to publish a memoir by Sir

Charles Gavan Duffy of Thomas Davis, one of the founders of the *Nation*, and the author of 'The Sack of Baltimore.' The same publishers will shortly issue a new book by Mark Rutherford, the author of 'The Revolt in Tanner's Lane.' It will consist of a couple of stories and some other papers. They have also in the press a volume of lectures on 'The History of the Reformation,' by the late Rev. Aubrey Moore, and also a second series of essays as a companion volume to his well-known 'Science and the Faith.'

AMONG the contributions to the forthcoming number of the *Scottish Review*, in addition to Prof. Rhys's ethnological article, will be 'The Nile and its Work,' by the late Mr. F. R. Conder, C.E.; 'Coptic Church Music,' by the Archpriest Natherly; 'The Stewarts in Orkney'; and 'An Old Scots Society,' by Mr. J. Mackay, of Cambridge, Massachusetts. The musical article is founded on Fr. Blin's recently published work, in which the traditional music of the Coptic Church has been committed to paper for the first time.

MR. W. HEINEMANN will publish the English edition of 'The Genesis of the United States,' a narrative of the movement in England, 1605-16, which resulted in the settlement of Englishmen in North America, by Mr. A. Brown. It is claimed that the work contains much new material. Of 365 documents used, 294 are said to be printed for the first time.

THERE is to be a "Conférence du Livre" at Antwerp, consisting of bibliophiles, librarians, publishers, printers, booksellers, and writers on copyright, in August next, when the tercentenary of Plantin is celebrated.

THE death is announced of Mr. John R. Wise, at Lyndhurst, on Tuesday, April 2nd. He was the author of several works, the best known being a 'History and Scenery of the New Forest,' illustrated by Mr. Walter Crane, and the 'High Peak of Derbyshire.'

THE parish of Chiswick is taking steps to provide a suitable strong room for its records, and the surveyor was instructed at the recent Easter vestry to prepare plans. The churchwardens' accounts date from 1620, and the documents belonging to the parish are numerous, many of them being of considerable interest.

MR. J. TAVENOR-PERRY writes:—

"As any fixed dates in connexion with Carlyle or Mazzini are worth recording, I send you memoranda of two documents I have in my possession and which I should be pleased to show you. The first is the original agreement under which Carlyle took his Chelsea house, which is therein described as 'No. 5, Great Cheyne Row.' It is dated July 2nd, 1834, and Carlyle is described as 'Thomas Carlyle, of 47, Fredrick Street, Gray's Inn Road, in the County of Middlesex, Gentleman.' The second document is also an agreement, contained in a letter addressed to Mrs. Carlyle, in which she is asked to get 'her friend' to sign it. It is the agreement to take a house in York Buildings, King's Road, Chelsea, in July, 1840, and is signed 'Giuseppe Mazzini,' and 'Thomas Carlyle, Witness.' The number of the house is not stated, and I am unable to identify York Buildings with any existing houses in the King's Road."

THE May number of the *United Service Magazine* will contain a poem by Mr. Swin-

burne; and that of the *National Review* a poem by Mr. Alfred Austin, entitled 'On Returning to England.'

THE first part of 'Luther's Werke für das Christliche Haus,' the publication of which we announced some time ago, has just appeared. It contains the 'Reformatiorische Schriften.' The editors of the serial publication are, as we mentioned before, the well-known theologians Buchwald, Kawerau, Köstlin, Rade, and Schneider.

THE prospects of the Copyright Bill in the United States do not appear particularly good. There is apparently little interest felt in it in Congress, and various newspapers are appealing to their readers to urge their representatives to vote for it—no very good sign. On the other hand, the pirates have pushed matters so far that piracy is a losing game to everybody concerned. Mr. Lovell, of New York, has lately bought up the plates of some twenty reprinters who are glad, doubtless, to quit an unprofitable business. Whether this species of amalgamation will be of benefit to the British author remains to be seen.

THE most interesting Parliamentary Papers this week are Trade and Navigation Accounts relating to the United Kingdom for March, 1890 (6d.); Statistical Tables relating to Emigration and Immigration, 1889, and Report (4d.); Welsh Sunday Closing, Report of the Royal Commission (5d.); Despatch on the Subject of the Liquor Traffic among the Natives of Natal (2d.); Report for 1889 on the Foreign Trade of Italy (2d.); Report for 1889-90 on the Agricultural Condition of the Argentine Republic (1d.); Education Department, Revised Instructions issued to Her Majesty's Inspectors (3d.); and Friendly Societies, Trade Unions, &c., Reports of the Chief Registrar for 1888, Part C, Appendix N, Trade Unions (2d.).

SCIENCE

RECENT LITERATURE.

Mount Vesuvius. By J. Logan Lobley, F.G.S. (Roper & Drowley).—No mountain probably has been more frequently described or more accurately investigated than the picturesque volcano which fascinates Mr. Lobley, and which has an ever-fresh interest for the geologist and mineralogist as well as for the antiquary and historian. Mr. Lobley gives an account of the Neapolitan volcanic region before giving his readers a record of the geology of Vesuvius itself. The salient features of the Phlegrean Fields are described, and then we are taken to the surroundings of Vesuvius. The mountain itself is encircled by a carriage-road connecting the thriving and populous towns situated at the base of the volcano; the towns on the southern side, between the base of the cone and the sea, are so numerous as to be almost contiguous. It is a rather curious fact that certain zones on the flanks of Vesuvius and on those of its more stupendous rival in Sicily are among the most densely populated areas in Europe. The topography of the mountain and its neighbourhood is described so clearly and in such detail that travellers visiting Vesuvius could hardly have a better guide-book than Mr. Lobley's volume. A comprehensive history of the recorded eruptions—from that in which the elder Pliny perished to the slight activity of last year—is given, and numerous illustrations of the volcanic cone at different periods and in different states elucidate and explain the text. In considering the geology of the mountain Mr. Lobley passes in review the older and the current theories

of the rise and formation of volcanic cones, and, finding them more or less unsatisfactory, offers in place of them an hypothesis of his own—one which deserves careful consideration, although we do not feel inclined to accept it as in all respects sound and sufficient. The long and painfully involved sentence forming the opening paragraph of the chapter devoted to the geology of Vesuvius does not lead the reader to expect so succinct and methodical an arrangement of conflicting views in vulcanology as Prof. Lobley sets before him. It appears to us that Mr. Lobley, naturally enough, exaggerates the weak points in the current theories and the strong points in that which he substitutes for them. At present judgment must remain suspended. A thoroughly comprehensive and conclusive theory has not yet been advanced, although we readily admit that many volcanic phenomena are satisfactorily colligated by the "physico-chemical" hypothesis advanced by Mr. Lobley. The descriptions of Vesuvian minerals and rock products will be found useful to the collector on the spot and to the student at a distance; and in the interest of numerous readers who are not mineralogical specialists, Mr. Lobley wisely determined to use as few technical terms as possible, and to adopt the older chemical formulæ which still obtain in mineralogy. The crystallography is not always up to date, as, for instance, in the case of graphite and leucite. Speaking of the mineral leucite, Mr. Lobley seems to imply that it is an exclusively Vesuvian mineral, whereas it is well known in other localities, and at Laach its small crystals are so numerous and so well developed that German mineralogists have given the name "leucitohedron" to the form. To complete the usefulness of the work, Mr. Lobley gives a résumé of the flora of Vesuvius, and an appendix, containing the famous letters of Pliny the Younger, some interesting short geological notes, and an account of Prof. Palmieri's seismograph. The diagram of the seismograph is clear, but the explanatory account of it loses much of its value by reason of the indistinctness of the reference-lettering. The defects we notice in the volume are mainly such as careful revision should have eliminated; they are in spelling and composition. Although they interfere little, if at all, with the usefulness of the book, they greatly detract from the pleasure of reading it.

The Telephone. By W. H. Preece, F.R.S., and Julius Mayer, Ph.D. (Whittaker & Co.).—Mr. Preece from his position at the Post Office is entitled to speak with authority on the telephone, and the book which bears his name as joint author gives copious information respecting the systems of telephony now in use in various parts of the world. The descriptions of "switch-boards" and other details of the arrangements of telephonic exchanges are necessarily very complicated, and the ordinary reader is bewildered in endeavouring to trace them, but he will at least get some notion from this book of the extraordinary development and intricate organization which this newest of the arts can already boast. As regards the distance to which telephonic transmission of speech can be carried, experiments made by Van Rysselberghe with existing telegraphic circuits showed that with a copper wire 2.7 mm. in diameter conversation could be distinctly carried on between New York and Fostoria, a distance of 730 miles; and that with a compound wire 6 mm. in diameter, consisting of a steel core of 3 mm. diameter surrounded by copper, speech was possible between New York and Chicago, a distance of 1,010 miles. A solid copper wire of the same diameter would have given better results. With iron wire conversation could not be properly carried on beyond 250 miles. The actual commercial use of telephones, so far as we can learn from this book, does not at present extend beyond distances of fifty or sixty miles. No government has utilized telephony to so great an extent as that of Ger-

many. The extension of telephony in that country has not injured, but aided telegraphy. The telegraph is paramount for long and the telephone for short distances, and the two combined can penetrate into localities which are either too limited in size or too poor to support telegraphs alone. In military operations the telephone, though of little use for its primary purpose of transmitting speech, has proved highly useful as a receiver of telegraphic signals, these latter consisting of vibratory currents sent by a special modification of the Morse key. Messages can be sent in this way through very faulty and sometimes even through broken wires. This system was extensively employed in our Egyptian expeditions, and is now permanently adopted for the Egyptian telegraphs. An interesting description is given of an adaptation of the telephone to rifle practice which has been extensively adopted in Germany.

ASTRONOMICAL NOTES.

By an inadvertence it was stated that Mr. Brooks, who discovered the first comet of the present year, was located at Phelps, N.Y. He did, in fact, discover several comets there, but removed nearly two years ago (see the *Athenæum* of July 7th, 1888) to Geneva, N.Y., about eight miles from Phelps, where a new observatory (called the Smith Observatory) was built and equipped for him by Mr. William Smith. The comet in question rises now about an hour after midnight, and its brightness next week (which, owing to the absence of moonlight in the morning, will be a favourable time for observing it) will be twice as great as at the time of discovery, and about equal to that of a star of the ninth magnitude. We give its approximate places (calculated for midnight) from the ephemeris of Dr. Bidschof, of Vienna:—

	R.A.	N.P.D.
	h. m. s.	
April 21	21 7 18	67 21
22	21 6 48	68 40
23	21 6 10	69 57
24	21 5 33	70 14
25	21 4 50	70 30
26	21 4 5	70 45

Prof. Lewis Boss, director of the observatory at Albany, N.Y., has published in No. 213 of the *Astronomical Journal* a new determination of the amount and direction of the solar motion, based upon the list of stellar proper motions published by himself in No. 200 of the same journal. The stars in this list are 296 in number, the proper motions of 253 of which are used in the present determination of solar motion. They are all contained in the Albany zone, which is 4° 20' in breadth, and at a mean declination of 3° north of the celestial equator. The determination of solar motion from the stars in this zone is practically independent of the errors introduced by the employment of imperfect precession constants. The method followed in the investigation is substantially that proposed by Sir George Airy in 1859, and applied by himself and afterwards by other investigators. The difficulty of the problem is to eliminate as far as possible the proper motions which are really stellar from those that are apparent and due to solar motion. Prof. Boss, after several solutions, considers, as the most probable result of his own investigation, that the apex of the sun's way is situated approximately at R.A. 18° 40', N.P.D. 50°, or not far from Vega, the bright star in the constellation Lyra.

GEOGRAPHICAL NOTES.

THE Emin Pasha Relief Committee intends to hold a reception in honour of Mr. Stanley about May 2nd. The meeting under the auspices of the Geographical Society takes place a fortnight later at the Albert Hall.

A forthcoming book by Father A. Schynse, one of the missionaries whom Mr. Stanley conducted down to the coast, promises to contain a few interesting contributions to the Stanley-Emin controversy. Father A. Schynse is evidently one of those men who cannot believe

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that so "astute [geriebener] a Scotch merchant as Sir William Mackinnon" can put money into a venture without looking forward to an ultimate profit. Emin Pasha, he says, told him that "he was grateful for what these gentlemen of the Relief Committee had done for him, but that the real object of the expedition had become clear to him after the very first interview he had had with Stanley—that, although no direct propositions were made him, he felt at once that it was desired to effect something very different from taking to their homes a few Egyptian officials." Mr. Jackson's caravan is reported to have reached the Victoria Nyanza without having been called upon to fight its way. The success of this expedition is likely to open up a new trade route from Mombaza into the interior.

Dr. Peters appears to be safe, after all. Letters from him have reached the coast, which were written from Kapte, in Kamasia, a camping place on Mr. Thomson's route between Lake Baringo and the north-western corner of Victoria Nyanza.

Mr. Joseph Thomson has entered the service of the South Africa Company, and left London yesterday (Friday) for Cape Town.

Dr. Lüdecke's map of Africa from Stieler's 'Hand-Atlas' has now been published separately with a full index, and, with its numerous insets, it supplies a vast amount of information. The care which has been bestowed upon compilation of this map is quite as creditable to its author as is its beautiful execution to the engravers of M. Perthes's famous geographical establishment.

Prof. O. Simony paid two visits to the Canaries, in 1888 and 1889, for the purpose of making observations on the atmospheric absorption of the solar spectrum. Incidentally his expedition furnished geographical results of some interest, and these are now being published in the *Mitteilungen der Vienna Geographical Society*, illustrated with sixteen capital landscape pictures taken from photographs.

SOCIETIES.

ASTRONOMICAL.—April 11.—Lieut.-General Tennant in the chair.—Sir G. Errington and Messrs. E. Robinson and A. Simons were elected Fellows.—The President announced that the Council would not take any responsibility in recommending a change of the time of the Society's evening meetings.—Mr. Knobel read a paper, by Mr. Schaeberle, entitled 'A Mechanical Theory of the Corona.' The paper was accompanied by photographs, taken from different positions, of a ball from which wires projected with curving forms intended to represent the rays of the corona. Mr. Schaeberle's theory is that the remarkable differences observed in the general form of the corona, which are generally thought to correspond with maximum and minimum sun-spot periods, may be accounted for by supposing the sun's axis to be tipped, so that the projecting wires are seen in projection from different points of view.—Mr. Wesley pointed out that all coronas seen at the same time of year ought to be similar according to Mr. Schaeberle's theory, but that this is certainly not the case, several eclipses having taken place in December at which coronas of very different forms have been visible.—General Tennant read an important paper criticizing the form of the *Nautical Almanac*, which was settled sixty years ago in accordance with the recommendations of a committee of the Astronomical Society. He is anxious that another committee should be appointed, and that several changes should be recommended.—Mr. Maunder read a paper on the sun-spots of 1889. He said that there was such a dearth of sun-spots in 1886 that astronomers thought that we had then reached the period of sun-spot minimum. But there had since been a still further decline in the solar activity. There were now, however, several signs of a revival of activity. In 1886 the average duration of spot groups was ten days, in 1887 seven days, in 1888 six days, but in 1889 it was twelve days. Another very important point was the appearance of a number of spots in high latitudes.—The following papers were taken as read: 'Fourth Catalogue of Micrometrical Measures of Double Stars, made at the Temple Observatory, Rugby,' by Mr. G. M. Seabroke, 'Discovery of Comet Brooks, 1890,' by Mr. W. R. Brooks, and 'Photograph of Stars in the Region of Tycho's Nova,' by Mr. I. Roberts.

LINNEAN.—April 3.—Mr. Carruthers, President, in the chair.—Mr. J. Lowe was admitted and Rev. J. T. Scott elected a Fellow.—Prof. P. M. Duncan exhibited a transverse section of a coral, *Caryophyllia clavus*, showing septa and irregular theca between them.—Mr. B. D. Jackson exhibited some seeds of *Mystacidium filicornu*, an epiphytic orchid forwarded from South Africa by Mr. H. Hutton, of Kimberley.—A paper, by Prof. W. H. Parker, 'On the Morphology of the Gallinaceæ,' in the unavoidable absence of the author, was read by Mr. W. P. Sladen, and a discussion followed, in which Dr. St. G. Mivart, Prof. Duncan, and Mr. J. E. Harting took part.

CHEMICAL.—April 3.—Dr. H. Müller, V.P., in the chair.—The following papers were read: 'Note on the Hydrosulphides,' by Messrs. S. E. Linder and H. Pieton, 'Researches on the Germination of some of the Gramineæ,' Part I., by Mr. H. T. Brown and Dr. G. H. Morris, 'The Formation of Indene-Derivatives from Dibromalphanaphthol,' by Messrs. R. Meldola and F. Hughes, and 'The Action of Chlorhydric Acid on Manganese Dioxide, Manganese Tetrachloride,' by Mr. H. M. Vernon.

INSTITUTION OF CIVIL ENGINEERS.—April 15.—Sir J. Coode, President, in the chair.—The paper read was 'On the Application of Electricity to Welding, Stamping, and other Cognate Purposes,' by Sir F. Bramwell, Bart.

SOCIETY OF ENGINEERS.—April 14.—Mr. H. Adams, President, in the chair.—A paper was read by Mr. W. H. Brothers 'On Weighing Machinery and Automatic Apparatus in Connexion Therewith.'

NEW SHAKESPEARE.—April 11.—Dr. F. J. Furnivall in the chair.—Miss G. Latham read a paper 'On Rosalind, Celia, and Helen.' In 'As You Like It,' with its bright unselfish friendship, were yet traces of its having been written at the period when Shakespeare's feelings on friendship were being severely tested by the faithlessness of his friend of the Sonnets and the dark lady. It had an underlying strain of world-bitterness, which was also a key-note to the character of Rosalind, and was the effect of her life of danger and constraint at her uncle's corrupt court, sharpening her power of observation, and inclining her to perceive the follies and weaknesses of human nature rather than its nobler qualities. Once free in Arden, her natural self asserts itself, but with traces of her early hard experience. Celia was one of the most beautiful of Shakespeare's women, her love for her friend finding expression in tender, devoted service, saved from weakness by its strength and selflessness. Of the two, she has the poetic nature; Rosalind sees the practical side of things, and, it is to be noted, usually speaks in prose. Helen, in 'All's Well that Ends Well,' was one of those determined, tactful women who will use any means and submit to almost any degradation or hardship to gain their ends. The great force of her will often blinded her to the real nature of the means she employed to carry out her purpose. While bright, witty Rosalind guided her life, and Helen shaped hers, the most beautiful, if least powerful character of the three was the gentle, loving, unselfish Celia.

HELLENIC.—April 14.—The Provost of Oriel, V.P., in the chair.—Mr. A. S. Murray read a paper on the Alkmene vase, formerly in Castle Howard, but recently acquired by the British Museum. Mr. Murray agreed in the main with Engelmann in interpreting the principal scene as representing Alkmene taking refuge on an altar to escape the wrath of Amphitryon on his return from the wars, Amphitryon and Antenor setting fire to a pyre erected in front of the altar, and Zeus, in answer to Alkmene's prayer, sending a violent storm to extinguish the fire, the rain coming down from hydræ in the hands of two figures, presumably Hyads. The presence of Eos denoted that the time of the incident was early dawn. After an allusion to the 'Amphitruo' of Plautus, Mr. Murray went on to say that he thought the scene likely to have been suggested to the vase painter by a passage in Euripides's lost drama of 'Alkmene,' in which possibly the birth of Herakles in the midst of storm and fire had been told just as his death under like circumstances had been told in the 'Trachiniae' of Sophocles. Mr. Murray, however, considered the date of the vase to be at least a century later than the time of Euripides, and on technical grounds he was inclined to refer its production to Southern Italy. Many of these South Italian vases represented grotesque scenes from the farces acted at Tarentum and elsewhere in the third century B.C. But the vase in question seemed rather earlier than any of these, and might more probably be referred to the actual revival of the old Athenian tragedies which took place in Southern Italy at about the same period. These revivals had themselves been marked by elements of exaggeration and by attempts to find

new interpretations of old characters and incidents while at the same time striving to retain the lofty manner and large style of the old plays, with a result which at times approached to caricature. That the vase painters followed in the wake of this revival was evident from other vases besides the one under discussion. The use of the imperfect in the signature Πόθος ἔγραφε might, perhaps, also be regarded as an affection of the old Greek manner. The vase will be published with Mr. Murray's paper in the *Journal of Hellenic Studies*.—Miss Harrison, while accepting Mr. Murray's interpretation in the main, expressed some doubt as to the identification of the Hyads. She regarded the vase as a glorification of Alkmene and a protest against the prominence of the Amphitruon element in the myth, which element she held to be of Theban, but certainly of non-Argive origin.—Mr. Watkis Lloyd added some words as to the myth in question, and conjectured that there was an attempt on this vase, as in some early Italian pictures, to represent in the same scene successive moments of time.—Mr. P. Newberry exhibited some funeral wreaths found by Mr. F. Petrie in the course of his excavations at Hawara in the Fayum, and read a paper upon them, partly descriptive of their character and composition, partly as illustrative of funeral customs among the Greeks.

ARISTOTELIAN.—April 14.—Mr. S. H. Hodgson, President, in the chair.—The Rev. P. N. Waggett read a paper 'On Beauty.' The best writers about beauty have not, at their best, inquired of its nature. The artistic writers, as Winckelman, Lessing, and Goethe, take it for granted, and write about its place in art. The philosophical writers, from Hume to Alison, explain it away chiefly as the association of ideas either of utility or the higher emotions. Ruskin's work has been to teach the ethics of the higher pleasures, and especially of that of beauty, rather than of the nature of beauty; it is not æsthetic, but theoretic work, and the more valuable for this reason. Association of ideas replaces beauty when beauty is absent, or enhances it when present. We want, first, an exact psychological analysis of the beauty emotion in itself, apart from those ideas which are connected with it in imagination or those assistances which it gains from other modes of preference. And next, what Mr. Grant Allen has largely supplied, we want a physiological examination of the physical basis of the beauty emotion or sense. And, thirdly, an inquiry into the proximate causes and wider relations in nature of beautiful appearances, and especially further light on the origin and effects of this element in natural selection in organic forms. Such inquiries do not preclude speculation upon the teleology and significance of beauty, as of other phenomena. The results, so far as they go, of the positive inquiries encourage such a speculation.

MEETINGS FOR THE ENSUING WEEK.

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| MOV. | Victoria Institute, 8 |
| TEA | Horticultural, 1; Lecture, 3. |
| | Royal Institution, 3.—'The Place of Oxford University in English History,' Hon. G. C. Brodrick. |
| | Statistical, 7.—'Statistics of the Abatement of Crime in England and Wales during the Twenty Years ended 1887-8,' Mr. G. G. Covenor. |
| | Society of Arts, 9.—'The Trades of the Drapery,' Sir A. Alison. |
| | Civil Engineers, 8.—Discussion on 'The Application of Electricity to Welding, Stamping, and other Cognate Purposes.' |
| | Anthropological Institute, 8.—'Anthropometric Identification of Criminals,' Mr. J. Bertillon. |
| WED. | Antiquaries, 2.—Anniversary Meeting. |
| | Gymnæstion, 8.—'The Legal Side of Welsh Social Life in the Fifteenth Century,' Mr. D. Lewis. |
| | Society of Arts, 8.—'Coal in the South-East of England,' Dr. A. Geikie. |
| THURS. | Royal Institution, 3.—'Heat of the Moon and Stars,' Prof. C. V. Boys (Tyndall Lecture). |
| | United Service Institution, 3.—'Notes on the Defence of a Modern Fortress,' Lieut.-Col. N. L. Walford. |
| | Royal, 4. |
| | Electrical Engineers, 8.—'Lighting Guard for Telegraph Purses and the Protection of Cables from Lightning,' Dr. O. Lodge. |
| FRI. | Civil Engineers, 7.—'Some Applications of Electricity in Engineering Workshops,' Mr. C. F. Jenkin (Students' Meeting). |
| | Royal Institution, 9.—'The Shapes of Leaves and Cotyledons,' Sir J. Lubbock. |
| SAT. | Royal Institution, 3.—'Colour and its Chemical Action,' Capt. Abney. |
| | Botanic, 9.—Election of Fellows. |

FINE ARTS

Notes on some Examples of Early Persian Lustre Ware. By H. Wallis. No. 3. Illustrated. (Griggs.)

MR. HENRY WALLIS illustrates with a studious pen and accomplished pencil the history and artistic merits of the beautiful ware on which he is throwing much light. He does not say that the part before us is to be the last, but, as it is accompanied by an announcement that his more comprehensive work on 'The Ceramic Art of

Ancient Egypt' is shortly to appear, with abundance of illustrations from national and private collections in Europe and Egypt, we take it for granted that, for the present at least, we must be content with three excellent essays on what he conceives to be the oldest known *fabrique* of its kind, Persian ware with a metallic *reflet*. Beyond question he has proved that to Persia we must look for the origin of the lusted ceramics of the Moors of Valencia and the Balearic Isles, as well as of the potters of Italy and France. The claims made on behalf of China and Egypt to be the original seat of the craft are rejected by our author. In the present state of our knowledge they remain not proven. The East is, as has been truly said, full of surprises; but so far as China is concerned we are on safe ground if it can be proved that the Chinese—who seem never to have forgotten any craft they once adopted as their own—borrowed lustre ware from the Persians at a comparatively late date. With regard to Egypt the case is, perhaps, not quite so clear.

Mr. Wallis has already shown, as our readers are aware, from the pieces of lustre ware to which his former *brochures* referred, that, although its origin is still unknown and likely to remain so, the craft to which we owe them existed in Persia during the thirteenth century, if not somewhat earlier—a remoter date than had previously been given. We have already mentioned that a written record affirms the existence of lustre ware in the middle of the eleventh century, but there is a possibility of error in this record. Mr. Wallis's latest researches have collected more examples of early lustre ware of extreme resplendence, about the dates of which some uncertainty still exists, although they cannot well be less ancient than the middle of the twelfth century of our era. We shall return to these instances further on. Of their general design it is worth remarking that these relics might easily be ascribed to a period much later than the twelfth century, to which the circumstances of their discovery refer them—so long do Oriental types prevail in their native realms of design. A lamp, or candlestick stand, *b*, on plate i., as well as the similar candlestick on plate ii., undoubtedly belong to the lusted type affected by the Persians; yet some of their peculiarities, such as their somewhat copper lustre, and the apparent reference of their forms to models of metal (which is very striking), might be due to Valencian craftsmen of the sixteenth century. An intermediate instance is the bowl on plate iv., which is decorated with quasi-naturalistic roses, enclosing a bird very like the feathered monster dear to the learned author of 'The Dodo and its Kindred,' but probably meant for a pigeon. The former example belongs to the author, the latter is at Sévres.

That Persian ornamentation of the kind in question derives, however remotely, as Mr. Wallis asserts, from Byzantine models there can be no doubt; but we cannot trace that particular ornamentation further back than the thirteenth or fourteenth century. This enables us to put a date on dateless lusted specimens of the Persian type which display patterns of the

same nature, while they obviously incline to Byzantium; but, so far as Mr. Wallis's instances, taken from a Koran in the British Museum, go (see the beautiful patterns on pp. 6 and 7 before us), they seem comparatively remote from that type and of a well-developed variety with characteristics of its own. The distinction is of great importance. Fig. 1, from a Koran at Cairo, is much nearer the source, and it is evidently more ancient. Mr. Wallis seems inclined to place the Cairene Koran in the third century of the Hegira (A.D. c. 900), although other authorities assign it to the first century of that era. The comparative stiffness and poverty of the forms, betraying original influences not fully assimilated to the style to which the patterns are due, as well as the type of the braided border of fig. 1, incline us to ascribe this very instructive instance to the earlier date, which our author rejects. On the other hand, the well-developed and graceful figs. 6, 7, and 20, all from the Museum Koran, belong beyond a doubt to the end of the thirteenth or beginning of the fourteenth century of the Christian era. These considerations do not affect Mr. Wallis's arguments.

He ingeniously suggests that illuminated Oriental MSS. were the chief means of disseminating ornamentation. A good instance is fig. 20 before us, a star-shaped panel from the British Museum MS. named above. It is enriched with Kufic letters on a pattern of beautiful arabesque foliage, which "might even stand for an illustration of a well-known class of Persian wall tiles." Most connoisseurs, if not informed to the contrary, would suppose that it really represents such a tile. Mr. Wallis thinks that the Oriental potters would be most likely to borrow their patterns from the superb Korans of the mosques, which were accessible to all. The portability of the volumes and the prodigious pains taken to ensure the accuracy of the text thus enriched led to the restriction of Koran-writing to certain well-known centres or schools. This, of course, favoured the use during long periods of time of certain decorative types, and their uniformity in many countries. Cairo was the greatest centre of this kind, and its works survive wherever Arabian art is found in use. This curious suggestion would account for the wide diffusion of similar patterns of Arabian types over many countries, and the application of these patterns to other materials than the clay of the potter—for instance, to the brass utensils, vases, bottles, trays, and the like. Even in the West the Arabian types are recognizable. Before us lies an English counter-seal dated late in the thirteenth century, the decorative scheme of which owes much to the arabesques of Cairo or Damascus. Many art critics have recognized in the tracery of windows, especially those which are circular, reminiscences of Eastern design.

It was with a view of learning something about early lustre ware that Mr. Wallis caused researches to be made at Fostat, a Persian city destroyed in A.H. 564 (A.D. 1184), for examples of its pottery. If lusted shards, or, what were still better, complete vessels, should be found on such a site, where no man had lived since the hordes of Gengis Khan swept over it, irrefragable

evidence of the age of pottery of this peculiar kind would be secured. The number of pieces discovered was not great, but they were sufficient to indicate the age of the *fabrique*, and show what might be expected if systematic excavations, of course on a larger scale than private means allow of, were prosecuted. How much more might we expect if funds could be collected sufficient to ensure search in those stupendous heaps of buried treasures, the mounds of shards and household refuse which are conspicuous outside Cairo! These still unransacked piles have accumulated from age to age, and since the tenth century have received additions of all sorts. Comprehensive examination of them—a work of no great cost—would surely yield great results, chiefly, no doubt, in respect to the history of ceramic art, but not to that alone. Scandinavian middens have furnished half of what we know about Northern life.

It was at Fostat, and during our author's researches there, that the oldest instance figured before us was found. It is a hand-lamp, plate i. fig. 10, in shape not unlike late Roman terra-cotta lamps, and in certain knobs retaining what physiologists would call the rudiments of bosses often found in Roman lamps either of clay or metal, but, owing to the nature of the material, quite useless. They simply attest the retention of a traditionary form long after its use had departed. The pattern is manifest in a thin light blue enamel over the natural reddish buff of the clay of which the lamp is formed. Greek taste is apparent in what Mr. Wallis calls "a summary representation of a Greek fret" surrounding the upright side of the body of the lamp; on the top an arrangement of chevrons forms a star-like ornament such as we might find in the most ancient Egyptian work, in Greece, in Rome, or even in mediæval Europe. The technical characteristics, the glaze, enamel colours, paste and pattern, induce Mr. Wallis to ascribe his find to the remote period we have mentioned. He found at Fostat no pieces of semi-transparent porcelain, so called. What further excavations might produce would be hard to say, but the importance of the place, its character as a mart and factory, its ancient origin, and the unquestioned date of its destruction all point to it as a valuable field for research. Unable to follow our author into the minor parts of his essay, it remains for us to commend to students his example of making researches at the fountain head, his thorough artistic knowledge—a kind of knowledge only too seldom valued by those who find all they care for in books—and his careful habits of thought. His large views of design, comprehending a noble sort of art-philosophy, are strikingly manifest in a passage on p. 5, which eloquently describes the vitiated stage of Byzantine design, a phase which was almost as vile as the French *rococo*. Finally, it is our duty to praise in the highest terms the beauty, fidelity, and extraordinary brilliance of the coloured illustrations, which reproduce the splendour of the lustre and the magnificent coloration of the relics to which the text is devoted. These plates were executed by Mr. Griggs after Mr. Wallis's own drawings.

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NEW PRINTS.

FROM MESSRS. P. & D. COLNAGHI & Co. we have received an artist's proof impression, with the *remarque* (a violin and bow), of a plate (11½ in. by 9½ in.) etched by M. E. Gaujean from Herr E. Poetzelberger's picture, belonging to the Princess of Wales, entitled 'The Prelude.' The scene is a room of the last century, in which two lovers are seated at a pianoforte, the keys of which the lady is delicately and sympathetically touching. It is a charming composition, elegantly and sympathetically designed. The chiaroscuro and coloration are harmonious and suitable to the subject; the man's earnest face and his expression and attitude are all that could be desired, and in thorough keeping with the grace and taste employed for those leading elements of the whole is the lady's dainty and elegantly poised head. The etcher, whose fine and finished work rivals mezzotinting in softness, while it shows much of the clearness of line engraving and the frank precision of his own art, has done his part to perfection—so well, indeed, as to make us wish a nobler picture than this pretty piece of *genre* had occupied his accomplished hands. The same publishers issue a mezzotint engraving (24 in. by 20 in.), of which an artist's proof lies before us, by Mr. T. G. Appleton, after Hoppner's portrait of the Countess of Mexborough, a half-length figure, seated. She wears a large black felt hat, looped up over the right ear, and decorated with ostrich feathers; a white bertha and dark gown complete the costume of her time. It is nearly one of the best of Hoppner's works, and the engraving fortunately preserves almost all the qualities of an original which, like all pictures of the school of Reynolds, lends itself to mezzotinting. The engraver has given the softness, delicacy, and refinement of the lady's gentle and English features, the girlish grace of her attitude and expression. Hoppner made her head a trifle too large for the figure, her complexion somewhat too even, so that, being in a soft light without marked shadows, the face looks a little flat. Mr. Appleton in dealing with the bertha has cut it up with shadows and contrasting lights, so that there breadth is sacrificed. Apart from these points, and some lack of sharp touches in the hands, the mezzotint is excellent.

Mrs. M. Morris's brilliant etching from Mr. O. Weber's landscape 'A Sunny Day, Cookham' (L. H. Lefèvre & Co.), of which we have an artist's proof with the *remarque* (a half-length of a dog), is pleasant, solid, and luminous. It indicates improvement on the part of the engraver, and it ought to be welcome to the painter, whose work has not often been so well translated, and to lovers of landscape. We are not sure some defects in drawing the cattle are due to Mrs. Morris, but the body of the white cow that stands sidelong is a little too long, and the foreshortening of the other white cow might be improved.

Messrs. Buck & Reid's new mezzotint, a portrait of Mlle. Desmarests of the Comédie Française, engraved by Mr. N. Hirst after M. Santerre's picture belonging to the Earl of Lonsdale, lies before us, and is very delicate, searching, soft, and fine. Some lack of brilliancy may be due to the process, which does not admit clear reflections or sharp shadows. The face is charming; the drawing of the features, bust, and hands equals the draughtsmanship at large, which is very accomplished and artistic.—A portrait of the Rev. Stopford Brooke, lithographed by Mr. N. Hanhart from a photograph, is very like what Mr. Brooke was a few years since, and altogether it is a creditable piece of work. It is published by Messrs. Beynon & Co., of Cheltenham.—A large photograph from Herr H. Schmaltz's picture 'Faithful unto Death,' ponderous nudes in melodramatic attitudes, is issued by Messrs. C. A. Millard & Co., and ought to be welcomed by admirers of the picture. Somebody seems to

have revised the bad drawing of the naked women, without reducing their big heads to proportion with the heavy bodies.

NOTES FROM ATHENS.

British Archaeological School, March 26, 1890.

THE site of Megalopolis has at last been selected as the field of this season's excavations in Greece by the British School, and work has now been actually begun. Our party reached Sinanou, the modern village, half a mile from the ancient site, on Sunday, March 16th, and upon the 18th our excavations began.

The site of the ancient town lies, as is well known, upon the two banks of the broad stony bed of the Helisson; and the description of Pausanias, which is remarkably explicit, enables us to fix approximately the position of the various buildings. These are grouped by him around the Agora on the northern bank, and the theatre on the southern bank of the river. Many vestiges of ancient walls and columns are scattered over the site; but only a few are in their original position, and none, except the theatre, could be identified with certainty before excavation. The site of the Agora seemed to be indicated by a level space strewn and surrounded with fragments of stone and columns. The whole is now covered with rich cornfields, a fact which has proved a difficulty in our work.

We began upon a line of columns running north and south, near the north-western corner of what we supposed to be the Agora. We found that these were upon a base, but one of later period than the columns themselves, having an Ionic architrave built into it. This line of columns and another parallel to it ran out from a wall of much better construction preserved for about six courses. This great wall was one of the enclosing walls of an enormous triple portico running east and west across the north of the Agora; we followed the northern enclosing wall for about four hundred feet, and most of the column bases were *in situ*; we also found one or two entrances from the north. We conjectured that this building, which apparently had one row of Ionic, one of Doric columns, and to which belong most of the drums scattered over the site, was the same seen by Leake in part; but its position corresponds to that of the Stoa Philippios rather than to a portion of the gymnasium. We were, however, unable to finish our work either on this building or on another in a small enclosure near the river, at the south-eastern corner of the Agora (perhaps the temple of Zeus Soter), owing to difficulties raised by the occupiers as to compensation for their crops, and a misunderstanding with the Government upon this point. We shall be able to continue our work here when the crops are got in.

We next made trial of the other side of the river near the theatre, where the ground was lying fallow. Here a great trench cut the stage buildings of the theatre, and further down a plain column *in situ*. The stage buildings, which are in some places as much as nine feet below the soil, are of fourth century construction, and show no traces of later alterations, though they have been partially destroyed. Much work will be required to clear them, but the plan seems to be complete, and also to differ from that found at Epidaurus, Oropus, and elsewhere. For five days' work these results seem very encouraging; and though no statues or inscriptions have yet appeared, the chance of some seems to be a good one. But in any case there is little doubt that we shall have considerable results in plans of buildings and topographical discoveries.

The excavations are now being pursued by Mr. Loring and Mr. Richards, with Mr. Castromenos as Government Ephor; and I have returned to Athens for the present.

A short time ago a discussion was held on the Acropolis on the connexion of the basis bearing the name of Antenor as artist with the statue now mounted upon it. Dr. Wolters and other members of the German Institute were present.

It will be remembered that Dr. Studniczka had made this connexion, relying among other things upon the correspondence of the dowel holes in the basis and in the bottom of the statue. I had stated in the *Hellenic Journal* that the statue could not be mounted so that these holes should correspond, and that as it is now mounted they do not correspond. From an examination of the casts it was acknowledged by all that no such correspondence was possible, and that, therefore, if the holes were meant for a clamp connecting statue with base, as Dr. Studniczka supposed, the statue cannot belong to this base. Unless, therefore, the connexion be given up altogether, the holes must be explained in some other way; and in any case the only argument left for the connexion is a general correspondence in size and in the shape of the socket, which nowhere fits the feet of the statue exactly. On such evidence the connexion would certainly never have met with acceptance at first.

ERNEST GARDNER.

April 2, 1890.

P.S.—I notice in the *Athenæum* of March 29th a statement that "the American School in Athens have received a further concession from the Greek Government authorizing them to conduct excavations at Megalopolis, in Arcadia." The American School has certainly neither received nor applied for any concession for excavating there, being occupied this season with its own work at Platæa.

Just-Bri Gossipy.

IN ROOM VI. of the National Gallery, and numbered 1304, has just been hung a small picture of the Umbrian school of the sixteenth century, called 'Martius (?) Curtius,' and representing an equestrian figure, the right hand of which is raised in the attitude of striking with a dagger, while flames are bursting from the earth in front of the horse. The background comprises on our left a city, on our right the summit of a mountain.

THE private view of the Grosvenor Exhibition is appointed for Friday, May 2nd.

THE private view of Mr. E. Burne Jones's four large pictures of 'The Legend of the Briar Rose,' to which we have already referred, is appointed for the 25th inst. at Messrs. Agnew's gallery, Old Bond Street, where they will remain all the season.

WE regret to hear of the decease of Prebendary Scarth, well known as a writer on Roman remains in Britain. His chief work was 'Aquæ Solis; or, Notices of Roman Bath,' for a new edition of which he had made preparations; but he was best known by his little monograph on 'Roman Britain,' written for the Society for Promoting Christian Knowledge. He was an active member of the Somersetshire Archaeological Society, and contributed largely to its *Transactions*. He died at Tangiers, whither he had gone to winter because of failing health, at the age of seventy-six.

MESSRS. BOUSSOD, VALADON & Co. have appointed to-day (Saturday) for the private view of a collection of paintings and drawings by M. Anton Mauve, to see which the public will be admitted on Monday next. The same firm announces that from the present month *Figaro Illustré* will be issued in French every month, and contain six plates in colours, numerous illustrations in black and white, a piece of music, and articles bearing on the events of the day by writers on the daily *Figaro*.

A NEW selection from the published and unpublished engravings and etchings of Turner's 'Liber Studiorum,' comprising in all ninety-two illustrations, is about to be issued in folio form by Messrs. Blackie & Son. It includes four facsimile reproductions in mezzotint by photographure, the copperplates of which have been worked over by Mr. Frank Short, and fifty-one

facsimile reproductions of the etchings, seven of these being rare unpublished plates. The introductory critical and historical essay is by Mr. Frederick Wedmore, and technical and descriptive notes by Mr. Short and other writers accompany each plate.

Those who are interested in monumental brasses may be glad to learn that a full supplement to Haines's 'Manual,' by Mr. Edleston, is about to appear in the columns of the *Antiquary*. The first part will begin with the May number.

MR. T. C. GOTCH contributes to the gallery of the Fine-Art Society a small number of portraits of children painted in water colours, with brilliant and pure carnations, firm draughtsmanship, and no lack of that finish to which solid morbidity and completeness are due. No doubt the likenesses are excellent, and the expressions are spirited; but Mr. Gotch should get rid of a mannerism, owing to which nearly all the eyes of his subjects have a set and forced stare, which cannot be true to nature.

MR. BRITON RIVIERE's fine picture 'Daniel's Answer to the King,' which we described last week, having become the property of Messrs. Agnew & Sons, will in the first instance be exhibited next week, not at Liverpool, but in the galleries of that firm at Manchester, after leaving which it may pass to their Liverpool galleries.

The death is announced of the sculptor Mr. J. A. P. M'Bride, who was born in 1819, became a pupil of J. Gibson and S. Joseph, contributed to the Westminster Hall exhibition of statues in 1843, obtained some practice in his native Liverpool, acted as honorary secretary to the Academy there, and executed some public, quasi-public, and private commissions of note in the region of the Mersey.

A PLYMOUTH manufacturer, Mr. R. Burnard, is going to issue, under the title of 'Dartmoor Pictorial Records,' fifteen full-page illustrations, by the Autotype Company from his own negatives, of Dartmoor scenery and buildings. They will be accompanied by descriptive letterpress.

At the gallery of the Royal Crown Derby Porcelain Company, Holborn Viaduct, may be seen capital examples of ceramic art manufactured by the company, which has taken up and continued, or rather revived, the old and famous Crown Derby Porcelain Works and Pottery at Derby. We have found in the London gallery several new methods of decoration, which are admirable for their taste, wealth of colours, and gilding properly employed, and, in fact, such as illustrate much higher standards of ceramic decoration and form than those which of yore characterized the once popular Crown Derby ware, a manufacture which seems to us simply detestable. Among the new examples are some sumptuous vases and other articles of what is not very aptly called "Repoussé Ware," which is really enriched with flowers and leaves moulded with much skill and taste and in high relief, then gilded in various tones and differing tints of red, rose, green, and grey. With these exceptional specimens are fine vases and vessels of various kinds, decorated in gold, Rose du Barri, cobalt, "azurite," marone, and Veronese green, peach, and olive. These colours are decidedly splendid. Noteworthy in the same place are specimens of fine modern eggshell porcelain, as delicate and pure as the eggshell of China, and decorated with relief patterns analogous to those of Meissen and Viennese wares of the last century, and, like them, "jewelled" and richly gilded.

In our concluding notice of the Tudor Exhibition two fairly obvious errors have crept into p. 474, col. 3, but may, perhaps, puzzle some readers. It was not No. 189 that Hollar and Thane engraved, but No. 174, Lord Yarborough's picture; while a few lines below, for "from the picture," with the picture should be read.

M. CHAPU, so says the *Journal des Arts*, has finished his statue in marble of the Princess of Wales for the National Gallery at Copenhagen. Her Royal Highness is seated, and wears a velvet robe. The statue is said to be a fine work of art and an excellent likeness. The same sculptor's sketch for the monument of J. F. Millet, which is to be set up at Cherbourg, has been accepted by the committee superintending the work; it is expected the figure will be erected in the beginning of 1891. M. Tony Noël's statue of Houdon for Versailles represents him leaning against a block of marble with his right hand, which holds a mallet; near him is his famous bust of Voltaire, to which he is pointing with his left hand.

AN exhibition of pictures by the Russian painter M. Ivan Aivazovski, whose vigorous spectacle 'The Living Torches of Nero' made the blood of cockneys run cold a few years ago, is now open in the gallery of M. Durand-Ruel, Rue Le Peletier, Paris. It includes 'The Argonauts upon the Colchian Coast,' 'Preparations for the Festival of Neptune,' 'The Destruction of Pompeii,' 'After the Deluge,' 'The Last Moments upon the Ocean,' a ship sinking, 'The Cathedral of St. Isaac,' and many landscapes. The collection will be closed on the 15th prox.

The able French landscape painter M. Hector Hanoteau died at Briet (Nièvre) on the 7th inst., aged sixty-seven years, after a long and painful illness. He was a pupil of Jean Gigoux. His pictures of subjects in the Nivernais we have often admired in the Salon. Two of his works are in the Luxembourg, being 'Les Nénuphars' and 'La Mare du Village.' He obtained medals at the Salons of 1864, 1868, and 1869. A Düsseldorf painter of altarpieces and other religious pictures, Prof. A. Müller, who was trained under Schnorr and Cornelius in Munich, and Schadow in Düsseldorf, died in the last-named city a few days ago.

MUSIC

THE WEEK.

CARL ROSA OPERA COMPANY.—'Mignon,' 'Lurline,'
ST. JAMES'S HALL.—Young People's Orchestral Concerts.

ONLY two performances by the Carl Rosa Company call for notice this week. 'Mignon' was given on Thursday last week with Miss Fanny Moody in the principal part. The young vocalist has gained in breadth of style without losing the charm of youth since she last appeared in London, three years ago. Her conception of Goethe's creation, as transformed by the French librettists, is fresh and ingenuous, and she sings the music with that ease of manner which results from a correct vocal production. The rest of the performers were second rate, and scarcely deserve individual mention, though a word of encouragement may be given to Miss Lucille Saunders for the promise she displayed in the rather silly part of Frederick.

The resuscitation of Wallace's 'Lurline' on Saturday serves to recall memories of the Pyne and Harrison management at Covent Garden thirty years ago. It is impossible to reflect upon the activity which prevailed, as regards the composition and performance of English operas, during what may be termed the Balfe-Wallace period, without experiencing a feeling of regret that the unquestionable gifts of the composers named—not exceeded by those of any living English musicians—should have been wasted upon unworthy subjects, and a form of art already out of date. Even in 1860

the leading critics, including the late H. F. Chorley in the *Athenæum*, wrote in severe terms concerning the glaring absurdities of Fitzball's libretto of 'Lurline'; but the public at that period were utterly indifferent to the dramatic aspect of opera, and 'Lurline' was successful because it contained such tuneful ditties as "Troubadour enchanting," "Take this cup of sparkling wine," "A father's love," and above all, "Sweet spirit, hear my prayer." These, however, are not the best portions of the opera. Wallace was a better musician than Balfe, and his orchestration and part-writing will bear inspection. As a work of art the score of 'Lurline' is greatly superior to that of 'Maritana,' which preceded it fifteen years in production, though not in composition. The revival at Drury Lane, though in several respects admirable, is not in all superior to the original performance. Madame Burns, Mr. Durward Lely, and Mr. Crotty are neither individually nor collectively equal to Miss Pyne, the late W. Harrison, and Mr. Santley. Mr. Durward Lely's appearance in serious opera was, indeed, a failure, his voice sounding thin and hard in such a large theatre, while his intonation was at times painfully defective. Miss Grace Digby made a fairly successful *début* as the ridiculous Ghiva, and Mr. Max Eugene sang well as the equally preposterous Gnome. The orchestra and chorus were alike without flaw, and all that could be done to make the revival successful in the matter of decoration had been accomplished by Mr. Augustus Harris.

The new series of orchestral concerts commenced by Mr. Henschel on Wednesday may fulfil a useful purpose. The title, however, is somewhat ambiguous. We have several times taken occasion to point out that musical students should be well grounded in the works of the classic masters before paying much attention to modern developments. From the language of the analytical programme, however, it would seem that these performances are intended primarily for children. Certainly the pupils of the Royal Academy, Royal College, and other music schools do not need explanations written in the style of nursery books. Whatever may be the intention, the scheme was excellent in selection and variety. Three movements from Bach's Suite in D; Haydn's Symphony in G, No. 13 of Breitkopf & Härtel's edition; some ballet airs from Gluck's 'Iphigénie en Aulide'; the *scherzo* and Wedding March from Mendelssohn's 'Midsummer Night's Dream' music; the *entr'acte* from Reinecke's 'Manfred'; and the Overture to Rossini's 'William Tell,' make up a programme suitable for listeners of any age. Mr. Henschel's orchestra is of good quality, and the rendering of the various items, particularly of the symphony, was as bright and crisp as could have been desired. That Mrs. Henschel deserves unqualified praise for her interpretation of songs by Schubert, Schumann, and Brahms need hardly be said.

Musical Gossip.

MR. MURRAY promises a memoir of the artistic career of Jenny Lind (1820-50) by Canon Scott Holland and Mr. W. S. Rockstro. It will be founded on original documents and

letters, and supply extracts from MS. diaries hitherto unpublished.

THE experiment of devoting the entire programme of a Crystal Palace concert to the music of Wagner was not so successful last Saturday as to warrant frequent repetition. We say advisedly "experiment," for the performance given at the earliest opportunity after the master's death on February 13th, 1883, may be regarded in the light of a special homage to the memory of a great composer. There was no particular interest in last Saturday's programme, the various items being so frequently introduced at orchestral concerts that most of them have become hackneyed. This remark certainly applies to the Prelude to 'Tristan und Isolde,' the introduction to the third act of 'Die Meistersinger,' the Preludes to 'Lohengrin' and 'Parsifal,' 'Siegfried's Tod,' the 'Siegfried Idyll,' and the 'Kaiser Marsch.' All these were magnificently interpreted, the fine quality of the Crystal Palace orchestra, alike in wind and strings, being never more fully tested. The vocal excerpts were Elizabeth's greeting from 'Tannhäuser,' 'Isolde's Liebestod,' 'Wotan's Abschied,' and Hans Sachs's monologue from the second act of 'Die Meistersinger.' Miss Fil-lunger and Mr. Henschel were both successful in these pieces, showing alike vocal ability of the highest class and the declamatory powers necessary for the proper interpretation of Wagner's music. There was a large, but not crowded audience.

AMONG the large number of foreign pianists who will visit London this season is Madame Teresa Carreño, who has lately been winning very great success in Germany. She will give recitals, in the Princes' Hall on May 10th, and on May 22nd in St. James's Hall.

KNELLER HALL, the Royal College of Music for the British army, is bound by the Queen's Regulations for the Army to use the "Philharmonic" orchestral pitch. Col. Shaw-Hellier, the colonel-commandant of that institution, has recently obtained the aid of Mr. A. J. Hipkins, of Messrs. Broadwood & Sons, to adjust the Kneller Hall standard tuning-fork to the pitch adopted by the London Philharmonic Society when Sir Michael Costa was the conductor of its orchestra (1846-54), and still maintained. The correction is to B flat, 479 3 double vibrations per second at 60° Fahrenheit, and is equivalent at that temperature to A 452 4 and C 538. Following the coefficient for rise of temperature as determined for the smaller wind instruments by Mr. D. J. Blaikley, viz., 25 per degree, the C will be 540 double vibrations for 68°, a pitch which may be accepted as the mean for concert orchestras. The larger wind instruments rise more rapidly. The desirability of a uniform pitch for military bands being observed when they are to be massed, as will be the case in the forthcoming Military Exhibition at Chelsea, is evident.

MISS MARGUERITE HALL and Mr. William Nicholl gave the second of their three vocal recitals at the Steinway Hall on Tuesday evening. Mr. Nicholl, however, was unable to appear in consequence of illness, and Messrs. Norman Salmond and Hayden Bailey sang in his place. M. Naché and Mr. Leo Stern also appeared. The programme was well selected, but presented no special features worthy of note.

It is said that M. Saint-Saëns, whose mysterious disappearance has caused so much curiosity and excitement, chiefly in Paris, has arrived in Las Palmas, in the Canary Islands.

THERE will be an important sale of musical autographs in Paris by M. Charavay, 8, Quai de Louvre, on the 5th, 6th, and 7th prox. Letters and other documents by nearly all the great masters are included in the catalogue.

THE principal works selected for the Lower Rhine Festival at Düsseldorf, on May 25th, 26th, and 27th, are 'Elijah,' Haydn's 'Spring,'

one of Bach's Whitsuntide cantatas, symphonies by Mozart and Schumann, and Brahms's Rhapsodie for alto solo and chorus. Herr Stavenhagen has been engaged as pianist.

THE chamber concerts to be given in Bonn in connexion with the opening of Beethoven's house will take place between May 11th and 15th. Among the artists who will take part in them are Joachim, Reinecke, Barth, Heckmann, Hausmann, and Piatti, Madame Schumann, and Fräulein Spies.

THE Musical Exhibition which was to have been held in Vienna in August next has been postponed until 1891, as the scheme is assuming greater magnitude than was expected. It will probably be opened in March.

CONCERTS, &c., NEXT WEEK.

- MON. Mr. Lamond's Pianoforte Recital, 3, Princes' Hall.
 — Carl Rosa Opera Company, 'The Bohemian Girl,' 8, Drury Lane.
 — Performance of 'The Golden Legend,' 8, Bow and Bromley Institute.
 — Miss Hettie Temple's Concert, 8, Brixton Hall.
 — Mr. Arthur Taylor's Concert, 8, 30, Steinvay Hall.
 — Miss Anna Roekner's Concert, 8, 30, Portman Rooms.
 TUES. Miss Hilda Wilson's Vocal Recital, 3, Steinvay Hall.
 — Carl Rosa Opera Company, Production of Mr. F. H. Cowen's 'Thorgrim,' 8, Drury Lane.
 — Stock Exchange Orchestral Society's Concert, 8, St. James's Hall.
 — Miss Sauer's Piano Concert, 8, Brixton Hall.
 WED. Carl Rosa Opera Company, 'The Bohemian Girl,' 2; 'Carmen,' 8, Drury Lane.
 — Mr. John St. O. Dykes's Pianoforte Recital, 3, Princes' Hall.
 — Royal Choral Society, 'The Golden Legend,' 8, Albert Hall.
 — Miss Dora Bright's Concert, 8, Princes' Hall.
 THURS. Carl Rosa Opera Company, Drury Lane.
 — Philharmonic Concert, 8, St. James's Hall.
 — Mr. Henry Cross's Concert, 8, Steinvay Hall.
 — Misses Deives-Yat's Concert, 8, 30, Princes' Hall.
 FRI. Madame Bonner's Concert, 8, Steinvay Hall.
 — Carl Rosa Opera Company, Drury Lane.
 — Wind Instrument Chamber Music Society's Concert, 8, 30, Royal Academy of Music.
 SAT. Carl Rosa Opera Company, 2 and 8, Drury Lane.
 — Mr. Mann's Benefit Concert, 3, Crystal Palace.
 — Miss Jessie F. A. Reid's Pianoforte Recital, 3, Steinvay Hall.
 — Bristol Orpheus Glee Society's Concert, 3, St. James's Hall.
 — Popular Musical Union's Concert, 3, 30, Grosvenor House.
 — Sophocles's 'Antigone,' with Mendelssohn's Music, 8, 30, Westminster Town Hall.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. B. BENSON.—Last Weeks of F. B. BENSON'S Shakespearean Company in 'A MID-SUMMER NIGHT'S DREAM,' with the Mendelssohn Music, EVERY EVENING at 8 (Thursday and Friday excepted). MATINEES (Children under Twelve half-price to Stalls and Dress Circle). EVERY WEDNESDAY and SATURDAY at 2.30. Doors Open at 2.—N.B. THURSDAY and FRIDAY, April 19 and 20, 'OTHELLO.' Doors Open at 7.30; Commence at 8. Box Offices Open 10 to 5.—GLOBE.

THE WEEK.

GAIRTY.—Afternoon Representation: 'The Prince and the Pauper,' a Play in Four (should be Five) Acts. By Mrs. Oscar Reinger. Adapted from Mark Twain's Story by arrangement with the Author.

THE interpretation of the story of the Man with the Iron Mask which found favour with Alexandre Dumas was that the victim was a twin brother of Louis XIV. Readers of his fiction will remember the dramatic use made of this idea in one of his best-known novels. It has pleased Mark Twain, in a book written, we are told, for his two children, to endow Prince Edward, afterwards King Edward VI., with a double, whose low birth and fortunes and striking resemblance to his princely patron form the basis of the plot of Mrs. Beringer's play. The two meet, and the prince, pining for a short relief from court formality, induces his dingy companion to change attire with him and fill temporarily his place. Unexpected results follow. The habit makes, it appears, the prince as well as the monk. Tom Canty in vain shrinks from the caresses of King Henry and declares himself an impostor. The resemblance is too strong to admit of doubt; his protestations are regarded as aberrations due to illness, and it is he who receives the dying words of the king and the subsequent homage of the nobility. Prince Edward, meanwhile, when once old Canty has seized him in his rags, may with all his might assert his royal birth. The more royal his bearing the

sounder the thumping he receives from the old ruffian. The intervention of an adventurer, a sort of Don Cæsar de Bazan, named Miles Hendon, is necessary to save his life, and he is ultimately, after the death of his father has made him King of England, seized with his protector, thrown into prison, and sentenced to be scourged.

Can anything be wilder than this? It is told, moreover, in a sort of hybrid and inverted language that is as remote from Tudor speech as the blank verse in the historical plays of modern days is from that of the Elizabethan epoch. None the less the whole pleases and interests. The picture of the young prince maintaining his dignity amidst his squalid surroundings, and triumphing through the derisive honours accorded him by the gaol-birds his associates, dwells in the mind, and more than one of the scenes that arise is as human and as tender as anything in 'Little Lord Fauntleroy.' One comes away, indeed, with a sort of conviction of the truth of these inconceivable episodes, and is disposed to quote the phrase of the disputant, *Credo quia impossibile.*

For this the admirable performance of Miss Vera Beringer is principally responsible. The arrangement by which she is aided in two scenes by another juvenile actor, and during the remainder of the action takes the two characters, is not the best conceivable, but her acting is delightful. Mr. Vernon gives a capital representation of King Henry VIII.; and Mr. Macklin as the protector of the young prince whose experiences are so uncomfortable, Mr. F. G. Taylor, Mr. A. Wood, and Miss Annie Irish, play well. A view of London Bridge, in which some horses are superfluously introduced, is excellent, and the whole was received with favour.

Dramatic Gossip.

THE fourth of the original plays upon which Mr. Robert Bridges has for several years been engaged, and which are now appearing in a continuous series, is in the press. It is styled 'The Christian Captives.'

MICHAEL FIELD has in the press a play, entitled 'The Tragic Mary,' dealing with the events and passions of Mary Stuart's reign from the murder of Riccio to the battle of Carberry Hill. The queen, we understand, is portrayed as "a soul born active, wind-beaten, but ascending," to use Mr. Meredith's phrase. The volume will be published by Messrs. Bell & Sons.

THREE representations of an original pastoral play, entitled 'A Sicilian Idyll,' by Mr. Todhunter, author of 'Helena in Troas,' will be given in the theatre of the Club, Bedford Park, Chiswick, on the evenings of Monday, May 5th, and Wednesday, May 7th, and at three o'clock on Friday, May 9th. The incidental music, including a hymn to Bacchus and a hymn to Love, for a chorus of shepherds and shepherdesses, is composed by Mr. B. Luard Selby.

MR. WILLS's drama of 'Juanna,' first produced at the Court Theatre in May, 1881, with Madame Modjeska as the heroine, and Mr. Wilson Barrett and Mr. Forbes Robertson in other characters, has been revived at an afternoon entertainment at the Opéra Comique. It is now shortened by an act, and its action is quickened. Miss Adrienne Dairrolles, Miss Ivor, Mrs. Billington, Mr. Leonard Outram, and Mr. Ivan Watson took part in a moderately successful interpretation.

THE first of the series of afternoon revivals at the Lyceum consists of 'The Bells,' which was given on Saturday last, and is repeated to-night. In this Mr. Irving, of course, reappeared as Mathias. Miss Coleridge was Annette; Miss Pauncefort, Catherine; Miss Kate Phillips, Sozel; Mr. Howe, Walter; and Mr. Haviland, Christian. 'The King and the Miller' was also played.

A SERIES of afternoon performances of 'The Middleman' began at the Shaftesbury last Saturday. Mr. Willard is still Cyrus Blenkarn; Mr. Alfred Bishop now, however, replaces Mr. Mackintosh as the "Middleman." Miss Olga Brandon is Mary, and Miss Annie Rose, Nancy.

THE Court Theatre has been closed during the week for the rehearsal of Mr. Pinero's new play. To-night witnesses at the Princess's the last performance of 'Master and Man,' and the house will remain shut to the public until the production of 'Théodora.'

A TAME performance of 'She Stoops to Conquer' at the Vaudeville on Tuesday afternoon was lighted up by the fine acting of Miss Winifred Emery as Miss Hardcastle, and of Mr. Kemble as her father. In assigning some dignity to Mr. Hardcastle, Mr. Kemble elevates the whole play. A little added demureness is all that is requisite to render Miss Emery's heroine perfect. Mrs. Billington was Mrs. Hardcastle; Mr. T. Thorne, Tony Lumpkin; and Mr. F. Thorne, Diggory. Other characters were very indifferently rendered.

ALBURY's comedy 'Two Roses' was given on Wednesday afternoon at the Criterion, with Mr. Wyndham as Jack Wyatt and Mr. Wm. Farren as Digby Grant, and with a cast that comprised Mrs. E. Phelps, Miss Mary Moore, Miss F. Frances, Messrs. Giddens, Righton, and Blakeley.

NEXT WEEK'S NOVELTIES.

MON. Gaiety (Morning). Miscellaneous Entertainment for the Benefit of W. Meyer Lutz.
TUES. Avenue (Morning). 'London Assurance.'
WED. Criterion (Morning). 'A Fair Encounter' and 'Trying It On.'
— Court (Evening). New Play by A. W. Pinero.
THURS. Globe (Evening). Production of 'Othello.'
FRI. Toole's (Morning). 'Changes,' a Comedy in Three Acts, by John Ayler.

[These announcements are subject to changes of plan on the part of managers.]

TO CORRESPONDENTS.—F. D.—C. F.—E. L.—W. J. C. C.—S. P.—R. S.—T. E.—W. H. F.—E. T. K.—J. S.—received. No notice will be taken of anonymous communications.

Erratum.—No. 3259, p. 471, col. 3, line 22, for "National" read *Rational*.

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LITERATURE

The Life of Carmen Sylva (Queen of Roumania).

Translated from the German by Baroness
Deichmann. (Kegan Paul, Trench,
Trübner & Co.)

THREE THOUSAND feet above the sea level, buried in the wooded recesses of the Carpathians, stands Pelesch, the summer palace of King Charles of Roumania, where his Queen Elizabeth, or, as she prefers to be called, "Carmen Sylva," holds her court and offers a welcome to all who are distinguished in art, science, or literature. At present the baths of Sinaia, where the palace is situated, lie outside the regular tourist routes, but judging from the engraved traces they have left on the rocks about the little shrine of Santa Anna, at a considerable elevation above the palace, the Browns, Joneses, and Robinsons of the Continent, as well as some English members of those families, must already have visited the summer resort of the Roumanian gentry. But if Pelesch, with its woods and valleys and waterfalls, be out of the tourist's track, not so another place with which the name of "Carmen Sylva" is associated. As the traveller approaches Neuwied on the Rhine, the capital of the Princes of Wied, who were sovereign rulers in the last century, he may perceive the palace in which Carmen Sylva first saw the light; and if he should be tempted to land he may visit the Château of Monrepos (beautifully situated at a short distance from the town) where she spent her youth.

As far back as A.D. 1093 the name of Meffrid of Wied is found as a witness upon a document of foundation. Successive members of the house of Wied held such offices as those of Elector of Cologne and Elector of Treves, &c., and some of them took an active part in the Reformation. Frederick, Count of Wied, a Protestant, founded the town of Neuwied in 1649, and his son (1706 to 1737) built the palace in which Princess Elizabeth was born. From that period to the close of the eighteenth century Neuwied was an important industrial centre, the ruling prince, Frederick Alexander, having founded several useful institutions, encouraged mining, built foundries, and generally laboured to increase the prosperity of his state. He built, too, the Château of Monrepos.

The more immediate ancestors of the

princess were men and women of considerable ability. Her great-grandfather, Prince Augustus, travelled much in the old and new world, and published interesting accounts of his wanderings. Her father, Prince Hermann, was of a speculative and philosophical turn of mind, and he, too, published some anonymous works on the subjects of which he made a study. Carmen Sylva herself, therefore, inherited the intellectual powers which were rapidly developed from her earliest childhood. She was born on November 9th, 1843, and was called Elizabeth after her godmother, the Queen of Prussia. According to her biographer she was at once a wayward and shy child, with democratic tastes not altogether consonant with her rank, for we are told that at a very early age she ran away, to the great consternation of her parents, from the palace to accompany the bailiff's children to school. Whilst she was quite a girl she met at Bonn two Roumanian boys, one of whom, Demeter Stourdza, has since made his mark as a statesman in Bucharest. At ten she began to compose verses surreptitiously, and at twelve she attempted to write a novel. From the age of fifteen to seventeen she studied English (a language which she speaks admirably), French, Latin, Italian, arithmetic, geometry, and physical science. "I have as many tasks as I can get through," she wrote to her brother at that time: "forty pages of Schlosser in a week, forty of Macaulay, arithmetic twice, geometry twice, more history and literature instead of later Italian, natural philosophy, and Church history, and last, not least, religion with mamma." It may here be mentioned that during a subsequent visit to St. Petersburg she acquired a fair knowledge of Russian; and as to the language of her adopted country, Roumania, in that her literary productions show her to be proficient.

Much of the romance of Carmen Sylva's nature had its origin in her early surroundings. Her home was situated on a high hill which overlooks the valley of Neuwied and the Rhine, and was encircled by woods and ranges of hills verdant to their summits. Here she delighted to wander in all seasons.

Thou forest-scent! Thou forest-song!
Sounds, perfumes, freshly borne along,
How sweet to me you are!
How glad grow heart and ear for you!
What joy you bring, and comfort too,
Unto our little Star!

Thus sang the young lady of sixteen before she had experienced any of the cares and troubles of life, or had felt the uneasiness of wearing a crown. She is described at that time as graceful, of a slight figure, with dark brown hair and large blue eyes, and she had, what she still possesses, a silvery, musical voice. From about her eighteenth year she travelled a good deal, generally with her great-aunt the Grand Duchess Hélène of Russia, visiting Berlin, St. Petersburg (where she had a long illness), Sweden, Rome, Naples, Switzerland, and Paris. At St. Petersburg Rubinstein taught her music, Kalliwoda at Karlsruhe; and she had the benefit of an excellent training in art as well as literature.

But her life was not all joy and unclouded happiness. The sufferings of an invalid

brother and father, both of whom died before she left the home of her ancestors, taught her the patience and faithfulness of which she had so much need in after life, and which she exercised with advantage to her subjects during the troublous period of the Russo-Turkish War. For a long time she refused to entertain offers of marriage, her tastes and occupations being completely at variance with the gaieties and frivolities of court and fashionable life, although, when circumstances made it requisite, she could perform the duties of a hostess with grace and amiability. Her ambition appears to have been to pass a qualifying examination and to become a teacher—a fancy that, after her father's death, her mother seems to have humoured. But although she was "not at all afraid of that dreadful word 'old maid,'" she was not long in making up her mind to join her fate with that of Prince (now King) Charles of Roumania, when in 1869 he sued for her hand; and on the 15th of November of that year the marriage was celebrated which removed Carmen Sylva from her tranquil home, where she "thought of the evenings when the spinning wheels hummed," to the trying position of sovereign over a people who had lately secured their independence, but who had not yet fully attained the level of modern civilization.

The life of Carmen Sylva in Bucharest has been chequered and eventful. She there experienced the first grief of a mother in losing her only child (a daughter), who was born in 1870, died four years afterwards, and lies buried in the grounds of the orphan asylum "Hélène" in the vicinity of Bucharest. True, she was made a queen in 1881, but it was only after having participated in the horrors of one of the most terrible wars the world has witnessed. All Bucharest was turned into a vast hospital, where the queen not only helped to superintend the general arrangements, which were under the direction of the late General Dr. Davila, but she personally visited the beds of the injured soldiers, and in some cases helped to bind their wounds.

Her work as "mother of her country" has been above all praise. To understand what she has effected the reader ought to have known the condition of Roumania before its liberation from the Turkish yoke. The combined immorality of the Mussulman, the Tartar, and the Parisian was centred, as unfortunately it still to some extent is, in Bucharest. The people were downtrodden and uneducated. Charity and public sympathy for suffering were sentiments unknown. National industries had hardly any existence. A complete transformation has been effected. The queen encouraged and patronized the Asyle Hélène, where now 460 young girls are educated and happily placed in life. She founded a school of embroidery for poor peasant girls and a school of weaving, while she encouraged home work in the cottages of the peasantry. To further this object she herself wears, and causes the ladies of her court and the nobility to wear, the beautiful national costume; and at her own risk she some time since sent a number of articles of peasant manufacture to this country for sale. It is to be regretted that before doing so, however, she did not employ some expert to

ascertain what kind of work would be acceptable here, for whilst the carpets of India, Afghanistan, and Persia are to be found in thousands of homes in England, the size and form of the work of the Roumanian peasantry were found unsuitable for the objects for which it was intended. The queen also founded the Société Élisabeth in aid of the poor, and a home for nursing sisters. In education her labours have been unremitting. She has caused children's books to be translated from German into Roumanian for the use of schools, for "there are absolutely no Roumanian books for the schools and the people," as she wrote to her mother. Lectures and musical societies have been started under her auspices, and her great aim has been to inspire the Roumanians with noble aspirations, and to wean them from the life of self-indulgence and frivolity which still, to a large extent, characterizes the nation. She has been in truth the mother of the people, and her own statement on the subject is by no means exaggerated. "People," she wrote to her brother, "often come to me to discuss their own affairs and seek for advice, comfort, and help; this makes me very happy."

As an author Carmen Sylva has earned a European reputation—we were about to add, "although she is a queen," but, indeed, her early poems were published anonymously. Her lyrical pieces are marked by deep feeling, and abound in touches of German home life. They often record in verse her joys, her sorrows, and personal experiences, and exhibit a keen appreciation of nature. Her stories 'From Carmen Sylva's Kingdom' are decidedly interesting. 'Through the Centuries' consists of the history, legends, and ballads of Roumania from the defeat of Decebalus the Dacian to the fall of Widdin. But as she herself has said, "I think that I am first a wife, then the mother of my country, and then a poetess." As a writer she may possibly be remembered hereafter, but history will preserve her name chiefly as the wife of the first King of Roumania, who introduced culture and refinement into the life of a people just emerging from servitude.

Baroness Stackelberg, the queen's biographer, as well as Baroness Deichmann her translator, have performed their task creditably, and the publishers have presented the book to British readers in a form to adapt it for the boudoir or the drawing-room.

Two Summers in Greenland. By A. Riis Carstensen. (Chapman & Hall.)

MR. CARSTENSEN'S slender volume is welcome for two reasons. In the first place, it is a well-written and fairly accurate account of that portion of West Greenland which he visited as the artist of two Danish surveying parties; and in the second place, books on the "Land of Desolation" are so scarce that, even were it an indifferent performance, as the latest account of the country the Danish painter's narrative must necessarily have a certain geographical value. Reminiscences of the kind supplied by Mr. Carstensen appear almost every year in Copenhagen, where retired "priester" and "Colonibestyrere" of the "Royal Trade" are numerous. But since Dr. Rink's classical mono-

graph was published there have been no works in English on Greenland. Mr. Carstensen is, however, a mere retailer of pleasant gossip, and makes no pretension to rivalry with the exhaustive volumes of the single-minded specialist who for the best part of his lifetime was Governor of South Greenland and President of the Board which administers the commercial monopoly that the Danes conduct for the benefit of the Eskimo. Mr. Carstensen has, indeed, few qualifications for such a task. The only part of the country which he saw was that between Godthaab and Disco Island. He is entirely unacquainted with the east coast or with the extreme north and south. Nor has he made any effort to penetrate the great glacier sheet which covers the interior, or any part of the "outskirts" which is not more or less familiar to geographers; and as his boat voyages were made in the heyday of summer, his opportunities for presenting a complete picture of Greenland life were, of course, limited. However, he saw what may be regarded as typical of what he did not see. For the land which Red Erik named so inappropriately possesses throughout its length and breadth such a sameness that it is difficult for even the most accomplished of writers to say much about it that is entirely new. Dr. Nansen, for instance, crossed the country for the first time. But he seems not to have discovered one fact of scientific importance which had escaped the notice of those English and Scandinavian naturalists who had studied the "inland ice" only a few miles from the "fast land." Nor did the Government surveyors who—rather tardily, it must be admitted—undertook to examine the region where for 170 years the Danes have had settlements, succeed in doing much more than confirm and extend the conclusions already arrived at by their predecessors.

Mr. Carstensen could therefore scarcely be expected to prove an exception, as he is neither a geographer nor a naturalist. Accordingly, to those who have studied Rink's works, the 'Arctic Papers' of the Royal Geographical Society, and the 'Meddelelser om Grønland,' the author of this volume can have little fresh to tell. Yet the vast majority of readers have never heard of those learned treatises, and they will find Mr. Carstensen's pictures of the icebergs floating in an azure gulf, bright with the long summer sunlight, of the cliffs noisy with sea-fowl, of silent fjords in which gigantic glaciers end, and of cataracts tumbling over the black crags, possessed of all the charm of novelty. The solitary little settlements, consisting of a few Eskimo huts, a wooden church, and two or three Danish houses, are sketched with vigour; while the life of the natives in kayak and umiak, seal hunting and reindeer shooting, pursuing the narwhal and the white whale, luxuriating during the months of plenty and starving when there is nothing to kill, is a theme on which the duller of authors could scarcely be uninteresting.

Summer in Greenland is delightful, if the mosquitoes are not too numerous, and there is neither snow nor rain between the end of June and the beginning of September. Then "the land," as the Danes say, is like Iceland without the volcanoes, and *plus* the

ice which that island lacks. But many of the old residents prefer the long dark night to the long bright day, except, indeed, in the southern section; for there the absence of a firmly frozen sea prevents that merry courting about in dog sledges from settlement to settlement which is one of the winter attractions of the north. Of this, however, Mr. Carstensen had no experience. He saw Greenland and the Greenlanders in their most lightsome aspects. And a friendlier land or a kindlier folk do not exist either within or without the Arctic circle. People shut off from all communication with the outer world, except when the store-ships from Copenhagen arrive between May and September, welcome with a warmth easily understood the few travellers who visit them. The rarity of strangers makes their arrival a great event, talked about for years afterwards, and arouses an amount of quickly circulating gossip about their appearance and characteristics which would be impossible in those less Arcadian regions where they are more numerous and less notable. Danish Greenland is, moreover, the most peaceful part of Christendom. There is not a policeman nor a soldier from Smith's Sound to Cape Farewell, and—unless the semi-judicial attributes of the two royal inspectors entitle them to that rank—not a magistrate. Yet anything like serious crime is unknown. The Eskimo never dream of resisting the order of the "Colonibestyrer" or of the "Partisok," a local council, of which one exists in each district. They no longer recognize the rule of chiefs, and as the industrious divide with the lazy—with the result that foresight is unknown, and improvidence the rule—they are practically Socialists. Public opinion is their despot. From this no man or woman can escape, and to such an extent is it carried that the colour of the ribbon with which a woman must tie her top-knot expresses the status of the wearer—whether married, single, widow, or mother without being wife. As in Fabricius's day, "reguntur consuetudine." But they are no longer "sine Deo," for all of them are good Lutherans, though scandal affirms that in sore travail they still sacrifice to Tornarsuak. Yet it is painful to hear that this elysian state of matters threatens to be disturbed. The American cod-fishers sell the natives spirits, from which they are strictly debarred by the Danes, and sometimes even threaten the officials with knives if their riotous proceedings ashore are objected to. The Moravians were compelled to leave Cumberland Sound by the hostility of the American whalers, and it is not unlikely that before long the fishermen from New England will be either forbidden to land in Greenland, or be put under stricter control than is at present possible. Insubordination has spread even among the submissive natives; though as yet the agitators, two half-castes, have not succeeded in raising the standard of revolt to any greater extent than persuading the girls of Godhavn, in opposition to the Inspector's wishes, not to dance at a sailors' ball, in revenge for being forbidden to go on board the Scottish whalers.

Such themes as these form the staple of Mr. Carstensen's closely packed, but undindexed narrative. It must be confessed that

Greenland life is a little monotonous, though this was not the opinion of the Moravian missionary after his return to his native land. In Greenland, so the honest man explained, there was, as in Africa, "always something new." You had hardly tired of the darkness when the daylight came, and before the snow became quite wearisome it melted from the low lands. Then the birds of passage arrived, and the whales and the whalers, and when you were getting deafened with the clamour of the tatterak and the mollemoke they vanished. The succession of seals was also exciting. Now it was the saddleback, now the bladder nose; and when you got tired of seal and narwhal and white whale flesh, you had reindeer and ptarmigan and white hare; or perhaps a bear would arrive with the Spitzbergen ice stream, or a walrus drift past on a floe. "There was always something new in Greenland; but in Herrnhut one day was just like another day." Still, a less prejudiced person might be free to confess that Greenland is easily exhausted from a social point of view, and that Mr. Carstensen has not left a great deal for the next traveller, though he has little to relate which is not a twice-told tale, and even then is compelled to draw freely upon Dr. Rink's volumes.

The style of the book is simple, and for a foreigner unusually idiomatic, though it is evident, from the use of certain words, that the writer has learnt his English in America. His pages would, nevertheless, have been improved by revision by some one familiar with Greenland and the language in which they are printed. It will, for example, puzzle geologists to be told that the Greenland coal is intercalated between beds of "clay and chalk," since the latter is unknown in the country, though the cretaceous formation exists. "Birch forests" must also be understood in a very comparative sense, and it requires some local knowledge to apprehend that by "quanes" is meant the Angelica, that "Reef Col" is the place more usually spelt Rifkol, and that Yutland is our Jutland, while "a large mammalia" is not quite English, nor is "ceiling" the exact term by which to describe the rafters of an Eskimo earthen hut. The numerous illustrations—photographs from the author's paintings—are admirable delineations of the Greenlanders and the summer scenery of their country. The woodcuts are not so good, and more indifferently executed, and the map is about the rudest effort of the kind which has come before us. It resembles nothing so much as a schoolboy's attempt at cartography, though the boy who after visiting Greenland put "Godthaab" on Disco Island would run the risk of being reminded of his carelessness.

Departmental Ditties; and other Verses. By Rudyard Kipling. (Thacker & Co.)

Soldiers Three: Stories of Barrack-Room Life.

By Rudyard Kipling. (Sampson Low & Co.)

MR. RUDYARD KIPLING is a new writer, with something new both to say and sing. Throughout India, indeed, he has already made his mark; but it is only recently that his works have become known in England, and the two reprints before us will introduce

him, if we mistake not, to a far wider circle of readers. Anglo-Indian society, with its tragedies and comedies, its social and official intrigues, its alternations of languor and excitement, serves as the *farrago libelli* for a satirist whose eye is keen, but whose touch is seldom other than kindly. The dedication of this new edition of 'Departmental Ditties' shows the Heinesque mood in which he writes:—

I have eaten your bread and salt,
I have drunk your water and wine,
The deaths ye died I have watched beside,
And the lives that ye led were mine.

Was there aught that I did not share

In vigil or toil or ease,—
One joy or woe that I did not know,
Dear hearts across the seas?

I have written the tale of our life
For a sheltered people's mirth,
In jesting guise—but ye are wise,
And ye know what the jest is worth.

Mr. Kipling does not love India, or, at all events, the Indian climate. The stifling atmosphere of the plains and the home-sickness it engenders in the English exile are depicted in more than one of his poems. 'Pagett, M.P.' is a charming sketch of the stout but energetic British legislator who comes out to study "native questions," and succumbs to the warmth of his reception in July:—

April began with the punkah, coolies, and prickly-heat,—

Pagett was dear to mosquitoes, sandflies found him a treat.

He grew speckled and lumpy—hammered, I grieve to say,

Aryan brothers who fanned him, in an illiberal way.

May set in with a dust-storm,—Pagett went down with the sun.

All the delights of the season tickled him one by one.

Imprimis—ten days' "liver"—due to his drinking beer;

Later, a dose of fever—slight, but he called it severe.

Dysent'ry touched him in June, after the *Chota Burnat*—

Lowered his portly person—made him yearn to depart.

He didn't call me a "Brahmin," or "bloat," or "overpaid,"

But seemed to think it a wonder that anyone stayed.

'The Man who could Write' deals with the woes of "Boanerges Blitzen," who hoped to rise to fame by his literary talents, but misguidedly devoted them to showing up his official superiors in a native journal:—

Posed as Young Ithuriel, resolute and grim,
Till he found promotion didn't come to him;

Till he found that reprimands weekly were his lot,
And his many Districts curiously hot.

But Mr. Kipling can be serious enough if he chooses, and does not hesitate to call a spade a spade when occasion demands it. The mysteries of bureaucratic administration are pithily exposed in 'Public Waste,' while 'The Story of Uriah' and a 'Study of an Elevation, in Indian Ink,' reveal with surprising frankness the proverbial woman for whom we are bidden to seek in situations that overtax our ingenuity. We quote the 'Story' as a sample of what Mr. Kipling can do when he is hitting out straight from the shoulder:—

Jack Barrett went to Quetta

Because they told him to.

He left his wife at Simla

On three-fourths his monthly screw:

Jack Barrett died at Quetta

Ere the next month's pay he drew.

Jack Barrett went to Quetta,

He didn't understand

The reason of his transfer

From the pleasant mountain-land:

The season was September,

And it killed him out of hand.

Jack Barrett went to Quetta

And there gave up the ghost,

Attempting two men's duty

In that very healthy post;

And Mrs. Barrett mourned for him

Five lively months at most.

Jack Barrett's bones at Quetta

Enjoy profound repose;

But I shouldn't be astonished

If now his spirit knows

The reason of his transfer

From the Himalayan snows.

And, when the Last Great Bugle Call

Adown the Hurnal throbs,

When the last grim joke is entered

In the big black Book of Jobs,

And Quetta graveyards give again

Their victims to the air,

I shouldn't like to be the man

Who sent Jack Barrett there.

Among the "other verses" that make up 'Departmental Ditties' appear certain poems which were not in the three earlier editions already consumed by the Anglo-Indian public. Two of these, 'The Ballad of Fisher's Boarding House' and 'The Grave of the Hundred Head,' are delightfully "grim and ghastly," though the horrors in either case are suggested rather than dwelt upon with admirable tact. 'The Song of the Women' is a graceful tribute to Lady Dufferin in the name of the sufferers who have profited by the establishment of her fund for medical aid. Of 'The Masque of Plenty' we do not think very highly, though the Swinburnian chorus at the end of it is an ingenious parody enough. And full of smart sayings and flashes of insight as is the poem called 'One Viceroy Resigns,' in which Lord Dufferin gives his views upon India to his successor in a blank-verse monologue, one cannot but feel that the smartness is a little overdone, and that the thinly veiled allusions to individuals are often in questionable taste.

From 'Arithmetic on the Frontier,' which contrasts the value of the lives spent in holding and assailing our empire, we quote a couple of stanzas whose Horatian aptness and truth are undeniable:—

A scrimmage in a Border Station—

A canter down some dark defile—

Two thousand pounds of education

Drops to a ten-rupee jezail—

The Crammer's boast, the Squadron's pride

Shot like a rabbit in a ride!

No proposition Euclid wrote,

No formulae the text-books know,

Will turn the bullet from your coat,

Or ward the tulwar's downward blow.

Strike hard who cares—shoot straight who can—

The odds are on the cheaper man.

Mr. Kipling's verse is clever, as has been abundantly proved by the foregoing extracts, but it is as a prose-writer, in our judgment, that he will make his permanent reputation. His 'Plain Tales from the Hills' has been everywhere received as displaying a by no means ordinary power of character drawing, besides that perception of the salient and essential which belongs only to the born story-teller. 'Soldiers Three' (already in its way a classic) possesses these qualities in full measure. Its wonderful trio—Mulvaney the Celt, Learoyd the Yorkshireman, and Ortheris the Cockney

—are simply inimitable. They are types, it is true, but they are living types, not moribund abstractions. They positively palpitate with actuality, and we make bold to say there has never been anything like them in literature before. With the conventional treatment of Mr. Thomas Atkins, pipeclayed and prim, we are all well acquainted; but few writers have the requisite skill (or, we may add, the courage) to represent him as he is, with all his prejudices and adjectives complete. Mr. Kipling has eaten and drunk with him, has smoked countless pipes in his company, and has seen him over and over again *en déshabille*. As he says himself in the striking poem printed as an "Envoi" to the little book, he has

wrought in common clay
Rude figures of a rough-hewn race;

and the results, as they stand before us, are something really sublime.

Take the following from Mulvaney's story of 'The Big Dhrunk Draf.' The narrator, it should be observed, has left the army, and is engaged under a contractor on a Central Indian line, when one day the news comes that "there's a rig'mint an' a half av soldiers up at the junction, knockin' red cinders out av ivrything an' ivrybody!" This is too much for Terence, who at once sets off to the scene of action on a trolley (in his best coat) in order to bear a hand.

"Faith, that rest-camp was a sight! The tent-ropes was all skew-nosed, an' the pegs looked as dhrunk as the men—fifty av thim—the scourin's, an' rinsin's, an' Divil's lavin's av the Ould Rig'mint. I tell you, Sorr, they were dhrunk than any men you've ever seen in your mortal life. How does a draf get dhrunk? How does a frog get fat? They suk ut in through their shkins. There was Peg Barney sittin' on the groun' in his shirt—wan shoe off an' wan shoe on—whackin' a tent-peg over the head wid his boot, an' singin' fit to wake the dead. 'Twas no clane song that he sung, though. 'Twas the Divil's Mass.

"What's that?" I asked.

"Whin a bad egg is shut av the Army, he sings the Divil's Mass for a good riddance; an' that manes swearin' at ivrything from the Commandher-in-Chief down to the Room-Corp'ril, such as you niver in your days heard. Some men can swear so as to make green turf crack! Have you iver heard the Curse in an Orange Lodge? The Divil's Mass is ten times worse, an' Peg Barney was singin' ut, whackin' the tent-peg on the head wid his boot for each man that he cursed. A powerful big voice had Peg Barney, an' a hard swearer he was whin sober. I stood forinast him, an' 'twas not me oi alone that cud tell Peg was dhrunk as a coot.

"Good mornin', Peg," I sez, whin he dhrew breath afther cursin' the Adj'tint-Gen'ral; 'I've put on my best coat to see you, Peg Barney,' sez I.

"Thin take ut off again," sez Peg Barney, latherin' away wid the boot; 'take ut off an' dance, ye lousy civilian!'

"Wid that he begins cursin' ould Dhrum-shicks, being so full he clean misremembers the Brigade-Major an' the Judge Advokit Gen'ral.

"Do you not know me, Peg?" sez I, though me blood was hot in me wid being called a civilian.....

"I do not," sez Peg, 'but dhrunk or sober I'll tear the hide off your back wid a shovel whin I've stopped singin'.'

"Say you so, Peg Barney?" sez I. 'Tis clear as mud you've forgotten me. I'll assist your autobiography.' Wid that I stretched Peg Barney, boot an' all, an' wint into the camp. An awful sight ut was!

"Where's the orf'cer in charge av the detachmint?" sez I to Scrub Greene—the manest little worm that ever walked.

"There's no orf'cer, ye ould cook," sez Scrub; 'we're a bloomin' Republic.'

"Are you that?" sez I; 'thin I'm O'Connell the Dictator, an' by this you will larn to kape a civil tongue in your rag-box.'

"Wid that I stretched Scrub Greene an' wint to the orf'cer's tent."

But what he did there, and how "the Big Dhrunk Draf" was safely conveyed down to Bombay, we must leave the reader to find out for himself. Mulvaney's brogue, which is not altogether real, is too much in evidence all through the book, but Learoyd's drawling Yorkshire speech and Ortheris's cockneyisms are hit off with skill; and the tale told by the big private from Bradford of how the ingenious trio of friends palmed off an artificially coloured fox terrier upon an unsuspecting lady is nothing short of a masterpiece. Best of all, however, is the wonderful study of heat-hysteria entitled 'In the Matter of a Private,' describing how one Simmons ran amok among the regiment, and how, after considerable bloodshed, his capture was at last effected.

What position Mr. Kipling may ultimately attain to it is impossible, upon his present performances, to predict with any certainty; yet if he should prove capable of filling a larger canvas than he has as yet essayed, he might conceivably become a second Dickens. His sparkling and cynical trifles are comparable to those 'Sketches by Boz,' which first brought the great English novelist to the notice of the reading public; but it remains to be seen whether he can give the public what will answer to a 'David Copperfield' or 'A Tale of Two Cities.' He has shown himself extraordinarily prolific since his arrival in this country, and some of his later work seems to be of a higher imaginative quality than his earlier studies. What we look for now is that he shall begin "majora canere," and, avoiding the nemesis that waits upon over-productiveness, concentrate his undoubted gifts upon the treatment of more important themes than even the amusing vagaries of Tommy Atkins and the risky situations of Simla society.

Historic Towns. — Winchester. By G. W. Kitchin. (Longmans & Co.)

It would have been difficult to find a more suitable historian for the old West Saxon capital than the dean of its venerable cathedral, who combines the training of an historical student with the enthusiasm of a local antiquary. For these qualifications are both indispensable in a writer for this excellent series. The principle that each "Historic Town" is to be treated in relation to the national development has been faithfully followed in the present volume, which devotes four chapters to the period from 900 to the Norman Conquest, during which Winchester was the Anglo-Saxon capital, and four more to the reigns of the Norman kings, after which, under the Angevin race, the city was rapidly superseded as the official capital by Westminster. In contrast with this full treatment a single chapter only—the last—disposes of "Winchester from the Reformation Period." The fact that in the Great Rebellion, as the writer admits, Hampshire "was of the highest

importance to both parties," and that "much of the interest of the war" centred at Winchester, might have justified fuller treatment of that period; but the dean has been well advised in concentrating attention on the growth and early greatness of the town.

In the true spirit of the modern historian the author traces to geographical considerations the rise of "Venta Belgarum," the existence of which, as a Roman "chester" of considerable importance as a centre, is only known to us from radiating roads, from Roman materials brought to light by pick and shovel, and from the ground plan of the city—a ground plan, by the way, exactly parallel in its peculiar lines to that of Colchester. The transference of the West Saxon "bishopstool" to Winchester in 676 was the first step in the city's advance to greatness under English rule, but an excellent point is made by the author when he traces the development of that greatness to the effect of the Norse invasions, driving back, as they did, the Anglo-Saxon kings upon the south of England, and concentrating their resistance and their power at their Hampshire capital:—

"The Northern pirates, in fact, made Winchester the chief city of England; for the other kingdoms went down, while Wessex still stood its ground. It was farther off from the main points of attack, and had the incalculable advantage of a succession of capable kings, Egbert, Æthelwulf, Alfred, and Edward the Elder. So well did they their work, that when at last the Scandinavian power reached its height, and all England fell into King Cnut's hands, Winchester became the seat and capital of the new Scandinavian empire."

The reign of Alfred was a period of special glory for Winchester, and its ecclesiastical importance was then increased by the foundation of the New Minster and of the "Nunnaminster" over against the Old Minster of St. Swithun. Under Cnut again the national capital further strengthened its position, and there the Confessor was elected and held his Easter Courts. Even the resistance he encountered from the hapless New Minster did not cause the Conqueror to change the seat of sovereignty. A new royal palace arose in the centre of the town, and great councils were held within the city in 1070 and 1076. When the Domesday Survey was made in 1086 it was to the Treasury at Winchester that the original returns were made, and it was there that Domesday Book—"The Book of Winchester" as it terms itself—was drawn up. The traditions of the Conqueror's reign were continued by his sons. Both of them began their reigns at Winchester, and so far as is known, the city remained to the end of the Norman period the administrative and financial centre of the realm.

We are brought by the days of Henry I. to the most unique of the city records, a document primarily local, but also of national interest. Dean Kitchin may be somewhat rash in asserting that Alfred "embodied in a first 'Liber de Winton' the earliest Domesday Book"; but "the Winton Domesday" of Henry I. stands in authenticity on a level with the Great Survey. The main object of this document was to record the head-rents—not, as the author asserts, "the land-tax"—payable from the king's burghs in the city. In its entries relating to

the streets and houses, the burgesses, their callings, and their dues, this precious inquest stands alone in the period to which it relates. It has enabled the dean to reconstruct a map of Norman Winchester, which is perhaps the most original and valuable feature of his book. This map will be indispensable to every student of the record. On some points we have our doubts. That the entry "homines des tregilda" (*sic*) refers to "three guilds" appears to be most unlikely; and that assertion leads us to look with some suspicion on the statement that the "Domus Hafoe" and "Domus Safugel" were "the hawks' house" and "seafowl's house" respectively. In any case, the dean has fallen into a not uncommon error in believing the national treasury to have been within the Conqueror's palace in the High Street, for it was certainly situate in Winchester Castle.

Under Stephen Winchester was called upon to play an important part, mainly in consequence of the see being held by his ambitious and masterful brother, Henry of Blois. Thither hastened Stephen at the beginning of his reign, and the Empress, in turn, on her triumph; there were held eventful councils; and the great siege of the city forms a decisive turning-point of the reign. The story is here rather briefly told, and the writer is mistaken in placing the burning of the city after the storm of Wherwell, these events having taken place at the beginning and end of the siege respectively.

Henry of Blois, who, as is well known, hoped to convert Winchester into an archiepiscopal see, was followed by other mighty bishops, such as Peter des Roches, and Winchester became more eminent as an ecclesiastical centre and seat of learning than as a royal and official residence. The rapid rise of London in wealth and importance, together with the loss of their continental dominions, gradually led the kings of England to desert their ancient capital, and by the days of Edward I. its greatness was at an end.

The long line of "statesmen-bishops" and church-building prelates includes the names of Stratford, Wykeham, Beaufort, Waynelete, Courtenay, Fox, and Wolsey. But it came to a close with the Reformation and the conversion of the monastic chapter into a dean and canons.

The chapter on "The Civic Constitution and Commerce of Winchester" introduces the reader to the famous fair of St. Giles and to the Merchant Guild. The latter is here spoken of as "the first corporation permitted to exist within the kingdom," it being added that "all who belonged to it, and they only, were properly called citizens." The former statement is somewhat obscure; the latter truly describes the state of things at Winchester, but raises a difficult question. The whole problem, however, of municipal development in England awaits further research. In his closing words the dean thus gracefully takes leave of his theme:—

"To have been the capital of Wessex, to have welcomed in her early days the arrival of every prince and prelate of great name, for a while to have been the chief city of England, the home of the great Alfred, the refuge of letters, the mother of English public school life—these are

the titles on which the city rests her high renown, and these the memories amidst which she lives."

History of New South Wales from the Records.
By G. B. Barton. Vol. I. (Kegan Paul, Trench, Trübner & Co.)

MR. BARTON shows great enthusiasm for his adopted country, but while dwelling upon its other attractions he does not tell us that its inhabitants are centenarians. If they are not, how can he expect them to read their history in sixteen volumes (of which this is the first), each containing six hundred pages, devoted exclusively to New South Wales? We have never yet met with any one who has perused from cover to cover the evidence before the Special Commission, nor Mr. G. W. Rusden's three volumes on the history of the five colonies of Australia. When we are so fortunate we shall believe that the present work may find numerous readers.

The Australians are proud of their "destiny," and their progress during the first century of their existence warrants them in feeling sanguine regarding their future. The sentiment of confidence in what the years to come have in store for them has prompted the Government of New South Wales to compile this work from authentic sources, and in doing so it has done well. If these volumes are not generally read, they will be at any rate studied by future authors. What would not Livy have given for such a record of those who under Romulus founded Imperial Rome? Possibly the similarity of the situation may have occurred to Governor Phillip, as he more than once contemplated "a sort of Roman Sabine wedding," the brides being provided from the adjacent islands. He might have combined this with another original idea of his, that of disposing of criminals capitally convicted to the cannibals of New Zealand—a free trade in human merchandise might then have been established for the benefit of his subjects. It is not now considered "good form" at the antipodes to allude to the origins of society. This need not be the case, for other nations have had a foundation just as questionable; for instance, the United States were once used for a similar purpose, and, in fact, a very much larger number of convicts were sent there than ever were landed in Australia. The West Indies and other colonies were also at one time made receptacles of criminals. It may be safely said that the convict element is now nearly extinct in Australia.

In undertaking this publication the Government merit general thanks, and Mr. Barton's part of the work has been, so far, well executed. If patience and research merit praise it must be awarded to him. He feels more interest than most people can affect in the squabbles of Governor Phillip and Major Ross, whose *amour propre* seems to have been hurt, and admires Phillip's statesmanship more than we do, for to say the truth it was confined to finding food for his people. We can cordially join him in sympathy for the sufferings caused by the incredible neglect of the authorities in England, who sent out convicts without clothes, and guns without cartridges. Immense practical difficulties had to be encountered, and absolute famine had to be averted. Phillip was a

man of considerable courage; and while the historian may be surprised at some of his proposals for deterring from crime and for encouraging morality, he must be awarded high praise for steady resolution and patient endurance.

FRENCH BOOKS.

M. MAURICE PALÉOLOGUE, in his contribution on *Vauvenargues* to "Les Grands Écrivains Français" (Hachette), was no doubt compelled to some extent, by the necessities of his subject, to adopt a rather "about it and about it" fashion of writing. *Vauvenargues's* life was very short, and its events were chiefly a succession of cruel illnesses, relieved only by participation in wars which, for the most part, were the reverse of glorious, and in which his own private experiences are but little known. His work, interesting as it is, lends itself but ill to the combination of analysis and comment which is most suitable to such books as these. So M. Paléologue, having to fill his hundred and fifty pages, has done it partly by panegyric and partly by a good deal of that not extraordinarily profitable kind of writing which busies itself in arguing what A would have been if he had been not-A; or, less metaphysically and epigrammatically, if he had known people that he did not know, had stood in circumstances which were not his, and had lived at periods when he was either not born or dead. The biographer, partly in order to establish his theory that *Vauvenargues* was not ignorant of true love, tries to slur over his odd proposal to engage himself to a young lady if her father would advance him a little money to pay his debts; but the attempt is hardly successful, and need not have been made. *Vauvenargues* was distinctly a modern stoic, and the stoics were never distinguished for excessively fine feelings in regard either to women or to money. There are good passages in the book; but if there be any one who wants to know about *Vauvenargues* without reading him (a desire which we never wholly approve), we should still refer such a person to *Sainte-Beuve* supplemented by Mr. Morley. The best part of M. Paléologue's book lies in his remarks on the dignity and humanity of *Vauvenargues* as contrasting with the prevailing frivolity and cruelty of his time, and in his comparison of his author's ethical position with the more strictly philosophical morality of Spinoza and the Germans. With the contemporary English school, who might furnish more points of illustrative contact, M. Paléologue would seem to be less acquainted.

We can heartily recommend the second series of M. Anatole France's *La Vie Littéraire* (Paris, Calmann Lévy). No one writes a better *causerie* than M. France, who has at once the lightest of hands, the most elegant of pens, and a head thoroughly well stored with that real literary knowledge, both of ancient and modern literature, which is perhaps not quite so common in French men of letters as in those of some other countries. The volume may contain some score and a half of papers ranging over the most interesting French literary subjects of the last two or three years: Flaubert's 'Letters,' M. de Maupassant's 'Pierre et Jean,' M. Sully Prudhomme's 'Bonheur,' M. d'Haussonville's book on Mérimée, M. Jules Lemaitre, "Gyp," M. Gaston Paris and his manual of old French literature, M. Zola's 'Rêve,' the 'Histoire du Peuple d'Israël,' and a great many others. Occasionally, it must be confessed, M. France is liable to be taken to task by a stern critic who thinks that other critics should model their deliverances on the form of a judge's charge by stating first the case, and then the law on it. But he will, it is to be feared, be only the more welcome to the general reader, who, at the same time, will be likely to go far before he finds a better writer himself, or a writer of more taste in judging others, than M. Anatole France.

YACOB ARTIN PASHA has written a work entitled *L'Instruction Publique en Egypte*, which has been published at Paris by M. Ernest Leroux, and is a very complete view of the subject of which it treats. One of the chapters is on the education of women, and it is interesting to note that the pasha tries to prove that not only is the Mohammedan religion no obstacle to family education, but that in the life of Mohammed there are many examples which should lead Mohammedans to see that their womenkind are properly taught. Yacoub Artin is, however, if we mistake not, an Armenian Christian, and he admits that little or nothing has been done in Egypt for women's education.

UNDER the title of *L'Année Mondaine*, by "Septfontaines," MM. Firmin Didot & Co. publish one of their most perfectly printed volumes, upon beautiful paper, containing a series of sketches of Parisian society written by one of its members. The book is attractive, and will doubtless have a considerable success in Paris; but it is too exclusively Parisian in the names of which it treats to interest a wide class in England. Contrary to the practice of most French writers, its author has accompanied his volume by an index, so that those who desire to see what he has said of any of the reigning beauties of France have only to turn to their names in order to at once find the passage. When the writer deals with other countries he very naturally makes some slight mistakes. "Retisham Hall" should, we think, be Redisham, both in the index and in the text; and when he tells us that at a garden party the Prince of Wales came in a white hat and the Duke of Cornwall in a black one, "Septfontaines" invites us to believe that the heir to the throne had imitated those merchants of old clothes who occasionally crown themselves with double force. The fact is that Prince Albert Victor was with the Prince of Wales, and that "Septfontaines" was under the excusable impression that the duchy reserved for the heir to the throne was the property of the Queen's eldest son's eldest son, instead of the possession of his father. "Septfontaines's" slips are perhaps not entirely confined to foreign names and usages. As we have sometimes found fault with English writers about France for having written "Galifet," "Galiffet," or "Gallifet" for Gallifet, we may point out to "Septfontaines" that he has made an error in writing of the "Marquise de Gallifet" in his text at pp. 324, 345, 359, 405, 407, and 434, although the name of the lady is correctly given in one passage of the text, and the name of her husband (the general) always correctly spelt, while the name of the marquise herself is given correctly in the index. The writer of these "Chroniques Mondaines" has done his part of the work in a readable and pleasant way, and his publisher has presented us with specimens of paper and of type such as will seldom be surpassed even by the house of Firmin Didot.

OUR LIBRARY TABLE.

The Life, Times, and Labours of Robert Owen, by Lloyd Jones, edited by William Cairns Jones (Sonnenschein & Co.), is described in the biographical sketch of the author as a republication, and we believe that it was first brought out by the Co-operative Newspaper Society, and afterwards by the Labour Association. It is quite worthy of a new edition. Not that the late Mr. Lloyd Jones was in all respects a model biographer. He was too much of an apologist, too apt to intrude his own personality, and had little command of style. But Robert Owen was so interesting a man that some shortcomings on the part of his *vates sacer* may well be forgiven. Lord Melbourne once told him to his face that he was one of the most foolish persons he ever conversed with, and undoubtedly most of Owen's ideas were crude and many purely visionary. Yet he was the real founder of infant schools

and of the co-operative movement, while among the practical manufacturers of the time there were few who could beat him in the management and development of a business. Up to a certain point all his philanthropic schemes prospered. The New Lanark establishment was a remarkable success; he gained the ear of the public and of people in high places, notably of the Duke of Kent. But some of his later projects—for instance, the Labour Exchange—were essentially utopian, while his precipitation wrecked others, among them the community at Quenwood, Hants, which might possibly have succeeded under more deliberate guidance. Above all, his indirect declarations of hostility to the received forms of religion caused many of his adherents to forsake him, and afforded a most convenient topic to his enemies. At his worst, however, Owen was a man of spotless sincerity, and though different opinions will naturally be held as to the soundness of his views, the integrity of his character is undeniable.

LIKE the previous volumes of that excellent series, "The Badminton Library," the treatise on Golf (Longmans & Co.) is the work of several contributors. The result is the most elaborate of the many monographs that have recently appeared on the game. In fact, the book is a trifle too elaborate, and might without injury have been reduced to four hundred pages. Mr. Lang's chapter on the history of the game shows the writer's usual dexterity; at the same time, as is often the case with Mr. Lang's writings, it is impossible to help feeling that his essay would have been still better had the writer bestowed a little more pains on it. The "General Remarks" of Lord Wellwood are by no means bad in themselves, but, as they really contain nothing that is not said by somebody else somewhere else in the volume, they might have been omitted. Neither, although it contains some amusing stories, is Mr. Balfour's chapter of much account. On the other hand, the portions contributed by Mr. Hutchinson are excellent, full of common sense, and containing valuable hints and clear directions. Of course, we do not always agree with him—we should not, for instance, tell a player, unless we wished him ill, to make a rule of aiming to the left of the hole in making an approach shot—but these chapters, as a whole, contain a body of sound instruction such as the beginner should study and restudy. Mr. Everard's chapter on "Some Celebrated Golfers" is most interesting, and Mr. Hutchinson's on "Professionals and Caddies" is also worthy of perusal; so is Sir Walter Simpson's contribution. A word of warm praise is due to Mr. Hodge's illustrations. The term "slicing" might as well have been included in the glossary.

WE cordially welcome Mr. Samuelson's new quarterly, *Subjects of the Day* (Routledge & Sons), which differs essentially from its predecessors, for the articles in each number are confined to a single subject. The topic chosen for the first instalment is State education for the people. By a curious arrangement, the subject of Indian education, which is handled by Sir W. Hunter, is placed first, and England, Scotland, and Ireland only occupy the second place. Mr. MacCarthy compares British systems of education and those prevailing in the United States, in Canada, and Australia. But the continent of Europe is neglected, except incidentally. Something, for instance, is said about the education of women in France by Mrs. Crawford in her article on the 'Status of Women.' It is curious that in the bibliography so able an organ as the *Journal of Education* is ignored.

THE popularity of Mr. Lewis Morris has led to the issue by Messrs. Kegan Paul & Co. of an edition of his works in one convenient volume, designed to range with the one-volume edition of the Laureate's poetry. A good portrait is prefixed.—Mr. Frowde has sent us a new edition of *The Letters of Lord Chesterfield to his Godson*. Lord Carnarvon has made an acceptable addi-

tion to this charming volume by reprinting the correspondence of Lord Chesterfield with Arthur Stanhope, the father of Philip, and has improved the book in other ways.—*The Literary and General Essays of Charles Kingsley* and *The Hermits* are two new volumes of the delightful edition of Kingsley's works which Messrs. Macmillan are issuing. The same firm send us *The Ogilvies*, another instalment of their reissue of Mrs. Craik's novels, and also a new edition of *Paul Patoff*, by Mr. Marion Crawford.—Other reprints of novels on our table are *The Pariah* of Mr. Anstey (Smith & Elder); *Pauline*, by Mrs. Walford (Spencer Blackett); and *Agnes Surriage*, by Mr. Bynner, an American novelist (Sampson Low & Co.).—*Hereward the Wake* completes the sixpenny issue of Kingsley's novels by Messrs. Macmillan.—Messrs. Longman have done a clever stroke of business in dividing Mr. Lang's *Blue Fairy-Book* into seven pretty thin volumes with additional illustrations by Mr. Ford. They will, beyond all doubt, have a prodigious sale, and deservedly too.—Finally, Prof. Morley deserves to be thanked for reprinting (in the "Garisbrooke Library" of Messrs. Routledge) *Stow's Survey of London*.

WE have on our table *A Primer of French Literature*, by F. M. Warren (Boston, U.S., Heath & Co.),—*The Modern Novelists of Russia*, by C. E. Turner (Tribner),—*The First French Reciter*, edited by E. Malvin (Hachette),—*German Course*, by G. H. Williams (Moffatt & Paige),—*The Philosophy of Civilization*, by J. H. Ferguson (W. B. Whittingham & Co.),—*The Home-Ruler's Manual*, by R. Barry O'Brien (Kegan Paul),—*Graphical Statics: Two Treatises on the Graphical Calculus and Reciprocal Figures in Graphical Statics*, by L. Cremona, translated by T. H. Beare (Oxford, Clarendon Press),—*Professional Papers of the Corps of Royal Engineers*, edited by Capt. W. A. Gale, R.E., Vol. XIV. (Chatham, Mackay),—*Skating*, by D. Adams (Bell),—*Æsop Redivivus*, by Mary Boyle (Field & Tuer),—*A Manchester Shirtmaker*, by J. Law (Authors' Co-operative Publishing Co.),—*Ashes for Bread*, by B. Harrington (Thacker & Co.),—*Selections from Original Contributions by James Thomson to 'Cope's Tobacco Plant' (Liverpool, 'Cope's Tobacco Plant' Office)*,—*Twice 'Guilty'!* by W. W. Fenn and E. Salmon (Drane),—*Marianne, the Last of the Asmonean Princesses*, by N. Ogle (Warne),—*Mad Love*, translated from the Russian of V. Garshin (Spencer Blackett),—*Looking Forward; or, the Diothas*, by I. Thijsen (Putnam),—*A French Marriage*, by F. C. Philips (White & Co.),—*A Noble Woman*, by H. Gréville, translated by A. D. Vandam (Chatto & Windus),—*The Poetry of Tennyson*, by H. Van Dyke (E. Mathews),—*Towards Fields of Light*, by the late Rev. E. Hatch, D.D. (Hodder & Stoughton),—*Verses—Paintings of the Past*, by Mrs. C. Walbey (Hertford, S. Austin & Sons),—*The Ancient Classical Drama*, by R. G. Moulton (Oxford, Clarendon Press),—*The Lady of Lyons, and other Plays*, by Lord Lytton, edited by R. F. Sharp (Scott),—*The Homeric Birthday Book*, selected by V. E. G. (Simpkin),—*David in the Psalms*, by the Rev. F. W. Mozley (Bell),—*Moffatt's Edition of the Gospel according to St. Matthew* (Moffatt & Paige),—*A Manual for District Visitors in Town and Country Parishes*, by H. Baillie (Griffith & Farran),—*Leaves from the Tree of Life*, by the Rev. J. Rate (Hodder & Stoughton),—*Conscience and Sin*, by the Rev. S. Baring-Gould (Skeffington),—*The Mosaic Sacrifices in Leviticus i.-viii.*, by the Rev. W. M. Rodwell (Griffith & Farran),—*Le Tour du Monde, Thirtieth Year* (Hachette),—*Q. Horatius Flaccus*, recensuit J. G. Orellius, Ed. Quarta, Vol. II., curavit W. Mewes, Fasc. I. (Williams & Norgate),—and *Sept Grands Auteurs du Dix-neuvième Siècle*, edited by A. Fortier (Boston, U.S., Heath).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Conferences of Agostino de Montefeltro, delivered at Rome during Lent, 1889, trans. by H. D. Gall, 2nd Series, 3/6
Echlin's (J. R.) The Everlasting Gospel, in Four Discourses, cr. 8vo. 2/6 cl.

Harrison's (B.) Patient Waiting, Sermons, with a Memoir of the Author, 8vo. 5/6 cl.

Murphy's (Rev. J. B. C.) Through Fast and Festival, Part 3, cr. 8vo. 2/6 swd.

Sacred Books of the East, Vol. 35: Questions of King Milinda, translated by Rhys Davids, 8vo. 10/6 cl.
Selections from the Sermons of Padre Agostino de Montefeltro, edited by C. M. Phillimore, cr. 8vo. 2/6 cl.

Poetry and the Drama.

Allingham's (W.) Complete Works, in 6 vols. 12mo. 30/
Allingham's (W.) Thought and Word, and Ashby Manor, a Play in Two Acts, 12mo. 6/ half-pamphlet.

Domenichetti's (R. H.) The Quest of Sir Bertrand, and other Poems, cr. 8vo. 6/ cl.

Hood's (T.) Poetical Works, with Memoir, Albion Edition, cr. 8vo. 3/6 cl.

Keats's (J.) Poetry and Prose, ed. by H. B. Forman, 8vo. 10/6

Second Poetry Book (A), Part 2, compiled by M. A. Woods, 12mo. 2/6 cl.

Trall's (H. D.) Saturday Songs, fcap. 4to. 3/6 cl.

Music.

Medburn Musical Drill, edited by F. W. Farrington, 8vo. 2/
Story's (E. M.) Cured Music, Book 1, for Beginners, 4to. 3/6 cl.

History and Biography.

Art of Authorship, Literary Reminiscences, &c., compiled and edited by G. Bainton, cr. 8vo. 5/6 cl.

Bagwell's (K.) Ireland under the Tudors, with a Succinct Account of the Earlier History, Vol. 3, 8vo. 18/ cl.

Russell (W. C.) and Jacques's (W.) Horatio Nelson and the Naval Supremacy of England, illus. cr. 8vo. 5/ cl.

Geography and Travel.

Bevan's (T. F.) Toll, Travel, and Discovery in British New Guinea, with 5 Maps, cr. 8vo. 7/6 cl.

Edwards's (E. M.) Severn to Tyne, the Story of Six English Rivers, cr. 8vo. 2/6 cl.

Hare's (A. J. C.) Cities of Central Italy, 2 vols. cr. 8vo. 21/ cl.

Lynch's (J.) Egyptian Sketches, with 16 full-page illustrations, 8vo. 1/6 cl.

Vincent's (F.) Around and about South America, Twenty Months of Quest and Query, Maps, &c., 8vo. 21/ cl.

Philology.

Arbuthnot's (F. F.) Arabic Authors, a Manual of Arabian History and Literature, 8vo. 10/ cl.

Century Dictionary of the English Language, edited by W. D. Whitney, Part 7, folio, 10/6 cl.

Cicero de Finibus, Book 1, Introduction, Text, Notes, and Translation by S. Moses and C. S. Fearnside, cr. 8vo. 5/

Euripides's Iphigenia in Tauris, a Literal Translation by G. F. H. Sykes and J. H. Haydon, cr. 8vo. 2/6 cl.

Fox (H. T.) and Bromley's (T. M.) Models and Exercises in Unseen Translation, 12mo. 5/6 cl.

Herodotus, Book 6, with Introduction, Notes, &c., by W. F. Masom and C. S. Fearnside, cr. 8vo. 3/6 cl.

Rutherford's (W. G.) First Greek Syntax, 12mo. 2/ cl.

Thomson's (W. S.) Practical Guide to English Composition and Essay Writing, cr. 8vo. 3/ cl.

Science.

Dixon's (C.) Stray Feathers from many Birds, being Leaves from a Naturalist's Note-Book, demy 8vo. 7/6 cl.

Draper's (C. H.) Elementary Text-Book of Light, Sound, and Heat, 12mo. 2/ cl.

Harrison (W. J.) and White's (C. A.) Magnetism and Electricity, 12mo. 2/ cl.

Irvine's (W. B.) A Class-Book of Geography, Physical, Political, and Commercial, &c., cr. 8vo. 3/6 cl.

Kingsley's (C.) Glaucus, or the Wonders of the Shore, cheap edition, cr. 8vo. 3/6 cl.

Nicholson's (H. A.) Lives and Labours of Leading Naturalists, cr. 8vo. 2/6 cl.

Richardson's (A. T.) Tables for Chemical Analysis, 8vo. 2/ cl.

Richardson's (B. W.) National Health, abridged from the 'Health of Nations', cr. 8vo. 4/6 cl.

Snow's (H.) The Reappearance (Recurrence) of Cancer after Apparent Extirpation, &c., 8vo. 5/6 cl.

Terminologia Medica Polyglotta, a Concise Dictionary of Medical Terms, compiled by T. Maxwell, roy. 8vo. 16/ cl.

General Literature.

Atkinson's (B.) The Web of Life, cr. 8vo. 6/ cl.

Burns's (D.) Temperance History, Part 3, 1882-1872, 2/ swd.

Cameron's (Mrs. H. L.) A Lost Wife, cr. 8vo. 2/6 cl.

Chambers's Encyclopædia, Vol. 5, roy. 8vo. 10/ cl.

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Export Merchants, Shippers, with their Trading Ports, &c., 8vo. 15/ cl.

Favourite Nursery Album, Forty Coloured Pictures mounted on Manila, 4to. 6/ cl.

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Watson's (H. B. M.) Lady Faint Heart, 3 vols. cr. 8vo. 31/6 cl.

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FOREIGN.

Fine Art.

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Philology.

Dandin's Poetik, Sanskrit u. Deutsch hrsg. v. O. Böhtlingk, 10m.

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Motti (F.): Russian Conversation Grammar, 5m.

Science.

Carez et Douvillé: Annuaire Géologique Universel, Vol. 5, 20fr.

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A REVIEW OF THACKERAY'S.

62, Rutland Gate, April 18, 1890.

I HAVE observed that some of your correspondents have from time to time expressed in your pages a desire to ascertain and collect the less-known writings of William Makepeace Thackeray. One of these contributions has escaped their notice, because it was published anonymously, and I am probably the only person now living who knew the history, and can attest the authorship of the article in question. It is a review of the 'Speeches of Lord Brougham,' which will be found in the eighth volume of the *British and Foreign Review* (No. xvi.), published in April, 1839. It fills forty-nine pages of that journal. The criticism is one of extreme, perhaps excessive, severity; but it abounds in passages of great eloquence and power, and may, even at this great distance of time, be read with interest. It may be right to add that Mr. Thackeray had no cause for personal animosity to Lord Brougham, and that the article was simply the expression of the opinion he entertained of that remarkable man, who was still in 1839 in full possession of his transcendent abilities.

HENRY REEVE.

BENEDICT OF OXFORD.

MR. JACOBS is right that the day of Wednesday in the Berlin MS. agrees with 1233 and not with 1333, which is evident from Dr. Mahler's chronological tables (Vienna, 1889). It is, however, the only instance in a Hebrew colophon, as far as my knowledge goes, in which the hundreds, as Mr. Jacobs suggests, are left out, whilst errors in the thousands are frequent. But even with the date of 1233 the difficulty concerning "Benedictus le Puncteur" is far from being removed. Elijah calls himself "the son of Berechiah's old age." Supposing Elijah was already at the comparatively young age of twenty-three a skilful scribe, and "the old age of his father" was sixty (rather seventy), Benedictus, or Berechiah, would be born in the year 1150, and still alive when his son made the copy of the MS. Bible at Berlin. On the other hand, Elijah finished the copy of the Vatican MS., Assemani, No. 14, the 1st of Ab (10th in the *Jewish Quarterly Review* is wrong), 5059=July 1st, 1299, consequently at the age of eighty-nine. Would Elijah not have made allusion to his very advanced age? And what is more, Elijah does not mention here his father with the formula of the dead, which a son would never forget to give. Moreover, in the Vatican MS. Elijah does not yet give himself the title of Naqdan, and does not mention his father's works on "trees and stones," both which he does in the Berlin MS. Which colophon, according to common sense, is the earlier? And if everything be granted by specialists, which I doubt, to Mr. Jacobs, where are the proofs that

Berechiah lived in England, and that he knew Arabic? I am, unfortunately, not gifted with the talent of explaining at a minute's notice contradictory documents, but I shall reconsider my objections to Mr. Jacobs's brilliant combinations after having obtained a new collation of the colophons at Berlin and the Vatican. The *Athenæum*, however, cannot afford space for such minute discussions, in which many Hebrew passages must be given; I shall, therefore, treat the matter carefully in a periodical specially devoted to Rabbinical subjects, and I hope that Mr. Jacobs will do the same. One word more about the locality בִּירְתָּ mentioned in the colophon of the MS. of Berlin, which I rendered by Dreux (בִּירְתָּ). Mr. Jacobs thinks that this word represents Rodom=Rodomagus=Rouen, already proposed by M. Renan in the 'Hist. Litt. de la France,' xxvii. 745. Rodom is, I believe, nowhere employed for Rothomagus, and besides the Jews, as usual, transliterate from the spoken language, viz., רֹוֶן=Rouen (see the Catalogue of Oriental MSS. in Trinity College, Cambridge, 1870, p. 228).

A. NEUBAUER.

MISS BOYLE.

Montone, April 18, 1890.

I HAVE only just read the notice in the *Athenæum* (April 12th) of Mary Louisa Boyle, whose death leaves in the heart of many a friend a blank that Time itself will scarcely fill. Accurate as are the statements in every line of that account of her life, so much which formed the essence of her inner character and of the abiding charm felt in her society is necessarily left out, that those who knew and loved her best will confess to a certain disappointment. May one to whom her name has been as a household word for the past forty-five years venture to fill in a few of the touches wanting in Mr. Theodore Watts's portrait?

It would be no easy task, were the question asked, to answer which was the chief characteristic of Mary Boyle's many-sided character. I think of her hosts of friends, of their devotion to her, of the warmth of her affection for many, and her delightfulness with all; of her deep love for those bound to her by the yet closer ties of family. I think of the unswerving truth and downright honesty that marked her intercourse with each and all, steel-true to the absent, faithful with every trust, small or great, that might be committed to her. I remember the tenderness of her unfailing sympathy alike in sorrow and in joy—for none like her knew how to rejoice with them that rejoice or to weep with them that weep—her cool, impartial judgment and fearlessness of opinion, unblinded by affection, unworried by prejudice. I think of all this, and feel that Mary Boyle's motto might have well been "Love and loyalty." And then there are the sunny hours that live in our memory—hours of which she was the life and soul with her quick wit and brilliant sallies, or when she charmed us with her inimitable acting—for amongst her varied talents she numbered this also, and had studied acting with the enthusiasm of an artist. And then those other memories return—"the slow sad hours" when she has been herself broken and cast down with trouble, or has sought to cheer and give comfort by sharing the burden that lay sore upon another's heart. And thus I know not which to choose as most characteristic of Mary Boyle, her buoyant spirits and keen appreciation of humour and the light flowing "war of mocking words," or her infinite sense of the pathos of life. One remarkable point must not be forgotten. With all her wisdom and her wit she was possessed with no desire to shine, as people say, in society. She knew when to sit still. Many have met her and gone away wholly unaware of the real quality of that richly stored mind. But when her turn came she would take her part with the best. Blue-eyed and fair-haired, in stature Mary Boyle was very small. Yet some-

how she was not little, or to me she never seemed so. She had such a great heart and so fine an intellect! and then there was no littleness in anything she ever did or said. The world called her clever; but I have never forgotten hearing in my youth Mr. Landor's remark about her. He said, "Mary is more than clever, she is profound." Up to near the end of her long life she was able to enjoy in a way that very few when they are old find possible. She excelled in languages, and in that less common field of study, heraldry. In former times she loved to walk, to ride, to dance. To the last she enjoyed conversation, books, music; art also, until sight failed; and she worshipped beauty in whatever form. Nature she intensely loved and enjoyed. While entering into nature's every mood and change with the true feeling of a poet, God's blessed sunshine was always health and exquisite enjoyment to her. And so it was that Italy, where she spent a large part of her youthful days, remained for her her sweetest dream. Yet there is many an English garden, too, that she used to love. Last spring she would come in from strolling among the daffodils when the sun was low, and speak with such delight of how "the birds were jubilant." That was her favourite way of expressing the full chorus of garden music. After all, I think that this was Mary Boyle's most individual trait, this rare power to enjoy, ever rising from some perennial source within. Unchecked by years, undiminished by care or grief, or even sickness, the pure stream welled up almost until the last year. Latterly indeed, at times, we know that she must have felt "the daisy quilt" creeping up higher and higher. Quietly and without pain she closed her eyes and stole from us, early on that Easter Monday before the birds awoke or the dawn began. She had always been soft and quiet in her movements about the house, and in her way of entering or leaving a room. A strange unreality it still seems, that the long sleep should already seal that bright spirit! Emerson has somewhere said, referring to the loss of beloved friends, that "all at once we awake to find a whole wing of our palace has fallen." That is how some who held her dear are feeling now about Mary Boyle.

E. V. B.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

The following is the second part of a list of the names which it is intended to insert under the letter L (Section I.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editors of the 'Dictionary' will be obliged by any notice of omissions addressed to them at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. They particularly request that when new names are suggested, an indication may be given of the source from which they are derived.

Lant, Benjamin, Bishop of Peterborough, 1590-1674
Lant, Thomas, Portcullis Pursuivant, fl. 1587
Lantfred, monk of Winchester, fl. 950
Lanyon, Sir Charles, civil engineer, 1813-89
Lanyon, Sir William Owen, K.C.M.G., C.B., military commander, 1842-87
Lanza, Gesualdo, musical composer, 1780*, fl. 1834
Lapidge, Edward, architect, 1860
Laporte, G. H., painter, 1873
Laporte, John, water-colour painter, 1761-1839
Lapraik, John, Scotch poet, 1727-1807
Lapworth, Edward, M.D., Sedgwick Professor at Oxford, 1636
Larcom, Sir Thomas Aiskew, Bart., K.C.B., F.R.S., major-general, 1801-79
Lardner, Rev. Dionysius, LL.D., 'Museum of Science and Art', 1783-1869
Lardner, Nathaniel, D.D., Dissenting minister, 1684-1768
Largilliere, Nicholas, painter, 1656-1748
Larke, John, translator, fl. 1565
Larkham, Thomas, Puritan divine, 1602-69
Larking, Rev. Lambert Blackwell, M.A., antiquary, 1797-1868
Laroche, James, actor and vocalist, fl. 1713
Laroon, Marcellus, painter, 1653-1702
Laroon, Marcellus, painter, 1679-1772
Larport, Francis Seymour, Judge Advocate-General, 1776-1845
Larport, Sir George Gerard de Hochepeid, Bart., politician, 1789-1855
Lascelles, Mrs. Anne, née Catley, vocalist and actress, 1789
Lascelles, Rowley, 'Liber Hibernie', 1771-1841

Laski or Lasko, John, Polish reformer, 1499-1560
Lassell, William, F.R.S., LL.D., astronomer, 1799-1880
Lassells, John, Protestant martyr, 1546
Lassells, Richard, Catholic divine, 1603-68
Lates, Charles, Mus. Bac., composer, fl. 1827
Lates, John James, musical composer, 1777
Latawar, Rev. Richard, Latin poet, 1560-1601
Latham, James, 'the Irish Van Dyck', 1750*
Latham, John, M.D., F.R.S., ornithologist, 1740-1837
Latham, John, M.D., physician, 1761-1843
Latham, Peter Mere, M.D., physician, 1789-1875
Latham, Robert Gordon, M.D., F.R.S., philologist and ethnologist, 1812-88
Latham, Simon, writer on falconry, fl. 1618
Lathbury, John, D.D., Franciscan, fl. 1408
Lathbury, Rev. Thomas, 'History of the Nonjurors', 1798-1865
Latham, Francis, novelist and dramatist, fl. 1814
Lathy, Thomas Pike, novelist, b. 1771
Latimer, Hugh, D.D., Bishop of Worcester, 1490*, ex. 1555
Latimer, Nevil, 'Castell of Picaure', fl. 1508
Latimer, William, classical scholar, 1545
Latimer, William, D.D., Dean of Peterborough, 1583
La Touche, David Digges, banker in Ireland, 1671-1745
La Touche, William George Digges, British resident at Bussora, 1747-1803
Latrobe, Charles Joseph, C.B., 'Rambles in Mexico', 1801-75
Lauder, Robert Scott, R.S.A., painter, 1758-1836
Latter, Mr. Mary, dramatist, 1725-77
Latter, Capt. Thomas, Burmese scholar, 1616-53
Laud, William, D.D., Archbishop of Canterbury, 1573, ex. 1645
Lauder, George, Scotch poet, fl. 1667
Lauder, James Eckford, R.S.A., painter, 1812-69
Lauder, Sir John, Lord Fountainhall, Scotch judge, 1646-1722
Lauder, Robert Scott, R.S.A., painter, 1803-69
Lauder, Thomas, Bishop of Dunkeld, 1481
Lauder, Sir Thomas Dick, Bart., miscellaneous writer, 1784-1848
Lauder, William, 'Dewtie of Kyngis', fl. 1553
Lauder, William, literary forger, 1771*
Lauderdale, Earls and Duke of, see Maitland.
Laugharne, Rowland, major-general, fl. 1649
Laughton, George, D.D., Vicar of Wilton, fl. 1814
Laughton, Richard, D.D., Prebendary of Worcester, 1723
Laurence, St., Archbishop of Canterbury, 619
Laurence, Prior of Durham, 1154
Laurence, Abbot of Westminster, 1176
Laurence O'Toole, St., Archbishop of Dublin, 1180
Laurence or Lawrence, Edward, meteorologist, 1742
Laurence, French, D.C.L., see Lawrence.
Laurence, Rev. Giles, D.C.L., divine, fl. 1584
Laurence, Rev. John, M.A., writer on gardening and divinity, 1732
Laurence, Col. Richard, writer on Ireland, fl. 1682
Laurence, Richard, LL.D., Archbishop of Cashel, 1760-1838
Laurence, Thomas, D.D., Master of Balliol College, 1598-1657
Laurence, William, lawyer, 1614-82*
Laurens, Rev. Philip, M.A., schoolmaster, 1777
Laurie, Sir Peter, Lord Mayor of London, 1787-1861
Laurie, Robert, engraver, 1749-1804*
Lavenham, Richard, dramatist, 1381 or 1383
Lavingham or Lavenham, Thomas, D.D., divine, fl. 1447
Lavington, George, LL.D., Bishop of Exeter, 1683-1782
Law, Augustus Henry, Jesuit missionary, 1833-80
Law, Hon. Charles Ewan, LL.D., Q.C., M.P., Recorder of London, 1792-1850
Law, Edmund, D.D., Bishop of Carlisle, 1703-57
Law, Edward, Lord Ellenborough, 1749-1818
Law, Edward, Earl of Ellenborough, G.C.B., 1790-1871
Law, George Henry, Bishop of Bath and Wells, 1761-1845
Law, Right Hon. Hugh, LL.D., Lord Chancellor of Ireland, 1818-83
Law, James, Dean of Gloucester, 1798-1884
Law, John, of Lauriston, financial projector, 1671-1729
Law, John, Bishop of Elphin, 1810
Law, Robert, Covenanter preacher, 1688*
Law, Thomas, of Washington, 1834
Law, Rev. William, M.A., mystical divine, 'Serious Call', 1686-1761
Law, William John, Commissioner of Insolvent Court, 1787-1869
Lawren, John, D.D., Benedictine, fl. 1449
Lawes, Henry, musical composer, 1585-1662
Laws, William, musical composer, 1645
Lawless, John, Irish agitator, 1729-1837
Lawless, Matthew James, painter, 1837-64
Lawless, Valentine Browne, Lord Cloncurry, 1773-1853
Lawless, William, general, 1824
Lawlor, Denis Shine, Catholic writer, 1809-87
Lawrance, Miss Hannah, 'Queens of England', 1796-1875
Lawranson, Thomas, painter, 1778*
Lawranson, William, painter, fl. 1780
Lawrence, Andrew, engraver, 1708-47
Lawrence, Charles, writer on agriculture, 1881
Lawrence, Edward, M.A., Nonconformist divine, 1627*-95
Lawrence, Frederick, 'Life of Fielding', fl. 1855
Lawrence, French, D.C.L., civilian, 1768-1809
Lawrence, George, Puritan divine, fl. 1663
Lawrence, George Alfred, 'Guy Livingstone', 1827-76
Lawrence, Sir George St. Patrick, general, 1805-84
Lawrence, Henry, President of the Council of State, 1664
Lawrence, Sir Henry Montgomery, K.C.B., general, 1806-57
Lawrence, James Henry, the Chevalier de Lawrence, 1773-1840
Lawrence, Rev. John, writer on agriculture, 1732
Lawrence, John, literary farmer, 1753-1839
Lawrence, John Laird Mair, Lord Lawrence, 1811-79
Lawrence, Mary, afterwards Mrs. Kearse, flower painter, fl. 1797. See Kearse.
Lawrence, Richard, theological writer, fl. 1657
Lawrence, Roger, Nonjuror, 1736
Lawrence, Rev. Samuel, of Nantwich, 1662-1712
Lawrence, Samuel, poet, 1854
Lawrence, Sir Souden, judge, 1751-1814
Lawrence, Stringer, general, 1697-1775
Lawrence, Thomas, M.D., physician, 1711-83
Lawrence, Sir Thomas, P.R.A., portrait painter, 1769-1830
Lawrence, William, 'Marriage Vindicated', fl. 1680
Lawrence, Sir William, Bart., F.R.S., surgeon and anatomist, 1753-1867
Lawson, Cecil Gordon, painter, 1851-82
Lawson, Mrs. Dorothy, Catholic lady, 1632

Lawson, George, D.D., Scotch associate clergyman, 1749-1820
Lawson, Henry, F.R.S., astronomer, 1774-1856
Lawson, James, poet and dramatist, 1799-1880
Lawson, Right Hon. James Anthony, LL.D., 1817-87
Lawson, Sir John, admiral, 1665
Lawson, John, 'Lectures on Oratory', 1712-59
Lawson, Thomas, polemic, 1688*
Lawson, Rev. Thomas, Quaker, 1830-91
Lax, William, M.A., F.R.S., Lowndean Professor, 1761-1836
Layamon, Saxon poet and historian, fl. 1214
Layard, Daniel Peter, M.D., physician, 1721-1802
Laycock, Thomas, M.D., physician, 1812-76
Layser, Christopher, Jacobite, ex. 1722
Layser, Richard, Jacobite conspirator, ex. 1723
Layfield, John, D.D., Biblical scholar, 1617
Layman, William, commander R.N., 1826*
Layton, Henry, theological writer, fl. 1692
Layton, Richard, LL.D., Dean of York, 1544

BULGARIAN LITERATURE.

MR. ZIRKOW, the Minister of Public Instruction in Bulgaria, has, according to a long article in the *Levant Herald*, taken an important step for promoting vernacular literature in that state. His department has issued the first number of a quarterly series of miscellanea in a thick volume. This includes a great number of contributions dealing with a variety of subjects. Among these those which will create most interest abroad are such as deal with ethnology and folk-lore. One essay is on Slav legends concerning the sacrifice of one's own child. Another is a collection of Macedonian (Bulgarian) popular songs. One subject is the primitive forms of industrial production. The difficult problem of the dialect of the Rhodope is treated upon. Prof. Slien gives a paper on old Bulgarian coins and their historical relations. Local matters are dealt with in observations on the meteorology of the country and in an essay on the flora by Prof. Cuborguiew. Literary efforts in poetry and prose take up much space, and include the first chapters of an historical novel, 'Under the Yoke.' There are several criticisms and reviews. We learn that Victor Hugo's 'Misérables' has been translated into Bulgarian, and also a book of selections in prose and verse. Some professors and schoolmasters have contributed popular tales and ballads of philological interest.

THE TEACHERS' GUILD.

At the third annual conference of the Teachers' Guild, held at Cheltenham College in Easter week, there were several interesting discussions on points which confront teachers in their daily work. Among these may be mentioned the question of 'How to Supply a Satisfactory Passage from the Elementary to the Higher-grade School,' which was opened by Dr. Wormell and Principal Barnett; 'The General Question of Written and Oral Work in School, with Special Reference to Girls' Schools,' opened by Miss Beale, Miss Cooper, of Edgbaston, and Miss S. Burstall, upon which Mr. Welldon, Miss Ward, of the Maria Grey Training College, Mr. James, of Cheltenham, and others spoke. 'The Teaching of English,' a thorny question, was entrusted to Mr. H. Courthope Bowen and Mr. W. H. Widgery, and 'The Teaching of Music' to Mrs. Curwen and Mrs. Webster, of Aberdeen. Perhaps the most interesting was the discussion on 'The Teaching of Modern Languages,' as the questions before the meeting had been previously brought under five definite resolutions, which were all carried, and several distinguished foreigners—among whom may be mentioned M. Paul Passy, of Paris, and Prof. Victor, of Marburg—took part in the debates. The following were the resolutions:—

1. That uniformity in the treatment of the grammar of the five school languages is desirable.
2. That phonetics should form the basis of the teaching of modern languages.
3. That the reader should be the centre of instruction in teaching a foreign language.
4. That the position of grammar in the order of teaching modern languages requires revision.
5. That a proper supply of teachers can best be obtained by establishing at our universities an honour degree in modern languages, which shall adequately test a knowledge of the living languages.

On the proposal of Mr. Storrs, the Conference unanimously passed a further resolution to the

effect "that no examination in modern languages is a satisfactory test of knowledge of the language unless it be in part composed of a *vivâ voce* conversational element."

It is probable that in future conferences the Council of the Guild will submit no questions to the meeting without previously embodying them in the form of resolutions, but, even without resolutions, it has been found to be of great advantage to teachers to learn the views of those who are best qualified to hold views on the subjects mentioned.

We have no space to do more than touch on the proposed Registration of Teachers Bill, the main outline of which received the hearty support of the Conference. Its leading features are that it aims at putting all duly qualified teachers on one common register, and that it seeks to establish a test of training for future teachers. The great advantages which would accrue to teachers from a properly furnished Educational Museum were shown by Mr. Field, of Canterbury, and Mr. Storr. It was, however, also shown that it would need a large sum of money properly to establish such a museum. Questions of organization and development of the association were dealt with at a special meeting of the Council and branch and other local officers, on the day before the opening of the Conference.

The excellent exhibition of school-books, pictures, and apparatus, in which most of the leading publishing houses took part, received much attention.

Literary Gossip.

LORD SALISBURY will, it is said, propose the toast of literature at the dinner of the Royal Literary Fund, and Mr. John Morley will respond.

MR. RUDYARD KIPLING's novel is, after all, not quite finished, and its publication will probably be preceded by a volume of stories much on the lines of 'Plain Tales from the Hills,' entitled 'The Book of the Forty-five Mornings.'

THE June volume of the "Camelot Series" will be a new popular edition of Mr. Edmund Gosse's 'Northern Studies,' originally published in 1879, and now reprinted, in a slightly modified form, with the author's permission.

THE sale of a portion of the important library of Mr. Thomas Gaisford, of Offington (the son of Dean Gaisford), commenced at the rooms of Messrs. Sotheby, Wilkinson & Hodge on Wednesday last. In this first day's sale the Blakes brought extraordinarily high prices, e.g., 'Poetical Sketches,' 48*l.*; 'Book of Thel,' 29*l.*; 'Songs of Innocence,' 41*l.*; 'Songs of Innocence and Experience,' 87*l.*; 'Visions of the Daughters of Albion,' 26*l.* 10*s.*; 'America,' 61*l.*; 'Europe,' 59*l.*; 'Urizen,' 66*l.*; 'Illustrations of Young's Night Thoughts,' 40*l.* 10*s.*; and 'Illustrations of the Book of Job,' 19*l.* 10*s.* Amongst other articles eagerly contested for were:—Alamanni, *La Coltivazione*, a beautiful specimen of Roffet's binding, 37*l.* 16*s.* Allot's 'England's Parnassus,' 17*l.* 5*s.* 'Arie Montani Dictatum,' a magnificent specimen of the library of Diane de Poitiers, 94*l.* 10*s.* Arnold's 'Strayed Reveller,' 'Empedocles on Etna,' and other Poems, first editions, 15*l.* 15*s.* 'Boiardo, Philogyne,' 22*l.* Collection of forty ballads, 32*l.* Another collection of sixty-three later ballads, 18*l.* Baron's 'Pocula Castalia' and 'Cyprian Academy,' 16*l.* 10*s.* Bateson's 'First Set of Madrigals,' 16*l.* 'Bembo, Prose,' printed in 1549

by Torrentino, 35*l.* Boccaccio's 'Decameron,' the uncastrated Giunta edition of 1527, 64*l.*; four other editions, 44*l.* 19*s.*; the French version of Le Maçon, 29*l.* Bodenham's 'Bel-Vedere,' 25*l.* 10*s.* A series of works by Brathwayt, including his 'Drunken Barnaby,' edited by Haslewood, 82*l.* The day's sale (273 lots) produced 1,503*l.* 11*s.*

MR. DAVID STOTT will commence the issue next month of a new half-crown library entitled "The Foreign Favourite Series," which will include translations of the works of Rousseau, Sainte-Beuve, Goethe, Richter, and many others. The first volume will be a translation of 'Les Caractères' of La Bruyère by Helen Stott. The size will be foolscap octavo, and each volume will have an etched portrait as frontispiece.

THE Rev. M. C. F. Morris, Vicar of Newton-ouse, York, is gathering together, with a view to publication, the old words, phrases, sayings, modes of expression, and grammatical usages of the North and East Ridings of Yorkshire, as well as stories illustrative of the independence and originality of the Yorkshire character.

THE anniversary dinner of the Newspaper Press Fund will take place on Saturday, June 7th, at the Hôtel Métropole. Mr. Edward Lawson will occupy the chair. The dinner of the Printers' Pension, Almshouse, and Orphan Asylum Corporation will be held at the Freemasons' Tavern on Monday, June 16th, under the presidency of Dr. John Evans, F.R.S., President of the Society of Antiquaries.

MESSRS. CHAPMAN & HALL have in the press a work by Mr. Oswald Crawford, Her Majesty's Consul at Oporto, entitled 'Round the Calendar in Portugal,' dealing chiefly with rural life, folk-lore, and the manners and habits of the Portuguese people. The book will be fully illustrated. The same house will shortly issue a translation of M. Renan's new work, 'The Future of Science.'

A WELSH DIALECT SOCIETY, with Prince Lucien Bonaparte as president, has recently been established in connexion with the University College of North Wales at Bangor. The first report shows that local branches have been organized in all the counties of North Wales for the purpose of collecting material for the study of Welsh dialect, and prizes are offered by the society at the next national Eisteddfod for the best collection of the kind. The secretary is Mr. J. Morris Jones, Welsh Lecturer at the University College.

MESSRS. REMINGTON & Co. are going to publish an English translation of Count Tolstoi's 'Kreutzer Sonata.'

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. will shortly leave Paternoster Square and Ludgate Hill, and concentrate their business in large premises in the neighbourhood of Shaftesbury Avenue.

MR. ROBINSON ELLIS will print in the next number of the *Classical Review* some emendations of the text of Manilius, as specimens of his forthcoming 'Noctes Manilianæ,' and Dr. Gow will contribute an article on the Mavortian recension of Horace; while Mr. Maunde Thompson will review Mr. Allen's monograph upon the abbreviations in Creek MSS., and Dr. Verrall

will criticize at length Mr. Haigh's work on 'The Attic Theatre.'

THE Rev. W. Probyn-Nevins is engaged on a work on the first three chapters of the Book of Genesis, with the purpose of meeting many of the objections of the Wellhausen school of Biblical criticism. It will probably appear in the course of next autumn.

THE old-established printing and publishing house of Bradbury, Agnew & Co. has been turned into a limited company, which is confined to the firm, no shares being offered to the general public.

THE office of the Booksellers' Provident Institution has been removed to 48, Paternoster Row.

MESSRS. JARVIS & SON promise new editions of 'Queens of Society' and 'Wits and Beaux of Society,' by Philip and Grace Wharton. Each book will be in two volumes, with a preface by Mr. Justin Huntley McCarthy, M.P.

Blackwood's Magazine for May publishes a scheme of Imperial Federation which has been broached in view of the meeting at the People's Palace; and another article contains a statement of German aims and activity in East Africa, which is said to come from an authoritative quarter.

MESSRS. GRIFFITH & FARRAN will publish shortly a selection of fables entitled 'Le Fablier de Jeunesse; or, the Youth's Own French Fable Book,' by M. Esclançon, intended for elementary instruction.

THE well-known economist and former Austrian Minister of Commerce, Dr. Schäffle, will shortly issue a work entitled 'Die Bekämpfung der Sozialdemokratie ohne Ausnahmsgesetze.' Dr. Schäffle used to be considered a Socialist himself.

AN important contribution to the history of Frederick the Great, based on researches in the archives of Prussia, is expected from the Geh. Archivrat, Prof. C. Grünhagen of Breslau, under the title of 'Schlesien unter Friedrich dem Grossen.' The first volume, referring to the period of 1740-1756, will shortly be published.

A COLLECTION of the obituary notices of the late Empress Augusta, amounting to upwards of 2,000, has been issued at Berlin. Most of the notices naturally appeared in German newspapers, but the French press is represented by as many as 575 notices, and the English press by 400.

THE chief Parliamentary Papers this week are a Report on the Statistics of the Colony of Victoria for 1888 (4*d.*); Statement of the Trade of British India with British Possessions and Foreign Countries for the Five Years 1884-5 to 1888-9 (11*d.*); United States, Extradition Convention, supplementary to the Tenth Article of the Treaty of 1842 (1*d.*); Education, England and Wales, Return showing Expenditure from the Grant for Public Education in 1889, the Number of Elementary Schools on the Annual Grant List, &c. (3*d.*); Annual Report of the Director of the National Gallery for 1889 (3*d.*); and the Thirty-seventh Report of the Charity Commissioners, England and Wales.

SCIENCE

The Rotifera or Wheel-Animalcules. By C. T. Hudson, LL.D., assisted by P. H. Gosse, F.R.S. 2 vols., with Supplement. (Longmans & Co.)

WITH the appearance of the Supplement this fine monograph, of which the main part was published three years ago, is to be for the present considered as finished, although we may be allowed to hope that Mr. Hudson will not refuse to add yet another supplementary number, should the present activity in this branch of knowledge continue. In these days of short papers in the transactions of learned societies, and of "preliminary notes" the conclusions in which are frequently withdrawn by the time that the writer has finished the complete memoir, it is refreshing to find that such a piece of work as this of Messrs. Hudson and Gosse can still be achieved. Many of the best workers in zoology have during the last few years been busied with the material brought back by the Challenger, but, apart from these, the number of monographs of importance which have appeared in the last decade has been wholly disproportionate to the number of recruits to the science. Yet there is not one of the older works dealing with the British fauna which does not stand sorely in need of revision, and whole groups of British animals have in some cases hardly been touched.

The monograph before us opens with short introductory chapters on the general structure of a rotifer, the history of the literature, the classification of the group, and the haunts and habits of its members. To these might have been advantageously added information on the best methods of preserving, staining, and mounting Rotifera. The remainder of the work is systematic, the Supplement (which is, of course, due to Mr. Hudson alone) being chiefly concerned with foreign species. Every known species is defined, described, and figured; and a bibliography is appended both to the Supplement and to the main work; the whole amounts to some three hundred pages and thirty-four plates. The latter might have been much better; it is, perhaps, not too much to say that they would have been better in a German work of this calibre. With the views of the authors on the so-called "branchial" system we feel bound to disagree; in favour of its "branchial" nature there does not seem to be a particle of evidence; its structure is simply that of the nephridial or excretory system of the lower worms, terminating in the typical "flame-cells." Again, the arthropodous nature of Pedalion has been by no means universally allowed, and much additional evidence is required before so close an affinity between Rotifera and Crustacea as this would imply can be held to have been proved. Somewhere in the work reference should have been made to the fact that, in consequence of Cohn's observations of many years ago, parthenogenesis was long supposed to occur in the group; and the paper of Weismann, which proved that it is at least true for certain genera, should have been added in the Supplement to the literature. It appears probable that, as in the phyllopodous Crustacea, the thin-shelled "summer eggs"

(*Subitan-eier*) develop parthenogenetically, but the thick-shelled "ephippial" or resting eggs (*Dauer-eier*) are fertilized before development. We may remark in passing that the daphnid ephippial egg receives its name, not from its shape, as Mr. Hudson suggests (vol. i. p. 10, note), but from a saddle-shaped patch of the mother's shells specially modified for its protection. These are, however, only minor points; of the monograph as a whole it requires no special gift to prophesy that it will deservedly be accounted a classic for many years.

A FASTING MAN OF THE SIXTEENTH CENTURY.

AT a time when the Westminster Aquarium is attracting thousands of persons to see the edifying spectacle of a starving match against time, and when the case of a girl is recorded from abroad to whom it appears to be a matter of indifference whether she eats anything or not, it may be of some interest to quote an early performance of this nature, as to which what appears to be satisfactory evidence is forthcoming. In a Cotton charter in the British Museum is a statement by Vianesius Albergatus of Bologna, in which, after setting forth that the truth suffers injury in the matter of things which seem incredible, unless those who are in a position to do so lend their assistance to make them known to the rest of the world and to posterity, he proceeds to relate that his friend the reverend Father Silvester Darius of Lucca, Papal Nuncio at the Court of Scotland, had mentioned in a letter to him that a certain John, a Scotchman (unless Scotus is to be taken as a mere surname, which does not seem probable), had fasted for several (the number is unfortunately lost through the charter having been partially burnt) months on end "propter ipsius eximium in deum pietatem." The letter was apparently accompanied by the man in person, and Vianesius, while protesting that he would on no account doubt the word of so trustworthy a friend, yet in the interests of science asked the said Johannes whether "pietatis ac nostra causa, ut rem tam inaudita videremus, cibo potuque abstinere vellet." The man consented, and our friend with praiseworthy precaution stripped him of all his clothes, "ne quid in eis quod spiritus recreare et vires refocillare meque fallere posset, quod alias factum audiveram, esset absconditum," and, having supplied him with fresh garments, "undecim continuos dies noctesque domi meo in cubiculo diligentissime clauso et obsignato continui." He further affirms that during that time he kept the keys of the room always about him, and would not entrust them even to his nearest and dearest friend. After these eleven days the fasting man was as fit and well as when he began, "semper eundem colorem vigorem et pulsam, quod doctissimis physicis qui ad eum visendum sepius conveniebant maxime mirum videbatur, servasset"; and the worthy Vianesius, thinking that he had sufficiently established his power to fast beyond the term of natural human endurance, released him from his imprisonment, "nihil tale postulante aut expectante." The record had not then been put so high as it has now been raised by the efforts of Dr. Tanner and Signor Succi, otherwise Johannes would doubtless have been encouraged to persevere in his undertaking; but in one respect his performance may be said to "hold the field," since, so far from having any mysterious "elixir," or even plain water, on which to sustain himself, he is affirmed to have abstained from drink as well as from meat. Will Succi try to cut this record?

The document concludes with solemn asseverations of the truth of its contents, and exhortations to the reader to believe them. It is dated from Rome, on the 1st of September of either 1532 or 1582. The figures are partly burnt, but it appears to be the later year. F. G. K.

SOCIETIES.

ROYAL.—April 17.—The President in the chair.—The following papers were read: 'Preliminary Note on Supplementary Magnetic Surveys of Special Districts in the British Isles,' by Profs. Rücker and Thorpe, 'The Variations occurring in certain Decapod Crustacea: I. *Cragon vulgaris*,' by Mr. W. F. R. Weldon, 'Observations on the Anatomy and Development of Apteryx,' by Prof. T. J. Parker, and 'Notes on some Peculiar Relations which appear in the Great Pyramid from the Precise Measures of Mr. Flinders Petrie,' by Capt. Downing.

GEOLOGICAL.—April 16.—Mr. J. W. Hulke, V.P., in the chair.—Messrs. W. H. Colman and R. S. Wyld were elected Fellows; Dr. D. Stur, Vienna, a Foreign Member; and Magister F. Schmidt, St. Petersburg, a Foreign Correspondent of the Society.—The following communications were read: 'On the Disturbed Rocks of North-Western Germany,' by Prof. A. von Könen, communicated by Sir W. W. Smyth, 'On the Origin of the Basins of the Great Lakes of America,' by Prof. J. W. Spencer, 'On Ornithosaurian Remains from the Oxford Clay of Northampton,' by Mr. R. Lydekker, and 'Notes on a "Wash-out" found in the Pleasley and Teversall Collieries, Derbyshire and Nottinghamshire,' by Mr. J. C. B. Hendy, communicated by Dr. W. T. Blanford.

SOCIETY OF ANTIQUARIES.—April 17.—Dr. J. Evans, President, in the chair.—Mr. Waller exhibited a silver ring of fifteenth century date, with figures of saints, found at Cobham, Kent.—Mr. Power exhibited a curious little gilt brass mace of the end of the sixteenth century, formerly the mace of the constable of Bidford, co. Warwick.—Mr. St. John Hope read some notes on three further examples of the curious alabaster tablets of mediæval date called St. John's Heads.—The Rev. W. A. Scott Robertson, by permission of the Dean and Chapter, exhibited a mitre, ring, chalice, and paten, and other articles recently found in the tomb of an archbishop in Canterbury Cathedral, on which he also read a descriptive paper. The tomb in question is traditionally called Archbishop Theobald's, but Mr. Scott Robertson thought there could be no doubt that it was really that of Archbishop Hubert Walter, who is recorded to have been buried on the south side of the choir.—The Rev. J. Morris said he could not accept the theory of the tomb being Hubert Walter's, since the tomb stood to the east of the high altar, on the south of the Trinity Chapel, which by no twisting of the words could mean on the south side of the choir, where there actually remained a tomb and effigy traditionally assigned to Hubert Walter. As to whose relics these were, and to whom the tomb was really set up, there was now time for discussion, and, with the Society's permission, he would lay his views before them in a separate paper at their meeting on May 1st. The discussion was therefore adjourned.

April 23.—Anniversary Meeting.—Dr. J. Evans, President, in the chair.—Messrs. Winkley and Waller were appointed scrutators of the ballot.—The following were duly elected members of the Council and officers of the Society for the ensuing year: President, J. Evans; Treasurer, E. Freshfield; Director, H. S. Milman; Secretary, Hon. H. A. Dillon; Other Members of the Council, Rev. W. Benham, C. J. Elton, A. J. Evans, Chancellor Ferguson, G. E. Fox, A. W. Franks, G. W. G. Leveson Gower, G. L. Gomme, H. A. Grueber, Prof. T. McK. Hughes, H. Jenner, J. T. Micklethwaite, G. Payne, Earl Percy, Lieut.-General Pitt Rivers, J. Watney, and J. W. Willis-Bund.—The President delivered his annual address, in which he drew attention to the losses the Society had sustained by death since the last anniversary. He also drew attention to the conference of archaeological societies, and to the enrolment of nearly thirty societies in union with the Society of Antiquaries; also to the Research Fund, which had already reached over 1,800l.; to the excavations on the site of the Roman city at Silchester about to be undertaken by the Society; and to the gross treatment of the presbytery of St. Albans abbey church by Lord Grimthorpe under the pretence of restoration, and of some of the finest Egyptian monuments at the hand of Arabs or tourists, or both.

ARCHAEOLOGICAL INSTITUTE.—April 17.—Earl Percy in the chair.—Miss R. H. Busk communicated a paper 'On the Forthcoming Sixth Centenary of Dante's Beatrice at Florence.' The paper contained a detailed account of what the proposed exhibition would include.—Mr. J. J. Doherty read an exhaustive paper 'On Bells, their History, Uses, and Inscriptions,' and treated at length on each subject contained in his paper.

NUMISMATIC.—April 17.—Dr. J. Evans, President, in the chair.—Capt. J. R. P. Clarke was elected a

Member.—Mr. A. Durlacher exhibited a half-crown of Charles I. struck at the Tower mint, with the plumes over the shield on the reverse, and with mint-mark "Heart."—Mrs. Bagnall-Oakeley communicated a paper on coins found at Caerwent and Caerleon (Venta Silurum and Isea of the Romans), ranging in date from the reign of Claudius to that of Arcadius. The writer remarked that perhaps the most noteworthy fact in connexion with the coins found in many thousands in that part of the country was the total absence from among them of any of Diocletian, their place being supplied by large numbers of those of the usurper Carausius.—Dr. Evans read a paper on a small hoard of Roman coins found at Amiens, ranging in date from Gordian III. to Allectus. The principal features of interest in this find consisted first in the presence in it of one of the extremely rare coins of Pacatianus, and, secondly, in the preponderance of coins of the British usurpers Carausius and Allectus in a hoard found in French soil.

STATISTICAL.—April 22.—Mr. F. Hendriks, V.P. in the chair.—Statistics of the Abatement in Crime in England and Wales during the Twenty Years ended 1887-88, was the title of a paper read by Mr. G. Grosvenor.—The under-mentioned took part in the discussion that followed: Messrs. J. Monro, T. L. M. Browne, R. Hamilton, T. H. Elliott, W. Hazell, and the Chairman.

LINNEAN.—April 17.—Mr. Carruthers, President, in the chair.—Messrs. E. C. Galpin, T. Johnson, W. F. Kirby, J. B. Carruthers, and J. S. Turner were elected Fellows.—Lord A. Russell, on behalf of the subscribers to a portrait of Sir J. D. Hooker which had been painted at their request by Mr. H. Herkomer, formally presented the portrait to the Society. It was announced that a photograph of the portrait would be presented when ready to every subscriber to the portrait fund.—Prof. P. M. Duncan exhibited a vertical section through a large coral, *Fungia echinata*, cutting through and across the septa and synaptoculae and the so-called base. The union of the sides of contiguous septa at the base is either incomplete or by means of synaptoculae.—Dr. E. Fischer, of Zurich, exhibited and made remarks on certain species of *Polyporus* bearing a sclerotium possessing the structure of *Pachyma cocus*, but it was doubtful whether the *Polyporus* represented the fructification of the *Pachyma*, or was merely parasitic on it.—Mr. G. Murray expressed himself in favour of the latter view.—Mr. J. E. Harting exhibited alive a so-called "singing mouse," which had been captured at Maidenhead a week previously, and which uttered sounds like the subdued warbling of a linnet. He desired to be informed whether the cause usually assigned for the phenomenon was correct, namely, some obstruction or malformation of the trachea.—Prof. Stewart stated that he had observed alive, and dissected when dead, a similar specimen, and had found no trace of any organic disease or malformation.—Sir C. Sawle exhibited a specimen of the little green heron, *Butorides virescens*, of North America, which had been shot by his keeper at Penrice, St. Austell, Cornwall, in October last, and which he had sent for preservation to a taxidermist at Bath.—Mr. J. E. Harting offered some remarks on the occurrence, and suggested various ways in which the bird might have reached England. He observed that the larger American bittern, *Botaurus lentiginosus*, had been met with some five-and-twenty or thirty times in the British Islands, and, strange to say, had been described and named by an English naturalist, and a Fellow of this Society, Col. George Montagu (who obtained a specimen of the bird in Dorsetshire), a year before it was described by Wilson as a native of the United States.—A paper was read by Mr. S. Moore on some micro-chemical reactions of tannin. In this an account was given of the behaviour of Nessler's test for ammonia upon tannin, which it usually colours almost immediately some shade of brown or reddish brown. The great value of the reagent is held to reside in the rapidity of its action; moreover, in none of the many experiments did it fail. Reference was also made to some other new tannin tests, especially to some in which, as in Nessler's fluid, caustic potash furnishes the basis, and which, like that fluid, are very rapid in their action.—A paper by Mr. E. Saunders, 'On the Tongue of the British Hymenoptera Anthophila,' in the absence of the author was read by Mr. W. P. Sladen, and was illustrated by drawings.

ZOOLOGICAL.—April 15.—Mr. G. A. Boulenger in the chair.—Mr. A. Smith-Woodward read a paper on some new fishes from the English Wealden and Purbeck Beds, referable to the genera *Oligopleurus*, *Strobilodus*, and *Mesodon*. Detailed descriptions of several fossils of these genera were given. *Oligopleurus* was stated to be represented by a single species in the Wealden of the Isle of Wight, occurring also in the Purbeck of Dorsetshire; and the

latter formation had yielded at least one species both of *Strobilodus* and *Mesodon*. Previous researches had already indicated a close connexion between the fish-fauna of the English Purbeck Beds and that of the Upper Jurassic Lithographic Stones of France, Bavaria, and Württemberg; and the new forms now described tended to demonstrate that alliance even more clearly.—Mr. G. A. Boulenger read the second of a series of reports on the additions to the Batrachian Collection in the Natural History Museum. Since 1886, when the first report was made on this subject, examples of seventy-four additional species of batrachians had been acquired. Amongst these was a remarkable new form allied to the family Engystomatidae, proposed to be called *Gonyophryne thomsoni*, based on a single specimen obtained by Mr. Basil Thomson on Sudest Island, near South-East New Guinea. The form was stated to be unique in having teeth in the lower, but none in the upper jaw.—Mr. F. E. Beddard read a paper on the structure of Psophia, and on its relations to other birds. The author was inclined to consider Psophia most nearly allied to Cariama and Chunga, and more distantly to Rhinoceros, but entitled to stand as a distinct family in the group of cranes and their allies.—Mr. H. Seeborn gave an account of a collection of birds from the northern part of the province of Fokien, South-Eastern China. Several interesting species were represented in the series, amongst which was a new Hemixos, proposed to be called *H. canipennis*.

METEOROLOGICAL.—April 16.—Mr. B. Latham, President, in the chair.—The Marquis of Gallidoro and Mr. J. M. Veevers were elected Fellows.—The following papers were read: 'The Cold Period at the beginning of March, 1890,' by Mr. C. Harding. At the commencement of the month a rather heavy fall of snow was experienced in many parts of England, and cold weather set in over the midland, eastern, and southern districts, the temperature on the 3rd and 4th falling to a lower point than at any time in the winter. The lowest authentic thermometer readings, in approved screens, were 5° at Beddington, 6° at Kenley in Surrey and Hillingdon in Norfolk, 7° at Chelmsford and Beckenham, 8° at Addiscombe, 9° at Reigate and Brockham, and 10° in many parts of Kent and Surrey. At Greenwich Observatory the thermometer registered 13°, which has only once been equalled in March during the last one hundred years, the same reading having occurred on March 14th, 1845. During the last half century the temperature in March has only previously fallen below 20° in three years, whilst during the whole winter so low a temperature has only occurred in eight years.—Note on the Whirlwind which occurred at Fulford, near York, March 8th, 1890, by Mr. J. E. Clark.—On the Possibility of Forecasting the Weather by means of Monthly Averages, by Mr. A. E. Watson.—Rainfall of the Globe, by Mr. W. B. Tripp. The author has collected and tabulated a large number of records of rainfall from all parts of the world. Some of these records extend over more than a hundred years. He finds that in recent years 1854 and 1861 were the driest, and 1872, 1878, 1879, and 1883 were the wettest years.

PHILOLOGICAL.—April 18.—Mr. H. Bradley in the chair.—Mr. S. T. Butler and Mr. F. H. M. Corbet were elected Members.—Prof. Skeat read a paper on 'English Etymologies.' *Asaunces*, as if, *E. as*, O.Fr. *quanes*, as if. *Bedene*, forthwith, *E. bi*, by, *dene*—A.S. *dēn*, *dōn*, done, so that *bidene* is "by done," when the thing is done, or else it is the pp. of *bidan*, to shut a door, hence to conclude. *Cheat*, *chete*, a slang term for change, is seen in E.E. *ceatta*, L. *rerum*. Chaucer's *compane* is *com ba me*, come kiss me, in four MSS. *Cowl*, a tub, is A.S. *cūf*, L. *cupella*. *Crucible* is "Crassipulum, crucibulum, a cresset," O.Fr. *craisset*, a lamp supplied with grease. *Dicker* (*daykyr*), a lot of ten hides, is O.Fr. *dacre*, Low Lat. *dacra*, *decura*, Lat. *decuria*, from *decem*, ten. *Grift*, a slate-pencil (Essex), is O.Fr. *greffe*, a pencil, Low Lat. *graphium*. *Reckless* is short for "effless." *Luscious*, Mid.E. *lucius*, *lucius*, is (as Wedgwood says) short for "delicious." *Mididone*, forthwith, is *mid idone*, "with (its being) done"; *idone*—A.S. *gedōn*. *Pie*, a pasty, Low Lat. *pica* ('Babe's Book,' ii. 36, l. 51). *Pony*, O.Fr. *poulenet*, a little colt. *Tennis*, perhaps from Low Lat. *tenar*, the palm of the hand, Gk. *thērap*.

HISTORICAL.—April 17.—Mr. O. Browning in the chair.—Mr. H. Hall read a paper 'On the King's House: a Retrospect from Burke's Act.'—A discussion followed, in which Messrs. G. Bertin, Bowen, H. Haines, R. Lloyd, and E. Smith, and the Chairman took part.

PHYSICAL.—April 18.—Prof. W. E. Ayrton, President, in the chair.—Mr. W. B. Croft was elected a Member.—Prof. Rücker described the results of 'Some Recent Magnetic Work,' undertaken by him-

self and Prof. Thorpe in connexion with their Magnetic Survey of the United Kingdom.—Mr. T. H. Blakesley, honorary secretary, read a paper 'On a Theory of Permanent Magnetism,' by Mr. Osmond.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Aristotelian, 8.—Newman's Grammar of Assent, Mr. P. Daphne.
— Surveyors' Institution, 8.—The Principles of the Exemption of Public Undertakings from Rateability, Mr. F. Marshall.
— Society of Arts, 8.—Sugar, Tea, Coffee and Cocoa, their Origin, Preparation, and Uses, Lecture 1, Mr. H. Bannister (Cantor Lecture).
— Geographical, 8.
Tues. Royal Institution, 3.—The Place of Oxford University in English History, Hon. G. C. Brodrick.
— Photographic, 8.
Wed. Society of Arts, 8.—Photographic Lenses, Mr. T. R. Dallmeyer.
— Microscopical, 8.
— Geological, 8.—Physical Phenomena exhibited by the so-called "Raised Beaches" of Hope's Nose and the Thatcher Rock, Devon, Mr. D. Pidgeon. The so-called Upper-Lias Clay of Down Cliffs, Mr. S. S. Buckman. Devonian Rocks of South Devon, Mr. W. A. E. Usher. New Mammals from the Red and Norwich Crag, Mr. B. T. Newton. Burrows and Tracks of Invertebrate Animals in Palaeozoic Rocks, and other Markings, Sir J. W. Dawson.
Thurs. Royal Institution, 14.—Annual Meeting, 3.—Heat of the Moon and Stars, Prof. C. V. Boys (Tyndall Lecture).
— Archaeological Institute, 4.—Dumny Grenadiers from the County Hotel, Carlisle, Chancellor Ferguson. Anglo-Norman Ornament compared with Designs in Anglo-Saxon MSS., Part II, Mr. J. P. Harrison.
— Royal, 4.
— Society of Arts, 8.—Design applied to Wood Carving, Mr. L. F. Day.
— Linnean, 8.—Quantitative Examination of Water-Meadow Herbage, Prof. W. Fream. Some Old-World Species of Scorpion, Mr. R. T. Focke.
Fri. Antiquaries, 8.—Tomb of an Archbishop recently opened in Canterbury Cathedral Church, Rev. J. Morris. Objects found in the Tomb of an Archbishop at Canterbury. Dean and Chapter of Canterbury. A Mire of St. Thomas of Canterbury, Cardinal Manning.
Sat. United Service Institution, 3.—Enlistment of the Militia for Foreign Service, Capt. R. Holden.
— Physical, 8.—Distribution of Glow in a Strained Elastic Solid, Mr. C. A. Carus-Wilson. Photographs of Rapidly Moving Objects, and the Oscillating Electric Spark, Mr. C. V. Boys.
— Geologists' Association, 8.—Manufacture of Serpentine in Nature's Laboratory, Major-General C. A. McMahon. A New Species of Capulus, Prof. G. S. Boulenger. Occurrence of Amberite (Resinite), or Fossil Gum, in a Series of Coal at Keweenaw Colliery, Bay of Islands, New Zealand, Mr. T. P. Moody.
— Royal Institution, 9.—The phlebotomy, Mr. W. H. Pollock.
Sat. Royal Institution, 3.—Colour and its Chemical Action, Capt. Abney.

Science Gossip.

It will be remembered that five years ago the Fishmongers' Company made a grant of 200l. a year for five years to the Marine Biological Association. The Company has now decided not only to renew the grant for another five years, but to double the amount. We believe that the Fishmongers' Company take quite the right view of the work which the Association can do if it is properly supported.

The next ordinary general meeting of the Institution of Mechanical Engineers will be held on the evenings of Thursday and Friday next. The President will deliver his inaugural address on the former evening, after which the following paper will be read and discussed, and the discussion will be continued on Friday evening: 'Research Committee on Marine-Engine Trials: Report upon Trial of Three Steamers, Fusi-Yama, Colchester, Tartar,' by Prof. Alexander B. W. Kennedy, F.R.S. The anniversary dinner takes place on Wednesday.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND THIRTIETH EXHIBITION IS NOW OPEN.—5, Pall Mall East, from 10 till 6.—Admission 1s; Catalogue 1s. ALFRED D. FRIFF, R.W.S., Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS.

The hundred and thirtieth exhibition of the "Old Society" is by no means equal to most of its forerunners; yet it has at least the advantage of being smaller than usual. We must go back many years to find anything like so low a total as 220 drawings. In 1831, in the "good old days," when the Society comprised forty-seven members all told, there were 427 drawings, and for a long series of years the number seldom fell below 350. There was a time when popular artists like David Cox thought nothing of sending twenty-five or thirty examples at once, and on one occasion a well-known draughtsman contributed as many as thirty-seven. Of late the number of associates has considerably increased, yet the pictures have become fewer. This year one member is represented by fifteen drawings, but only a few of his colleagues send more than three each. On the other hand, the average size of the pictures

has increased. Perhaps this increase was never so marked as on the present occasion, and it quite forces itself on the visitor's attention. It is pleasant to be able to say that though the exhibition may be inferior to many of its predecessors, it proves that the resources of the Society are considerable, and that it can put together a respectable show without the aid of those of its members who are best known to the general public. Indeed, for many years past the number of absentees of note has never been so great. The absentees number no fewer than twenty, and of these several are usually represented on its walls, and are among the most distinguished members of whom the Society can boast; for instance, Mr. Alma Tadema, Mr. R. Barnes, Mr. B. Bradley, Mr. J. Burr, Mr. W. C. T. Dobson, Mr. H. Hardy, Mr. Holman Hunt, Mr. Burne Jones, Mr. Alfred Moore, Mr. F. Powell, Mr. Poynter, and Mr. Henry Wallis. At present the Society has to rely on Mrs. Allingham and Mr. Boyce, Mr. Crane, Mr. Birket Foster, the brothers Fripp, Mr. Henry Moore, and Mr. David Murray; for Mr. Andrews, Mr. Alfred Hunt, Mr. Marks, and Sir J. Gilbert supply but one drawing each, and none of them is of extraordinary merit—in deed, the first two are not by any means seen to advantage.

We shall criticize the best drawings first, grouping the works of each contributor without regard to subject, size, or style. The *Water-gate Bay* (No. 1) of Mr. S. P. Jackson deserves to be conspicuous, because it very completely illustrates at once the painter's merits and his defects, his poetical but limited imagination, and his feeling for the dignity and romance of the Cornish coast on misty autumnal evenings. He is excellently fitted to deal with their softened light and melancholy calm, their impressive loneliness, and the breadth, simplicity, and majesty of their elements. The lofty cliffs receding before us look almost ghastly in the fading twilight, the wan horizon is indistinctly seen, and the pallid greenness of the sea is marked by slow surges, which, breaking on the shore, produce that mournful sound which the Laureate aptly calls "hollow." But, as has been said, the defects of Mr. Jackson's pictures are not less obvious than their beauty: his technique is mannered, his drawing lacks firmness, and his textures and surfaces are sometimes woolly. *An Evening Breeze off the Sea* (26) is as pathetic as No. 1, but its sentiment is different. It is a wild and mournful view. Day is declining. In the foreground are sandy hillocks, and the distant cliffs are fading out of sight; the wind is rising. Mr. Jackson's is a fine kind of art, and appeals to the sympathies of every visitor to the gallery, but his technical methods are of the simplest, and the whole picture is in very low keys of colour and tone. *The Worm's Head, Twilight* (157), also by Mr. Jackson, is dignified and pathetic, but mannered; yet even its mannerisms are noble.

Mr. P. Naftel, on the other hand, is always a cheerful painter. In his *Cliff at Alport, Derbyshire* (7), the sentiment is as fine as in any of the drawings named above, and the work is characterized by grace, sweetness, and softness. Its materials are a cliff of limestone, a bright and verdant meadow, and a charming stream creeping along the meadow. The woodland distance is tender, and the whole is so true a pastoral that Spenser would be pleased by it, although he might possibly ask why it was not painted with more firmness and research. The same may be said of the *Lathkill River* (18), a lovely subject not quite adequately treated. *The Village of Alport* (73) is a capital instance of taste and love for nature of an idyllic kind.—Mr. C. Rigby's calm pool in a rocky river (8) is decidedly pretty, and bright, and, except in the mid-distance, it is solid. *The Stepping-Stones* (143) depicts a Derbyshire stream, the

low banks of which are fringed with trees. The young mother, who is helping her child to cross, is a graceful figure deftly represented and spiritedly designed, but the child is flimsily treated and unworthy of so pleasing a drawing. Still this is the best picture by Mr. Rigby that we remember to have seen. To say that, except in solidity, it is worthy to be ranked with Mrs. Allingham's *Blabre's House, Hampstead Heath* (11), is no small praise. The lady's contribution possesses all her usual brilliancy and strength of tone. A broad and harmonious example, it is one of the best of her contributions this year. These are, all said and done, not quite up to her mark, though few could surpass them in their own line. *The Cottage under the Copse* (113) is own brother to No. 11 (although no mere pendant to it), but the green a little too green and if Mrs. Allingham continues to paint verdure so splendid and foliage in such high keys of colour, she may lose that fine sensitiveness and delicate appreciation of nature's limits in "greenery" which have charmed her admirers in her pictures. This cottage—a subject after her own heart—is delightfully picturesque, rural, and paintable. *Buss's Corner* (209) and the *Old Church Porch, Albury* (218), are in considerable examples, more suitable to one of the Winter Exhibitions of the Society.

Mr. Marks's contribution, *A Rare Edition* (13), is in several respects a failure, in others a considerable success. The figure of the old bibliophile is capably drawn, and modelled with such skill and accomplishment as very few members of the Old Society could rival. Nothing could be truer or happier than his expression and his attitude. On the other hand, his face, "shrivelled like an Applejohn," is hard and monotonous in touch, and its flesh-colour is not unlike a cork. The blues of the background and costume are unpleasantly uniform in tint, and lack brightness and variety of colour. In fact, the painter's attempt to deal with much blue is not fortunate. The background is flat, and, though by no means opaque, it is heavy.—Mr. R. Thorne Waite's *Lancing Mill* (15) is a picture of the blue sea and grey chalk cliffs in sunlight; solid, bright, and pure, it is a happy composition, and the draughtsmanship is capital. It reminds us of Mr. Hine, but is no plagiarist. Another excellent specimen, in some respects superior to the last, is *Shoreham Valley* (23), which again reminds us of Mr. Hine; it is soft, broad, and artistic, but, unluckily, the sky is weak and empty of light and colour. Mr. Thorne Waite paints too much, however, to do many things well. Of his fifteen pictures not half are worthy to be classed with No. 15, although every one has some good points about it, for his tact in composing the masses and arranging the lights, shadows, and colours of his subjects—his objective materials, in fact—is remarkable, and seldom fails to give interest to his works, however small they may be.

No pictures here are more delightful, original, or poetical than Mr. A. D. Fripp's three Dorsetshire coast scenes in misty sunlight, full of colour, exceedingly delicate in tone, and remarkable for reposeful harmonies of every kind. The *Praun Fishers* (84) is a piece as delicious as it is modest and refined. The air is full of rosy and grey light, and the shadows are nowhere defined. The dreamy charm of the design is irresistible. *Durdle Door* (90) depicts, with exquisite poetry and all the luxuries of colour and tone subdued and harmonized by the nacreous vapours of a calm atmosphere saturated with sunlight, the well-known Dorsetshire bay, its quaint arch of rock (which is badly drawn, however), a pearly enamel-like sea, the white cliffs, and the uplands sleeping in the hot and languorous afternoon. To cope satisfactorily with so much that is fine is very high art indeed. *Mid-day, Ringstead* (108), is a picture of a halcyon sea, a coast-road ascending to a group of cottages upon our right, and a stately line of cliffs. It is most delicate and tender.—Very spirited,

pleasantly painted, and deftly drawn is Mr. J. Parker's sentimental pastoral, "*The Village seems asleep, or dead, now Lubin is away*" (86). The obvious occasion of this drawing was the picturesqueness of an ancient village well by a roadside, seen in golden sunlight, and a broad and soft, almost shadowless effect. Mr. Parker has treated these matters charmingly, and, being a neat draughtsman with a taste for pretty girls in love, he has made a pleasant picture prettier by designing a buxom damsel standing in an absent mood near the springhead, her dainty figure conspicuous in the glowing light. In No. 14, *On the Cliffs, Middleton Gower*, by the same artist, the figures are less important. It is a most acceptable and artistic picture (taken from a lofty headland) of the pure blue sea, white cliffs and undulating downs in bright sunlight. Harmonious as this brilliant work is, the painter's firm touch has made it almost stereoscopic. *A Plea for an Absent One* (127), a group of well-drawn figures, proves that Mr. Parker has been rightfully ambitious of painting figures on a scale larger than he is accustomed to—larger, indeed, than is usual in water colour. In some respects the result reminds us of an enlarged photograph; its surface, although not, of course, at all "out of focus," is flat and deficient in wealth of details, while the modelling is somewhat empty. The older woman is commonplace, but the girl's face and attitude are genuine, spontaneous, and sincerely thought out. Her hands have been drawn with care and skill. The painting is good, and the whole needs only to be carried out with uniform attention to make it a capital picture of a kind demanding studies much more searching and sincere than half the specimens on these walls have enjoyed. A pretty Thames idyl is the same painter's *Thatcham Lock, Berks, Perch Fishing* (142).

Mr. A. Goodwin, who often tries to illustrate Arabian legends with North Devon accessories, combining rocky shores and tumbling lymns with Oriental costumes, customs, and coloration, has this year been successful, and produced a true and beautiful romance which is in keeping with itself in his leading contribution, the awkwardly named *Sindbad the Sailor's Sixth Voyage* (94), of which the Catalogue has been employed to tell that it represents Sindbad lying upon the raft which carried him along the subterranean river, and floating swiftly out of that dark cavern to which, in despair, he had committed himself. He fell asleep in darkness, and the river hurried him

Through caverns measureless to man,
but not
Down to a sunless sea.

On the contrary, the stream emerges into the brilliance of fairyland, and, being filled with magic sunlight, resembles a torrent of blue enamel, is peopled with wonderful fish, and fringed with "incense-bearing trees" in

—forests ancient as the hills,
Enfolding sunny spots of greenery.

The rocks and the steep, dark red and russet cliff are unreal and theatrical; but the resplendent river, the softened charm of daylight in the magic land, the fruit and flowers floating with the raft, and the figure of Sindbad, are all vividly imagined and happily painted. *Lucerne and Pilatus* (111) is a fine landscape, most artistically treated and beautifully drawn. For *Durham* (114), although it is good and sincere, we care less than for many of Mr. Goodwin's works of the same class, but it deserves a better place. *The Monastery, Locarno* (179), a noble Italian view, instinct with that pathos which makes landscape precious, could hardly be better. In his motto to *Monte Carlo from Monaco* (200) Mr. Goodwin indicates the serpent's trail in the Paradise he represents; but a fancy less poetic than his might, without a minatory motto, have conveyed the "moral" of his theme by the picture itself.

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Interior of the Mosque of Sultan Hassan, Cairo (98), by Mr. E. A. Goodall, is by no means innocent of the lamp nor devoid of pictorial artifices, it still is most striking and impressive. The style of the picture is large, the effect broad and noble, and the whole is more majestic than is usually the case in water colours, especially when they are employed on so large a scale. *The Bay of Gibraltar, from the Road to Algeiras* (70), is good, but not important.—Contrasting with the last, and still more so with his brother's soft landscapes and their sweetness of colour and their atmosphere of luxurious repose, are the clear, pure, firmly drawn pictures of rocks by Mr. G. A. Fripp, which are as fresco-like as ever, and are noteworthy for what may be called their bracing atmosphere, their precision of touch, and pearl-like harmonies of grey. Among them *Loch Aon, Northern Grampians* (101), is conspicuous. The crenellated hills are drawn with the most sensitive of touches. Nearly as good, and almost as impressive, is *In the Vale of Nant Francon, North Wales* (95), another vista of the barren sides of crenellated hills that are distinct in their purplish hues and beautiful lines. The vast meadow of deep green makes fine colour with the purple and grey of the neighbourhood. The draughtsmanship is admirable; the effects of colour and tone, simple almost to severity, are of very fine quality. In the absence of anything to give us the scale of the place, the whole looks small. It is Mr. Fripp's custom to contribute drawings of widely different subjects—works as different as the last and No. 17, his pretty and well-drawn *On the Thames, at Cleve*, a level expanse of water and meadow in pure, shadowless daylight. *Near Horsham, Evening* (123), is a true English idyl. *Loch Etive* (190), although its subject differs materially from that of either of the Highland landscapes, may, on account of its treatment, be ranked with them, while *Keld, in Upper Swaledale* (219), is intermediate between the two classes.

That water-colour painting is quite capable of rendering Titianesque effects of tint and tone, and need not restrict itself to the pearls and sunny greys of the brothers Fripp, or the sparkle and glowing light of Mr. Goodwin, but may be dealt with in a masculine manner, has long since been proved by Mr. H. Moore, whose most important contribution is *Off the Cornish Coast* (120). It depicts with superb breadth the bluest of blue water beneath a darkened sky. Here the waves are intensely brilliant and full of light and colours changing as they rise, and turn and fall in apparent confusion, but really in perfect order. The expression of the motion of this wilderness of colour is as much a work of art as the drawing and painting of the weltering surface and its changing tints can be. Very grand indeed are the clouds of dazzling gold and snowy white which project their shadows over the foreground, while, beyond them, strong sunlight falls on the distant entrance to Fowey Harbour and the cliffs that stretch from left to right as far as the eye can reach. Their splendour is made more intense by the contrast with the darkness of the waves. Especially worthy of admiration are the spacious atmosphere of this picture, the solidity of its painting, the lucid quality of the colours, and the painter's touch, frank yet firm and well considered. In the last-named respect, indeed, he has nothing to learn. His *Stacking Peat* (76) is less ambitious, and its sentiment, coloration, and lighting offer a perfect contrast to its neighbour. Rainy mist, a grey and colourless atmosphere out of which the daylight fades, barren hills whose sides are dull and treeless, low ridges drawn across the sky as if to shut out half of it, a sodden moorland in the foreground, and long banks of peat stacked across the view, the pools at their feet being even blacker than they are—such are the chief features of the minor work, a true piece of colour, which is notable for the grading of its atmosphere, and has all the sadness of a neglected land and a thriftless people for whom

the heathery waste and the melancholy pools suffice.

Mr. D. Murray is at his best in his fine and large work *Showery Weather* (136). It is a pity the foreground is not so good and complete as the middle and remoter parts. Admirably toned and coloured and most subtly graded, this most pathetic picture possesses the charms of homogeneity, simplicity, and veracity of the higher kind. Although far from being the most ambitious of Mr. Murray's contributions, it is, we think, the best, because it is the completest. We greatly prefer it to the less expressive and powerful *At Set of Sun* (131), and the somewhat commonplace, but otherwise acceptable *End of the Floods* (67).—Mr. C. N. Hemy, the newly chosen Associate, hardly justifies his reputation as a sea-painter by the somewhat woolly handling and rather hackneyed motives of *Boatling Along*! (62.) Although the motion of the boat is happily given and the waves have considerable swing, the whole picture lacks clearness, firmness, and purity of colour. Much better is the comparatively refined study of colour and a rich twilight effect the artist calls *Night Watches at Sea: No. 1, The Anchor Watch* (158). The white hull and dark rigging tell truly against the rich indigo of the waves and the lighter blue of the sky, while the whole is in keeping. Here again the wooliness of the water is scarcely creditable to the artist, who was formerly one of the most precise of painters. His touch, in fact, used to be only too sharp and crisp and inclined to hardness.—In the effective No. 161 Mr. J. H. Henshall shows considerable skill in painting the lady in modern costume who is the subject of the verse—

Sweeter than the violet's hue,
Fairer than the heaven's blue,
Eyes that look the shadows thro'!

The lady is not supremely beautiful, nor of the purest breeding, and, beyond the superficial charm of youth, a high colour, and smart attire, she fails to justify the raptures of the verse. Mr. Henshall proves himself a clever draughtsman—as the hands and powerful, if rather forced, illumination show—but he is somewhat less familiar than he might be with noble, not to say pure models. It would not be hard for so accomplished a draughtsman to raise the standard of his ideal of beauty, to improve his taste for form and expression, and to refine his ideas of light, shadow, and colour. Still, it must be admitted that Mr. Henshall's *Osiria* (19) does not encourage us to hope much from him in the future. If he does not mind what he is about, he will most assuredly paint like Mr. E. Long, and may actually design worse. *Osiria's* name is bad enough, but her arms are worse. Mr. Henshall is not bound to know about *Osiris*, but he is bound to draw at least indifferently well. There is so much technical power in this otherwise mistaken picture—which the hangers have inconsiderately made conspicuous—that it seems a pity an artist capable of doing well should be content to do no better.

Conceived in quite another mood is the demure and almost puritanical landscape which Mr. Boyce calls *Richard's Castle Church, Herefordshire, in the Autumn of 1888* (197). This artist's drawings are as veracious as they are fresh and pure. The old grey, Romanesque church, built of unhewn stones and charming in its simple dignity, is very finely drawn. It is not ungrateful of us to say that the verdure seems a little too intense, while the flatness (not the brilliancy) of the sky is not to our minds. At the worst, what are such defects as these, even if they really exist, compared with the exquisite sincerity and tenderness of the solid and learned landscape? If Mr. Boyce can still delight us thus, why has he so long neglected this gallery, where undoubtedly, if they were not won, his most modestly-worn laurels were secured?—Mr. W. Crane is inadequately represented by three drawings of minor subjects, *A Morning Tub* (44),

Birds of a Feather (147), and *In an Orchard* (220), the technique of which needs no praise. No. 220 is the best of them.—The Society has certainly strengthened itself in a most desirable manner by electing Mr. G. L. Bulleid, a highly accomplished and studious painter, who, when he has rid his surfaces of a certain dryness and "paperiness," and learnt to believe in the value of those relationships of light, colour, and tone which we recognize under the term "qualities," will assuredly charm the public with his firm and exhaustive drawing, his intense refinement, and his rare knowledge of form. Mr. Bulleid's works look thin and rather flat amid the gilded frames and strong colours which are too conspicuous in the gallery; but in quieter circumstances their studious beauty and honourable care would be fully manifest. They possess, on one hand, something of Mr. Crane's merits, and, on the other hand, trench on Mr. Alma Tadema's province. Mr. Bulleid plagiarizes from neither of those artists, and he draws most skilfully and finely—see the faces of the damsels in *Cynthia's Garden* (162) and *After the Bath* (181). In the latter the hands, feet, and dresses are searchingly and soundly modelled; the bronze table and its appurtenances will charm all lovers of a thorough and choice mode of art, but we do not see why the patina should look so old. The grace of the figures in this and its companion picture is of a sort the most uncommon, and is obviously due to the artist's devotion to the antique. The damsels are charming versions of the Diana of Gabii, but, as becomes earthly women, a little plumper and more luxurious.

The remaining pictures require only brief notice, and may be taken in the order of the Catalogue. Mr. E. A. Waterlow's *The Foot-Bridge* (3), of old weather-stained stone in strong sunlight amid foliage, is spotty, but bright, clear, and rich in colour.—Mr. Marsh's *Gathering Fuel* (4) is unworthy of him, being woolly, without solidity, flat, and thin.—*The Harvest in Cambria* (6) of Mr. H. C. Whitte, though a good subject, is too big for treatment in the manner adopted by the artist. There is overmuch fiery colour about it. Mr. Whitte harps on this effect, and will, we think, do well to confine himself to more delicate themes, and, above all, to greyneess and lower keys.—Mr. C. Davidson's *Cornfield at Perran Porth* (28) is somewhat mannered and too much like Mr. B. Foster's work, but otherwise it is a good instance of soft sunlight, and is bright and pure.—*The Rush Cutters* (29) of Mr. T. Lloyd is good in composition, but rather garish in its illumination. The subject is trite both here and abroad.—The old-fashioned pastoral mood which Mr. E. K. Johnson cultivates with very unequal success, but with uniform devotion, appears at its worst in the awkwardly composed group of lovers in an unnatural light in No. 38. The otherwise neat handling is thin, and the effect is poor.—*The Grace Cup* (46) of Mr. W. J. Wainwright, a half-length, nearly life-size figure of an ugly girl, with masses of coarse and tawny hair hanging about her ears, is not delightful, and its assertiveness is somewhat offensive. The cup is badly drawn, and there is no drawing in the draperies, which lack finish and sound draughtsmanship altogether. Most of all, the picture lacks beauty.—Miss E. Martineau relapses into prose of the prosiest, and has lost much of that taste for bright colour which was acceptable. The figures in *At the Well* (55) are carefully drawn, but stiff and spiritless. What induced her to revenge herself upon mankind by painting such ugly people as those in *Taking up the Mangolds* (68) it would be hard to say. Her shadows are heavy, hot, and unnaturally brown.—*The Worshipful Master* (61) is a portrait of Mr. Papworth by Mr. C. Haag: the features are disagreeable and wooden, the carnations crude, the modelling harsh, and the smile artificial.—Mr. B. Foster is sure to maintain his reputation with *Arrival of Hop-pickers* (63), numerous small figures in a garden, nicely drawn, and skilfully

painted with variety of incidents. The shadows are too black, but the rainy, cloudy effect is true. His *A Surrey Lane* (195) is like a bright mosaic.—Mr. Shields has abandoned his vocation in the "morality" which he calls "*Facilis est descensus Averni*" (69).—We commend to the visitor's notice Mr. Hodson's Romanesque arcade in *The Sealiger Mint, Verona* (77), and his *May Afternoon in the Piazza Erbe, Verona* (85); Mr. G. H. Andrews's bright harbour scene, in which the colours are luminous and delicate, called *An Italian Seaport in the Middle Ages* (82), a capital subject sympathetically conceived; and the highly characteristic and romantic *Autumn* (107) of Sir J. Gilbert, than which he never did better of his kind.

THE LEGEND OF THE BRIAR-ROSE.

AFTER about seven years' intermitting labour, Mr. Burne Jones has finished the four important paintings in oil (to which we have more than once referred) which are designed to illustrate the 'Legend of the Briar Rose,' which is a version of the ancient and better-known history of the Sleeping Beauty, or "Sleeping Palace," as the Laureate has it. These pictures are highly and brilliantly finished, full of figures and details of many kinds, and of uniform size, about 11 ft. by 5 ft., landscape way. They were begun on commission from the late Mr. Graham, but are the property of Messrs. Agnew & Sons, who intend to exhibit them all during the season at their gallery in Old Bond Street. The private view occurred yesterday (Friday).

Mr. William Morris has supplied mottoes for his friend's pictures, as he did for a previous series which the *Athenæum* described. It is hardly needful to say that in illustrating a dateless legend the painter has selected what costume he thought fit, without the least regard to archaeology. As he has to deal with a romance, not with a history, antiquaries must take, or leave, the paintings as they find them. The first in order is inscribed: *The fateful Slumber floats and flows about the Tangles of the Rose, but, Lo, the fated Hand and Heart to rend the slumbrous Curse apart!*

Here, at the outset of the series, we observe that each work is pervaded by a pure, soft, and mystical light, differing in degree of intensity, and adapted to the progress of the legend from the semi-darkness of the woodland which is the scene of the first painting to the uniform, but subdued brightness of the "chamber far apart," where the enchanted lady and her maidens lie at rest. We are to understand that since the "slumbrous curse" began to operate centuries have passed. The lives of the king, his councillors and knights, the royal damsel and her attendants, have been suspended; but all the rest of the world has gone on its way. The trees have grown larger and more numerous, the shrubs have flourished unchecked, so that the building was almost covered by the briars, which, developing in the magic air, form a dense thicket, till now impenetrable, and have blocked the doors and crept in at the windows, and thrust themselves along the corridors until they have reached the chamber of the princess.

During the lapse of ages many knights had striven to penetrate the thicket and deliver the princess. Adventurer after adventurer has entered, but none has passed through or returned. Failing to overcome the spell, each succumbed to it, and sinking to the earth slept as the inmates of the palace slept. Suffering no change, his weapons have not rusted, nor his attire decayed. Accordingly the painter has represented each man in the garb of his time: the Celt in tegulated armour, the Gothic knight beside the Saracen or Moor; here a champion clad in mail, there another in steel plates. From every head but one the helmets have rolled away, leaving bare the martial faces, in which the look of life is stilled, but not lost. The shields that have fallen from their grasp have been lifted up by the ever-growing briars that have twined

about the baldrics, so that each escutcheon hangs above its owner. So profound is the repose of the unsuccessful champions that when the fated knight appears, breaking his way through the underwood, their slumbers are unbroken. He is clad in steel from head to foot, and upon the polished surface of his armour the gloom of the thicket is reflected, and so are rays of light from above and flecks of colour from the roses round about. He pushes aside the branches with his shield, and in the other hand holds his sword. A large part of the charm of this picture is due to the look of the knight. His dark eyes are distinct in the shadow of his vizor, but, heedless of the lost champions at his feet, he seems to gaze far beyond the tangles of the wood and discern victory where others have failed. The features are as beautiful as their expression is poetical. The picture's coloration, light, and shade, the very gloom of the briary wilderness, the strange armour of the knights, the immobility of their faces, and the rapture of the prince, who moves as in a world apart, are appropriate to the magic whose charm is soon to be broken.

The motto of the second picture is *The Threat of War, the Hope of Peace, the Kingdom's Peril and Increase: sleep on and bide the later Day when Fate shall take her Chain away.* It depicts the council chamber of the white-bearded king. He sits on his throne of bronze, wrapped in embroidered cloth of silver, and wearing a quaint crown. Although sleeping, he still holds in one hand an open scroll, which seems to have been the subject of discussion with the lords who lie on couches or on the floor near their master. Nearest, reclines the chief councillor in blue, a crafty smile fixed upon his face; close by is the treasurer, with his hand on his special charge, the purse; next to him slumbers the general in his armour. On our left the sentry, fixed in sleep, leans upon his spear. Through a grille of gilt bronze behind these figures are visible the faces of the guards and attendants in an outer chamber. The hour-glass, long at rest, is on a stool near the king. The briars penetrate the grille and extend themselves over the couches and the throne. The softened light is much brighter than in the first picture.

The motto of the third picture is *The Maiden Pleasance of the Land knoweth no Stir of Voice or Hand. No Cup the sleeping Waters fill; the restless Shuttles lieth still.* Here the scene is a courtyard open to the air, where the giant arms of the magical briars form great loops, and from the fountain on one side to the loom on the other stretch along in the sunlight. The maiden at the loom (she is clad in deep rose-red) leans over her warp, and, with her face resting on her crossed arms, sleeps as she has slept for centuries. Another lies on the floor, and a third sits on the loom frame. At the fountain slumber three other maidens clad in beautiful colours, which are beautifully harmonized with the chromatic and tone schemes of the entire picture.

The motto of the fourth painting is *Here lies the hoarded Love, the Key to all the Treasures that shall be. Come, fated Hand, the Gift to take, and smite this sleeping World awake.* This depicts the princess's chamber, which is surcharged with a rosy and golden light, so that there are hardly any shadows, and the delicate splendour of the scene, the beautiful forms of the sleeping ladies, their sumptuous garments, embroideries, and jewellery, lose none of their charms. The royal damsel, who is clad in warm white, lies under a coverlet adorned with needlework in silver; her face, which is turned towards us, is a little flushed by the life within, her lips are touched with a smile, and every limb and feature bespeaks "a perfect form in perfect rest." The charm of her face is enhanced by the slight disorder of her hair and the stillness of her eyelids. The pillow on which her head rests is of dark rose colour and silver; her couch is pale purple, with a broad hem of

gold, upon which a quaint line of silver bells hangs from a cord of the same metal. Near the princess's shoulder the fairest of her maids of honour reposes upon the floor, her lute lying at her hand, while near her feet two other maidens form a fine group. In front lies a casket of jewellery, to which a briar has reached; near it is an inlaid mirror; over the princess's head hangs a silver bell; the carpet at the side of her couch is of a dark red ground with a pattern of deep blue peacocks. Upon the central group the artist has concentrated all the resources of his palette, and he has displayed exquisite taste in producing a combination of hues more lovely than anything he has hitherto achieved. The figures and faces of the princess and her principal attendant are worthy of their place as the crowning elements of the superb series which closes with them.

THE EXCAVATIONS AT MEGALOPOLIS.

April 9, 1890.

THE excavations at the theatre during the past week have been very much hindered by heavy and continuous rain. The plan of the buildings is becoming clearer, but does not yet admit of a very definite report. Some tiles, apparently drain-pipes, with the inscription *Σκαυθήκας* in late characters, followed by a symbol which is a cross between an A and a Δ, have been found at the end of our front trench.

We have tried two new sites in the neighbourhood of the theatre with unsatisfactory results. One of them proves to be no more than a house of very late construction, and the other is still more unpromising.

Yesterday, being unable to work at the theatre owing to the condition of the ground, we took down a few workmen and dug a trench into a tumulus which forms a conspicuous object on the further side of the river, and which local tradition has regarded as sepulchral. Our excavation brought to light, only a few inches beneath the surface, a small cylindrical vessel of white marble with a lid, containing bones (bearing the marks of fire) and two pieces of thin gold ornament, viz., a headband with floral decoration, and a sort of button—of the usual Mycenaean type. In the underside of the vessel are several holes, one of them filled with lead. This seems to prove that the bones and ornaments, which are undoubtedly prehistoric, have been removed at some later period to their present resting-place. There is no doubt, however, that the mound is sepulchral. We found a large quantity of bones near the surface, and one complete skeleton; also some thick red tiles covered with yellow slip, and an unpainted vase of somewhat unusual shape. Excavation will now be suspended till after the Greek Easter, when we hope to penetrate into the interior of this interesting tumulus.

W. LORING, G. C. RICHARDS,
Students of the British School at Athens.

SALES.

MESSES. CHRISTIE, MANSON & WOODS sold during last week the following drawings, from the first portion of the Percy Collection:—J. Constable, Hampstead Heath, a sketch on the reverse, 61l. J. S. Cotman, In Yarmouth Roads, and the engravings, 178l. J. Cozens, Lake of Avernus, 61l. P. De Wint, A Landscape, with farm buildings and cattle in a pool, 80l.; A Stormy Day, 132l. Copley Fielding, Near Sidmouth, 58l. F. O. Finch, A River Scene, with ruined castle and cascade, 95l. T. Girtin, On the Thames, near Blackfriars, 71l. J. Glover, A Landscape, with waterfall, castle in the distance, and figures, 58l. W. Havell, A Landscape, with castle, 99l. W. Hunt, A Rustic Interior, 94l. J. C. Ibbetson, Scene in the Mall, 60l. Sir T. Lawrence, Portrait of Mrs. Siddons, 68l. F. MacKenzie, Jews' House, Lincoln, 210l.

The same auctioneers sold on the 19th inst. the following pictures, from various collections:—W. Shayer, sen., Gipsies, 173l. E. Verboeck-

hoven, A Coast Scene, with sheep, 178*l*.; A Grand View in Holland, with a herd of cattle, a village in the background, 304*l*. E. Long, The Secret, 147*l*. T. S. Cooper, Summer-time, 140*l*.; Cow and Sheep, 357*l*.; Mountain Sheep, 185*l*.; Canterbury Meadows, 420*l*. J. T. Linnell, In the Mountains, 220*l*. R. Ansdell, Herd Lassie, 158*l*.; Entrance to a Shrine in the Alhambra, 168*l*. T. Creswick, A Beck where Trout lie, 304*l*.; The Old Mill, 252*l*. E. Nicol, Interviewing their Member, 750*l*.; His Legal Adviser, 525*l*. G. Morland, The Inn Door, 309*l*. P. F. Poole, Mother and Child, 283*l*. P. Graham, Highland Rovers, 388*l*. J. Linnell, A Summer Evening, 651*l*. E. W. Cooke, Shipwreck off Deal, 682*l*. G. B. O'Neill, New Year's Eve, 131*l*. J. W. Oakes, A View in Wales, 173*l*.; Oranmore, Galway Bay, 162*l*. W. Collins, A Coast Scene, with shrimpers, 325*l*.

Five-Act Gossy.

In the *Athenæum* of May 3rd we propose printing an account of most, if not all, of the principal pictures at the exhibitions of the Academy and the New Gallery. In order to do this we shall with our next number give a supplement free of charge.

MR. GLADSTONE has entrusted the late Sir Stephen Glynne's notes on the churches of Lancashire and Cheshire to Canon Atkinson, Vicar of Bolton, who is editing them for the Chetham Society with supplementary notes.

AMONG the pictures and drawings to be sold to-day (Saturday) by Messrs. Christie, Manson & Woods there are a few of note, such as the sketch of Mr. F. Goodall's 'Felice Ballarini reciting Tasso,' and W. Hunt's 'Negro Boy, with a Candle and a Hot-Chestnut Stove.' These are drawings. The well-known pictures in oil are D. Cox's 'Stepping-Stones on the Conway' (Manchester, 1857); Mr. T. Faed's 'Pot-Luck'; Landseer's 'Uncle Tom and his Wife for Sale,' 1857; Sir J. Millais's 'Asleep'; Mulready's 'Landscape, with peasants, horses, and poultry,' 1819; Mr. Alma Tadema's 'The Studio,' 1867; Linnell's 'The Harvest Field' and 'The Road through the Wood,' 1854; and examples by Messrs. B. Foster, A. Glennie, J. Breton, Lantant de Metz, E. Frère, P. F. Poole, W. Collins, W. Muller, P. Nasmyth, and J. Constable.

MR. HARRY FURNISS's 'Royal Academy Antics,' with sixty illustrations by the author, will be published by Messrs. Cassell & Co. next week.

We are glad to see that Messrs. Tooth have been unsuccessful in the action they brought against Mr. Muir, well known by his reproductions of Blake. Mr. Muir rightly declined to consider one of five hundred impressions from a plate an artist's proof, and the judge upheld his contention. The result may teach print-sellers that the fact of their having paid an artist a high price is no justification for flooding the market with what they choose to call artist's proofs.

MR. G. W. TOMLINSON, the secretary of the Yorkshire Archaeological and Topographical Association, writes from Wood Field, Huddersfield:—

"If Mr. Edleston would like any help in his continuation of Haines's 'Brasses' as far as this county is concerned, the above society will be glad to do anything to make the list complete."

THE Worshipful Company of Cordwainers, under the auspices of Mr. J. Anderson Rose, their Master, have gathered in their hall, No. 7, Cannon Street, E.C., a large number of things of much interest, beauty, and value, which are to remain there for the benefit of the public till the 17th prox.

THE Arts Club, Manchester, has formed a numerous collection of artist's proofs of engravings by S. Cousins. Mr. J. H. Nodal has written an introduction to the catalogue.

THE Salon on the Champ de Mars, Paris, is being prepared with great activity. It

is intended to place the works of each of the more distinguished painters in a separate panel, according to a plan which was partially adopted at the Grosvenor Exhibition a few years ago. Among the more valuable examples the French papers mention the following:—A. Appian, 'Un Soir à Charolet (Ain)'; V. Brozik, 'Causeries de Paysannes,' and 'Normandie'; E. Detaille, 'En Batterie, Artillerie de la Garde'; E. Lansyer, 'La Loire à Saumur' and 'Le Château de Loches'; J. P. Laurens, 'Portrait de Madame H.' and 'Les Sept Troubadours des Jeux Floraux'; A. F. Lejeune, 'Le Matin à Vetheuil'; Lematte, 'Saint Vladimir et Sainte Olga aux Pieds de la Vierge' and 'Portrait de Madame X'; M. Moisset, 'Pommiers en Picardie (Printemps)'; and 'L'Orage sur les Marais.' Sculpture: Allar, 'L'Université,' for the Sorbonne, and 'Les Fêtes de la Fédération au Champ de Mars.' Barrias, 'Femme d'Algérie,' for the monument of Guillaumet. Bartholdi, 'Un Monument Funèbre.' A. Cain, 'Aigles et Vautours se disputant un Ours Mort,' colossal group. Carls, 'Portrait de Madame Roger-Miclos,' bust. Chapu, 'Monument de Gustave Flaubert,' and 'Danseuse,' statue. Cordier, 'Eve,' statue. Coutan, 'Monument de Madame Louis Herbet,' 'Escuela,' 'La Mort de Procris,' Fremiet, 'Portrait Équestre de Velasquez' and 'Un Anier du Caire.' Falguière, 'La Femme au Paon,' statue, and 'Portrait de M. X.,' statue. Gaudes, 'Watteau,' bronze group. Gérôme, 'Tanagra.' E. Guillaume, 'Buste de l'Empereur Don Pedro' and bust of M. Émile Perrin. Guillou, 'Thésée terrassant le Minotaure.' Injalbert, 'Gavarni,' bust. H. Lemaire, 'Duguesclin,' statue; 'Vénus,' group. Lormier, 'Une Fille d'Eve,' statue. Marieton, 'Les Frères d'Armes,' group. Marqueste, 'Persée et la Gorgone,' group. Moreau-Vauthier, 'Un Supplicié,' statue. A. Mercier, 'La Peinture,' statuette; 'Victor Hugo,' bust. G. Michel, 'David devant Goliath' and 'La Paix,' statues. Gautherin, 'Une Glaneuse surprise par le Vent,' A. Lefevre, 'Pour la Patrie,' group. R. de Saint Marceaux, 'Portrait de Vakien.'

THE Committee of Société des Artistes Français has decided that the fee for admission to the Salon on the 30th inst., which is the day of the vernissage, shall be 10 francs. The Salon will be opened as usual on the 1st of May.

WE have received from M. Hoffmann, of Paris, the catalogue of the Greek coins of Photiades Pasha by M. Froehner, and also that of the Pasha's Byzantine coins, by the same authority. They are to be sold at the Hôtel Drouot on Monday, the 19th of May.

CONSIDERABLE repairs are about to be undertaken for the cupola of St. Peter's, Rome.

'LA NYMPHE À LA COQUILLE,' the famous statue by Coysevox in the park at Versailles, having, like nearly all works in marble similarly exposed, suffered much from the weather, has been entrusted to M. Suchetet for restoration, which being done, it will be deposited in a museum, and a copy by M. Suchetet take its place in the park.

MUSIC

THE WEEK.

CARL ROSA OPERA COMPANY.—'The Star of the North.'—'Thorgrim,' an Opera in Four Acts. Libretto by Joseph Bennett. Music by F. H. Cowen.—'Maritana.'

THERE is no need to dwell upon the performance in English of Meyerbeer's 'L'Étoile du Nord' on Thursday last week. The chorus was excellent and the spectacle brilliant, but the soloists never rose above mediocrity, and the opera is too artificial to be interesting save when in the hands of vocalists of the first rank.

The production of Mr. Cowen's new opera,

'Thorgrim,' on Tuesday night, is an important event for more than one reason. More than three years have elapsed since the Carl Rosa Company produced a new work by an English composer, and neither Mr. Bennett nor Mr. Cowen could be said to have had much previous experience in this branch of art. Under the circumstances the measure of success they have both attained is extremely gratifying, and gives promise of greater things in the future. We can easily understand that the composer of the 'Scandinavian' Symphony approached the task furnished him by Mr. Bennett with much pleasure. The elements of romanticism and picturesqueness in Scandinavian legends and stories are eminently favourable to a composer possessing the requisite vein of fancifulness. This Mr. Cowen does in large measure, and he, more than any other English musician we could name, might be expected to render justice to such a subject as 'Thorgrim.' It is scarcely necessary to remind our readers that the name given to the opera is that of one of the characters in 'Viglund the Fair,' one of the 'Three Northern Love Stories' by Messrs. Magnusson and Morris. In choosing this foundation for his book Mr. Bennett's object must have been rather to present some stirring pictures of Norse life in the tenth century than to frame a drama calculated to interest either by incident or characterization. What little there is of plot may be summarized in a few lines. Jarl Eric has two sons, Helgi, by his wife Arnora, and Thorgrim, who is "love born," or, as the partisans of Arnora and Helgi term it, "shame born." During a progress through his country King Harald Fairhair visits Eric, and taking a fancy to Thorgrim, in spite of his proud, turbulent nature, makes him "kingsman." Three years later, while Harald is holding a council, Thorgrim meets Olof, daughter of Jarl Thorir, and asks her in marriage. But she is promised to Helgi, and, as the king declines to interfere in family matters, Thorgrim declares he will serve him no longer, and departs to seek adventures as a Viking. On the night of the marriage, however, he returns, and his men extinguish the lights, enabling him to carry off Olof, who prefers him to the gloomy and pusillanimous Helgi. It cannot be said that this is a sympathetic story, but any attempt to endow the characters with the finer attributes of humanity would have been a fatal error. Mr. Bennett has wisely preserved and emphasized the pagan spirit in every detail, just as Wagner did in his treatment of the Norse deities. But he has done much more than this. He has written a book which in literary merit far surpasses any opera libretto with which we are acquainted, save, of course, Wagner's dramatic poems. The lines are always terse and full of matter, and there are not a few really poetical conceits in the more lyrical portions. Mr. Bennett has before now displayed his mastery of the English language in his cantata libretti, but never so successfully as in the present instance.

Turning to the music, it is not surprising to find, with a knowledge of Mr. Cowen's previous work, that he has been more successful in the set pieces than in the purely dramatic episodes of the opera. Happily he has been provided with plenty of oppor-

tunity for the exercise of his special gifts, and of these he has made full use. Local colour is introduced—that is to say, the characteristics of Scandinavian music as we find them in the works of Grieg, Svendsen, and other composers—but with a sparing hand, and chiefly in the first act, where the purely picturesque element prevails. There is here a succession of telling numbers. The opening chorus of welcome to King Harald is characterized by a measure of rude vigour admirably in keeping with the situation. Almost as good is a song for the king, "The viking's ship sails o'er the main." A drinking chorus for male voices is written with much brightness, and is certain to be a favourite with choral societies, to whom it may be strongly recommended. Passing over a spirited and appropriate double chorus by the respective partisans of Helgi and Thorgrim, we come to the principal tenor air, "Pride of the North," in which the "shame-born" hero professes his devotion to his monarch. It is, perhaps, a little ballad-like and commonplace, but it becomes very effective when worked into the choral *ensemble* which forms the climax of the act. The reception scene in King Harald's house, at the commencement of the second act, is not particularly strong. It recalls irresistibly a similar episode in 'Tannhäuser,' and the march is rather conventional, the most attractive portion, a melody in *e* flat, recurring too frequently. A brief duet for Thorgrim and Olof is tender and expressive, but far superior to these is Arnora's appeal to the goddess Freya on behalf of her son. It is a beautiful lyric, and the divided strings in the accompaniment greatly enhance the effect. The next important piece, a pathetic ballad sung by Thorgrim at the king's request, is also in Mr. Cowen's best manner. The sad and mellow tones of the saxophone blend well with the voice. Thorgrim's appeal to the king for the hand of Olof gives occasion for the most important concerted piece in the opera. It is cleverly put together, the part-writing showing excellent musicianship, yet it is not worked up to an effective climax. There is nothing worthy of note in the *finale* of the act, when the hot-headed hero forswears his allegiance. In the third act there is much to remind the hearer of the second in 'Tristan und Isolde.' The scene is a forest near Olof's dwelling. The women sing a bright and pretty chorus suitable for ladies' choirs, after which Olof has an *aria* written in Mr. Cowen's most refined manner and tenderly accompanied. The entrance of Thorgrim leads to the inevitable love duet, the commencement of which is very reminiscent of 'Tristan,' with the reiterated figure in the orchestra expressing the agitation of the lovers. The rest is elegant and melodious, but does not present any features on which it is necessary to dwell. The inverted seventh, on which it ends, is less ear-startling than the discord in Wagner's work, but the situation is similar, the lovers being disturbed by the entrance of Helgi and Arnora. The "son of inheritance," however, is too much of a poltroon to fight, and Thorgrim escapes unharméd. The brief fourth act is occupied with the wedding ceremonies of Olof and Helgi, and Thorgrim's forcible abduction of the bride. The sombre opening contrasts well with the graceful and pretty

wedding chorus. The remainder of the music is for the most part *mélodrame* until the close, when a portion of the love duet recurs as the lovers are seen on Thorgrim's war-ship passing out to sea. This is the most dramatic point in the opera, and brings it to a highly effective conclusion. Mr. Cowen makes scarcely any use of leading themes, and his recitatives are rather conventional; but the wealth of melody, excellent part-writing, and picturesque orchestration ought in a large measure to compensate for the absence of other qualities desirable, though not essential, in an operatic score.

The presentation of 'Thorgrim' by the Carl Rosa Company is, on the whole, better than that of any other opera this season. The cast is not only adequate in itself, but the artists seemed to be interested in their work and appeared at their best. Mr. Barton McGuckin looked well, and sang with mingled force and expression as the truculent hero of the opera. The music of Olof is well suited to Mlle. Zélie de Lussan, who rendered it full justice. The part of the cowardly Helgi is unthankful, but Mr. Crotty made it effective in a vocal sense, and so did Mlle. Tremelli that of Arnora, though she was a little too self-conscious in her stage business. The smaller parts were efficiently interpreted by Mr. F. H. Celli, Mr. Max Eugene, Mr. Somers, and Miss Kate Drew. The staging of the opera is adequate and at times picturesque. Of course some licence is necessary in dealing with such a remote epoch, but the anachronisms were seldom so glaring as to be offensive. The important work for the chorus was all excellently interpreted, and there were few slips in the general performance, considering the haste in which the work had been prepared.

'Maritana' was performed for the first time this season on Wednesday evening, with Madame Burns, Miss Lucille Saunders, Mr. John Child, Mr. F. H. Celli, and Mr. Max Eugene in the leading parts.

Musical Gossip.

THERE is little to be said concerning the last of the regular series of Crystal Palace concerts, which took place last Saturday afternoon, the programme consisting of familiar masterpieces. These were Beethoven's 'Pastoral' Symphony and 'Leonora' Overture, No. 3, Weber's 'Oberon' Overture, and Schumann's Pianoforte Concerto. The executant in the last-named work was Madame Sophie Menter, who had not appeared at these concerts for eight years. Her rendering was more noteworthy for energy than the more subtle qualities which the work demands, and she was, therefore, most successful in the *finale*, where brilliancy of execution is certainly needful. The vocalist was Mr. Charles Manners, who sang Mozart's "Qui s'adegna," and Schumann's 'The Two Grenadiers,' on the whole acceptably, his bass voice being of good quality; but in both airs he altered the text in order to evince his possession of an unusual compass. At a Crystal Palace concert this vulgar method of producing an effect should not be permitted. Mr. Mann's extra benefit concert takes place this afternoon with an interesting programme.

THE pianoforte recitals which have taken place within the last few days must be briefly dealt with. That of Madame Frickenhaus, at the Princes' Hall last Saturday, had a diversified programme, Schumann's Sonata in *f* sharp minor, Op. 11, and Mendelssohn's 'Variations Sérielles' being the most important items.

Among the minor pieces was a pleasing Nocturne in *e* flat, somewhat in the style of Field, by E. Cutler.

MR. LAMOND created an excellent impression at his recital on Monday by his broad and intellectual rendering of such works as Beethoven's Sonata in *A* flat, Op. 110; Brahms's Variations on a Theme of Paganini, Op. 35 (both sets); and Schumann's 'Études Symphoniques,' the only defect being the somewhat hard quality of tone.

MR. J. ST. O. DYKES played on the whole with more vigour than refinement at his recital on Wednesday afternoon, also at the Princes' Hall. He was ably assisted by Herr Willy Hess in Beethoven's 'Kreutzer' Sonata. Perhaps the most successful of Mr. Dykes's solo efforts was Schumann's very difficult Toccata in *c*, Op. 7. Miss Helen Trust contributed some songs.

MISS HILDA WILSON gave the first of three vocal recitals at the Steinway Hall on Tuesday afternoon, with the assistance of some members of her family. Miss Agnes Wilson, soprano; Mr. W. S. Wilson, violinist and vocalist; and Mr. H. L. Wilson, vocalist and pianist, all showed ability of no mean description.

THE Royal Choral Society concluded its season on Wednesday with a performance of 'The Golden Legend.' The principal parts were sustained by Miss Macintyre, Madame Patey, Mr. Ben Davies, and Mr. Henschel. There was an enormous audience.

THE death of John Barnett at the advanced age of eighty-eight does not leave a void in musical circles, as the venerable composer had taken leave of the public many years ago. His once famous opera 'The Mountain Sylph,' with which his name is principally associated, would not, as a matter of course, bear revival at the present day, but, like his later operas, 'Fair Rosamond' and 'Farinelli,' it shows him to have been possessed of a rich vein of melody and also dramatic feeling. After his managerial failure at the St. James's Theatre in 1838, Barnett settled as a teacher in Cheltenham, where he died on Thursday last week. As a tribute to his memory a selection from one of his operas might be given at one of the many concerts now taking place.

THE Plain-Song and Mediæval Music Society, of which the Bishop of Salisbury is president, has just issued a volume illustrating the musical notation of the Middle Ages. The work consists of twenty specimens taken from manuscripts at the British Museum, the Bodleian, and some foreign libraries, reproduced by photography, and selected to illustrate the gradual development of the ancient pneumes into the characters now used on a staff of lines and spaces. These facsimiles range from missals dating from the tenth century down to the Fairfax MS. in the time of Henry VIII.

MR. EDWARD HERON-ALLEN has in the press a work entitled 'De Fideiulis Bibliographia,' being the basis of a bibliography of the violin and all other instruments played on with a bow in ancient and modern times. The work will be published by Messrs. Griffith & Farran.

MR. FREDERICK J. CROWESE, author of 'The Great Tone Poets,' is completing a 'Life of Cherubini,' which will appear in Messrs. Sampson Low & Co.'s "Great Musicians" series.

HERR RICHTER writes from Vienna under date April 16th, stating that he will arrive here on May 7th to conduct his concerts in St. James's Hall. This disposes of the report, which gained widespread currency, to the effect that he would be unable to visit London this season.

MÉRUL's opera 'Joseph' has been revived at Munich, under the direction of Herr Levi, with striking success. Herr Max Alvary is said to have made a very strong impression in the principal part.

THE reports relative to the cerebral affection with which Signor Franco Faccio was said to be afflicted are unhappily confirmed, and the re-

covery of the gifted musician is said to be almost hopeless. This is a serious loss to the art in Italy, for Faccio was one of the few Italian musicians who kept abreast of the times when the tendency in the peninsula was to remain content with the achievements of former generations both in creation and interpretation.

The centenary of the birth of the once esteemed composer Vaccai has just been celebrated at Tolentino.

CONCERTS, &c., NEXT WEEK.

- MON. Miss Edith Greenop's Concert, 3, Steinway Hall.
 — Miss Winifred Robinson's Concert, 3, Princes' Hall.
 — Miss Ethel and Mr. Harold Bauer's Concert, 3, Princes' Hall.
 — Miss Henrietta Lascaille's Concert, 3, Steinway Hall.
 — Carl Rosa Opera Company, 'Thorgrim', 8, Drury Lane.
 TUES. Miss Gutierrez and Mr. Mewburn-Lovien's Concert, 3, Princes' Hall.
 — Myre Park Academy Concert, 3, Steinway Hall.
 — Girls' Friendly Society's Concert, 3, Grosvenor House.
 — Miss H. Rasse's Matinée Musicale, 3.30, St. James's Hall.
 — Carl Rosa Opera Company, 'Lohengrin', 8, Drury Lane.
 WED. Carl Rosa Opera Company, 'Maritana', 2, 'Faust', 8, Drury Lane.
 — Young People's Orchestral Concert, 3, St. James's Hall.
 — Mr. Harden Coffin's Concert, 3, Princes' Hall.
 — Signor Gallero's Concert, 8, Princes' Hall.
 — Royal Amateur Orchestral Society's Concert, 8, St. James's Hall.
 — Miss Kate Flinn and Miss Agnes Janson's Concert, 8.15, Steinway Hall.
 THURS. Carl Rosa Opera Company, Drury Lane.
 — Miss Helen Armstrong and Mr. Henri Logé's Matinée Musicale, 3, Marlborough Rooms.
 — Miss Synge's Concert, 3, Princes' Hall.
 — Miss Josephine Simon's Concert, 8, St. James's Hall.
 — Mr. Hans Wesely's Concert, 8.30, Princes' Hall.
 FRI. Miss Falconer's Concert, 8, Steinway Hall.
 — Carl Rosa Opera Company, Drury Lane.
 SAT. Performance of 'The Golden Legend', 3, Crystal Palace.
 — Carl Rosa Opera Company, Drury Lane.
 — 'Rolling Players' Concert, 8.30, St. James's Hall.

DRAMA

THE WEEK.

COURT.—'The Cabinet Minister,' in Four Acts. By A. W. Pinero.

ADELPHI.—Revival of 'The Green Bushes,' a Drama in Three Acts. By J. B. Buckstone.

SHAFTESBURY.—'The Violin Makers,' an Adaptation of 'Le Luthier de Crémone' of François Coppée. By Alfred Berlyn.

MR. PINERO'S new comedy is exceptionally brilliant in dialogue and in characterization. It has a story of a somewhat thin kind, and it is unburdened with a moral. In all respects, accordingly, it is an advance upon its author's recent works, and it pleases and perplexes an audience in a sufficiently stimulating manner. The use of the word "perplexing" may seem strange, seeing that the story is simplicity itself. Mr. Pinero, however, admirable craftsman and accomplished wit as he is, puzzles us with his atmosphere. He carries us into two worlds. During certain scenes his characters are exactly of the world around us. In others we seem to be in wonderland, and not unnaturally lose our bearings. In the present case, at least, the leading motive is fresh, the satire of modern proceedings is excellent, and the whole play is thoroughly entertaining. The only fault to be found is the introduction of some rather incongruous matter in which the satirist has overshot the mark. In presenting a juvenile Earl and Countess of Drumdurris as taking, in connexion with the future profession of their child of three months old, views so widely divergent that some commencement of estrangement is threatened, Mr. Pinero, with the underlying seriousness of the true humourist, ridicules the triviality of the causes of misconception. His instance, however, fails to carry conviction, his purpose is not easily seen, and the whole of this portion of the play seems to the majority of the audience mere lumber. In one other case, at least, the action of a character, though prettily conceived, is not wholly effective in representation.

The plot turns upon the tribulations of the wife of a Secretary of State, who, having contracted debts unknown to her husband, finds herself compelled to introduce into

society a Jew money-lender of inconceivable vulgarity, and his pretty and designing sister. In some not very important respects, accordingly, the play recalls 'L'Aventurière.' In the end she betrays state secrets to her persecutor for the purpose of Stock Exchange speculation. Fortunately the husband, though ordinarily imbecile enough, sees what is going on, and, by substituting false documents for real, sends his wife's creditor to ruin himself instead of making a fortune. Connected with this main story is some love-making of no great interest. The action, meanwhile, is carried on by some of the most diverting creatures ever seen upon the stage. The wife who betrays her husband is a serious rather than a comic character, in which Mrs. John Wood reveals a new facet of her admirable talents. Mr. Arthur Cecil is, however, wonderfully comic as the harassed minister, sighing vainly for rest, and solacing his moments of leisure with the flute. Mr. Weedon Grossmith as the usurer presents a capital picture of self-sufficient vulgarity. Mr. Brandon Thomas is marvellously funny as a Highland chief afraid of his mother. Many more characters of extreme drollery are supplied, and the acting of the company gave all possible vivacity to the interpretation.

The revival at the Adelphi of 'The Green Bushes' furnishes opportunity for reflections not wholly satisfactory. For the first time, probably, the melodrama has been given by actors who, not having seen its original cast, retain only such traditions concerning the manner in which it is to be rendered as ordinarily linger in the case of a successful play. In the new representation, accordingly, there is a general falling off in breadth and colour. One or two parts were played to perfection. Miss Kate James gave all possible pathos to the warm-hearted Irish girl who seeks her infant charge in Blondel fashion through the streets, and Miss Clara Jacks assigned the extravagant character of Tigertail a vivacity it has not previously possessed. In the main interest, however, the incapacity of the performance was striking. Madame Celeste, whose principal character Miami was, was an admirable pantomimist, who by simple gesture could fill the stage. Her figure as she stood on the bridge in front of the house and contemplated her guilty husband in the arms of another woman will not be banished from the memory. This part is now assigned Miss Mary Rorke, a pretty and attractive actress, a conceivable Geraldine, but a wholly ineffective and inconceivable Miami. Miss Olga Nethersole has been suggested as a fitting representative of the savage heroine, and one or two other actresses possessing the requisite passion might be mentioned. A choice less felicitous than that of the management could scarcely, however, have been made. Mr. J. L. Shine as Muster Grinnidge seemed overweighted with thoughts concerning his forerunners in the part, and failed to do himself justice. Paul Bedford's ripeness and unctious are not possessed by Mr. Lionel Rignold, who, however, is a more genuine humourist than his predecessor, and will end by being an excellent Jack Gong. Miss Ada Ferrar played nervously as Geraldine, and Mr. Frank Cooper was a too sentimental Connor O'Kennedy. This will probably not

be the last revival of this old-fashioned play. Fantastic in characterization and conventional in treatment, it is vivified by a breath of true passion. It does not, like subsequent pieces, keep the hero skating on thin ice and escaping immersion. It plunges him into absolute guilt, and presents him as paying the penalty. Its situations are real and its action is vivid. The drama of yesterday seems, indeed, like the acting of yesterday, to have more breadth and colour than that of to-day.

A new version of 'Le Luthier de Crémone,' produced at the Shaftesbury, is in one act and in blank verse. Much of the spirit of the play is lost, and portions of it become depressing. Miss Olga Brandon is, however, an ideal heroine; Mr. Willard plays with strength as the self-sacrificing hero; and Mr. Alfred Bishop and Mr. Elwood are included in an acceptable cast. The whole accordingly constitutes an agreeable and fairly poetical *lever de rideau*.

GRAMMATIC GOSSIP.

A MEETING of the Marlowe Memorial Committee was held on the afternoon of the 18th inst. Lord Coleridge was in the chair, and among those present were Mr. A. H. Bullen, Mr. Arthur Boucher, Mr. Edmund Gosse, Mr. Henry A. Jones, Mr. Sidney Lee, Mr. J. H. McCarthy, M.P., and Mr. J. E. Baker (acting hon. secretary). It was announced that Mr. Onslow Ford had consented to design the monument. Mr. Bram Stoker, who appeared as the representative of Mr. Irving, stated that Mr. Irving and Miss Ellen Terry proposed to contribute 100*l.* from the proceeds of their readings in St. James's Hall next July. A sub-committee was appointed to organize a dramatic performance at one of the leading theatres. Many expressions of willingness to take part in the performance have been received. Subscriptions may be paid to the account of the Marlowe Memorial Fund at the branch office of the London Joint-Stock Bank in Pall Mall.

'THE LINENDRAPER,' a three-act farcical comedy by Messrs. J. R. Brown and F. Thornthwaite, produced at an afternoon representation at the Comedy Theatre, is conventional in story and characterization, but amusing if rather vulgar in dialogue. It was well played by Mr. Righton as a parvenu carrying with him educational manuals, and practising dancing and social experiments generally in the houses of his friends; and by Miss Cicely Richards, Miss Vane Featherstone, Mr. Frank Wood, and others.

'CERISE & CO.,' a farcical comedy by Mrs. Musgrave, given at the Prince of Wales's Theatre on the same afternoon that witnessed 'The Linendraper' at the Comedy, has some elements of possible vitality. It deals with aristocratic shopkeeping, and some of the satire upon fashionable foibles is not ineffective. Miss Lottie Venne, Miss Sylvia Grey, Mr. F. Kerr, Mr. Eric Lewis, and Mr. H. H. Morell played the principal parts.

A CORRESPONDENT writes:—

"The town of Stratford-on-Avon has been making high holiday this week. If possible there is even more recognition of Shakespeare than usual. Since the founding of the Memorial Theatre in 1877 and the institution of the Memorial plays, the annual pilgrimage has been greatly increased. Some make the pilgrimage once in a lifetime, others come often, and some few every year. Mr. Charles Flower spares no pains to make the commemoration plays a success; and perhaps not the least is the publication of the Memorial Theatre edition of each play in full, with the omitted passages printed in small type, so that we may have the advantage of a study copy and an acting copy in one. This year again it is the company of Mr. and Mrs. Tearle who represent the plays. Those chosen this season are 'Othello,' 'The

Two Gentlemen of Verona,' 'King John,' and 'King Lear.' Mr. Tearle acted as Othello impressively on Monday evening, in spite of a visible falling off in the murder scene; and Mrs. Tearle rendered Emilia, especially in the last scene, in a powerful and sympathetic manner. But they were badly supported. 'The Two Gentlemen of Verona' was splendidly set on the stage. The transposition of some of the scenes under Mr. Flower's directions much elucidated the narrative; the new stage scenery was beautiful, especially the view of the piazza in Milan. Mr. Tearle played Valentine, and Mrs. Tearle, Sylvia, for which part she is rather large, but her fine voice and good dressing made it a pleasant piece. Speed and Launce, by Mr. Gallier and Mr. Gordon, were fairly rendered; and Launce's dog was an accomplished actor that 'brought down the house.' Mr. Rouse as Duke of Milan filled a small part well; but Miss Edwin wants grace, unconsciousness, and study to enable her to fill her ambitious parts, though she has gleams of inspiration occasionally in her Julia. On the birthday itself the play selected was 'King John.' The difficult character of King John was fairly supported by Mr. Tearle. Mrs. Tearle as Constance rather overstrained her voice. Prince Arthur is played by Miss Bessie Hatton.

On Wednesday afternoon at the Criterion Mr. Charles Wyndham appeared as Citizen Sangfroid in Dance's comic drama 'Delicate Ground' and Walsingham Potts in Mr. Brough's farce 'Trying It On.' These characters belong to the repertory of the younger Mathews. So successful was Mr. Wyndham in these parts, it is to be hoped he will work the series further. No living English actor approaches him in this class of comedy.

The season is not, it appears, to pass without an entertainment of French plays. On June 2nd the Gymnase company will appear at Her Majesty's Theatre in 'La Lutte pour la Vie,' to be followed after a few days by 'Paris Fin de Siècle.' On the 16th Mlle. Sarah Bernhardt is announced to appear as Jeanne d'Arc.

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M. B.—You should ask some bookseller who deals in foreign books.

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SATURDAY, MAY 3, 1890.

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LITERATURE

Diaries of Sir Moses and Lady Montefiore, comprising their Life and Work as recorded in their Diaries from 1812 to 1883. Edited by Dr. Loewe. 2 vols. (Griffith, Farran & Co.)

THE life of Sir Moses Montefiore is the history of a man who devoted himself with unremitting energy to the task of combating race-prejudices, sectarian persecution, and religious fanaticism in every quarter of the globe. His services in the establishment of toleration were enormous, and, though other features in his useful career are noteworthy, it is to this side of his work that we shall mainly confine our attention. His devotion to the cause of humanity in general, and of his co-religionists in particular, deserved to be permanently recorded. No fitter person could be found than Dr. Loewe, who for over fifty years was intimately associated with Sir Moses Montefiore in all his philanthropic efforts, and who was chosen by Sir Moses himself to write a memoir of the "useful and blessed life" of Lady Montefiore; but unfortunately he has not used his opportunities with much skill.

Moses Montefiore was born at Leghorn in 1784. He died at Ramsgate in 1885. His early years were spent in a struggle against the many obstacles which at the beginning of the century impeded Jews in commercial transactions. Business was the only career open to him. "There was no sphere of work open to him in any of the professions; and even to enter the medical profession would have been difficult." His industry was indefatigable. He worked hard and spent little, serving his apprenticeship in a counting-house in the City, where "the hours were late and he sometimes had to take letters to the post on the stroke of midnight." From an entry in his diary for August 20th, 1831, it appears that the dishonesty of some person with whom he was engaged in business made this early struggle doubly severe:—

"This day five and twenty years ago, in 1806, J. E. D. robbed me of all I possessed in the world, and left me deeply in debt; but it pleased the Almighty in His great mercy to enable me in the course of a few years to pay every one who had been a sufferer through me to the full extent of their loss."

The business ability, energy, and spotless integrity of Montefiore soon made his

fortune. He became one of the twelve Jewish brokers who alone were privileged to transact business on the Stock Exchange, and the firm of Montefiore Brothers quickly became known in England as one entitled to the respect of all honourable men.

But Moses Montefiore never permitted business to encroach upon the duties which he owed either to the religion of his ancestors or the country of his adoption. He remained throughout his life punctual in the observance of the fasts and festivals of his faith:—

"However profitable or urgent the business may have been, the moment the time drew near when it was necessary to prepare for the Sabbath or solemn festivals, Moses Montefiore quitted his office, and nothing could ever induce him to return."

In very early life he showed that patriotic feeling which characterized his whole career, and which gave emphatic denial to the opinion that Jews can never be Englishmen:—

"In the year 1809, in the reign of George III., an Act of Parliament was passed enabling His Majesty to establish a local Militia Force for the defence of the country. Young Montefiore, who was then twenty-five years old, having attained his majority in 1805, deemed it his duty to be one of the first volunteers. Loyalty to the country in which he lived and prospered, and sincere devotion to his king, afterwards proved to be special traits in his character. In all foreign countries whether his philanthropic missions subsequently led him, his addresses to the people and his counsels, even to those who suffered under heavy oppression, contained exhortations to them to remain firm in their loyalty to their Government."

In 1812 Montefiore married Judith, the daughter of Levi Barent Cohen. For fifty years she was the faithful partner in all his philanthropic schemes, and accompanied him in difficult and often dangerous missions. Many touching illustrations of their complete sympathy and domestic happiness are recorded in Dr. Loewe's volumes. As the business position of Moses Montefiore became more secure, he devoted himself with rare self-denial and persistency to the furtherance of every good cause of humanity. Dr. Loewe has published a bare record of the events of Montefiore's life. The two volumes contain an ample chronicle of the facts of his philanthropic career, drawn from his diaries, notes, manuscripts, and memoranda. But they do not, and perhaps designedly, make any attempt to supply a picture of the philanthropist himself. Consequently they have no arrangement beyond the order of time, and, from the multiplication of petty miscellaneous details, are difficult reading. The personal interest is throughout unduly neglected.

Montefiore's labours were at first directed towards the wants of his own community. As President (1818) of the Spanish and Portuguese Congregation, he is punctual in attendance at the meetings of the elders, zealous in the collection of contributions towards the hospital funds of the congregation, munificent in his charities, answering petitions from the poor, and visiting the Villa Real School and other communal institutions. In 1827 he and his wife paid their first visit to Jerusalem. The motive of this expedition was nothing more than the natural desire to see a country with which

their race was connected by countless associations. But from this visit sprang consequences which were of vast importance to the community at Jerusalem. Subsequently he paid seven other visits to Jerusalem, in 1838, 1848, 1855, 1857, 1867, 1871, 1875. Each of these journeys resulted in the relief of immediate distress or the promotion of some new scheme for the improvement of the condition of the Jews in Palestine. During the earlier periods Jerusalem was only reached after difficult and dangerous voyages. In 1838 the Mediterranean was infested with Greek pirates. The vessel which Montefiore had chartered was the only one which, in the space of three months, escaped without being plundered. In 1848 the risks of his journey were greatly increased by the fact that he carried with him large sums of money for distribution among the Jews of Safed, Jerusalem, Hebron, and Tiberias, who had been plundered by their rulers, ruined by the earthquake, or attacked by the Druses. It was mainly through his intervention, and by his personal interviews with the Sultan, that the Jews of Palestine were enabled to rent land for long terms of years, assisted in the cultivation of the land and the breeding of sheep, and protected from robbery and insult by a better administration of justice, a more equitable system of taxation, and gradually by the establishment of religious toleration. He was also the founder of a dispensary, a hospital, a Jewish girls' school, an almshouse, and numerous other charitable institutions in Jerusalem.

Montefiore's position as President of the London Committee of the British Jews, a position which he held from 1841 to 1874, and the great influence which he possessed, made him the recipient of the complaints of persecuted Jews in every part of the world. He was ever ready to face the most laborious journeys on behalf of his co-religionists. Now the cry comes from Syria, now from Russia, now from Morocco, now from Roumania, and Montefiore always responded to the appeal by himself investigating the case on the spot. His tact, energy, and tenacity of purpose in every case enabled him to ameliorate the conditions of the oppressed Jews. Sometimes persecutions arose from revivals of the time-honoured calumny that the Jews murdered Christians in order to make their Passover cakes with the blood of the murdered men. In 1840 this superstition was the cause of terrible sufferings among the Jews of Damascus and Rhodes. Numbers of men, women, and children were thrown into prison and tortured to procure confessions. Montefiore obtained the release of the prisoners, as well as a firman from the Sultan, which testified to their innocence of the charge, and assured the Jewish populations of protection. Sometimes the oppression of the Jews arose, as was the case in Russia in 1846, from commercial or political causes. As Montefiore visited the Sultan in 1840, so in 1846 he interviewed the Czar. At this time the Jews were forbidden to live in Old Russia, because it was supposed that they were inclined to an idle life, and preferred petty commerce to agriculture; they were prohibited from living in villages, because it was alleged that they imposed upon and robbed the peasantry; they were removed from all

towns or villages upon the frontiers, on the ground that they carried on a contraband trade. Montefiore drew up exhaustive reports upon the life of the Jews in Russia, laid them before the Czar, and obtained valuable modifications of the existing laws. Occasionally, as in Morocco in 1863, a popular rising was caused by suspicion of crime committed by the Jews; several Jews were thrown into prison at Saffi, one was executed, and a popular panic, which threatened some terrible outbreak of violence, spread to Tangier and Gibraltar. Montefiore made his way to Morocco, and obtained from the Sherifian Sultan the release of the prisoners and an imperial edict ordering that Christians and Jews should enjoy perfect equality before the law with other people. Sometimes, as in the Danubian Principalities in 1867, the persecution originated in commercial jealousies. Montefiore, then eighty-three years of age, travelled to Bucharest, obtained an interview with Prince Charles of Roumania, and received from him a promise of protection for all the Jews in his dominions.

To the very end of his life his labours were unremitting in the cause of humanity. They did not pass without recognition. He had been knighted in 1837; he was made a baronet in 1847. He was decorated by foreign potentates. The City paid him the highest compliment in its power. In 1864 he was voted the freedom of the City of London, in approval, as the Lord Mayor stated,

"of the sacrifices you have made, of the time you have spent, of the wearisome journeys you have endured, in order not only to alleviate the sufferings of your co-religionists, but at the same time to alleviate the sufferings and miseries of people of all creeds and all denominations."

When this notable philanthropist died, in 1885, it was felt throughout the civilized world that few men had ever employed a long life, great wealth and opportunities, more unselfishly or for nobler ends than Sir Moses Montefiore.

The two volumes in which Montefiore's career is told cannot be characterized as attractive reading. There are scarcely any passages which it is possible to extract for quotation. The rapidity with which the scene shifts is bewildering. Little help is afforded to the realization of the personality of the hero. The facts are baldly and dryly stated. Reduced to half its size the picture would be infinitely more effective. Though Dr. Loewe's bulky volumes embrace a variety of topics, and extend over a space of seventy years, they are without an index. The 'Diaries of Sir Moses and Lady Montefiore' are a chronicle, and not a biography.

Among the Selkirk Glaciers: being the Account of a Rough Survey in the Rocky Mountain Regions of British Columbia. By W. Spotswood Green, M.A., F.R.G.S. (Macmillan & Co.)

MR. SPOTSWOOD GREEN is already favourably known to the public by his book on the Alps of New Zealand. In the present volume this enterprising member of the Alpine Club gives an account of the way in which he executed a commission from the Royal Geographical Society to make a preliminary exploration of the glaciers of the

Selkirk Range, part of the Rockies situated close to the new Canadian Pacific Railway.

Until a few years ago this region lay remote from the common paths of men, and almost inaccessible to the ordinary traveller. Now a "Glacier Hotel," within a few miles of Kicking-Horse Pass, supplies daily meals to the passengers to and from the Pacific coast. But a mountain chain, even in the Far West, cannot be subdued suddenly to human uses by a single line of rails. Beyond the track all is primeval and pathless forest, too often smouldering from the fires created by the passing engines. Hence several of the many thrilling dangers and escapes recounted in Mr. Green's narrative were the result of being caught unawares by a train when making use of the rails as a path for his horse.

Mr. Green tells the story of his explorations and ascents in a consecutive narrative, in which adventures and observations, climbing and cartography, are mixed up. The adventures, many readers may be glad to know, occupy the greater part of his pages, though Mr. Green's general scientific attainments and wide experience of mountains give value and authority to what he has to tell us of a more solid nature. The heaviest part of his real work is, naturally, embodied in the map, originally issued by the Royal Geographical Society, which accompanies the present volume.

When the respective heights of the peaks and valleys (11,000-10,000 feet and 4,000-3,000 feet), and the therefore relatively inconsiderable elevation to be climbed, are taken into account, it will be admitted that for their size the Selkirks afford far more sport to the mountaineer than any of their European equals. The upper ridges of the peaks themselves are precipitous; but, as in most wild and wooded regions, the chief difficulties lie below the timber line, among the decaying timber and dense scrub of the lower slopes, and in crossing the wild torrents which flow from the extensive snow-fields. It is a new sensation to the Alpine traveller when he has to learn to look with relief to reaching the snow and with apprehension to the plunge into the valley, and to feel as grateful to the boulders of a bare torrent-bed as to a well-made path in more civilized countries. Perhaps almost too many of Mr. Green's pages are devoted to the misadventures of the unfortunate animal which conveyed his camping material from glen to glen. Another of his difficulties was in finding a backwoodsman who would do some of the work a Swiss guide undertakes in ordinary mountain excursions. One promising candidate for employment backed out of an engagement at the last moment on learning Mr. Green's profession, giving the odd reason that "he could not live three weeks without swearing, and that he could not swear at his ease before two parsons!"

The result of Mr. Green's excursion has been to show that in the Selkirks the Dominion possesses a pleasure or health resort, with mountains, glaciers, peaks, lakes, valleys, forests, and flowers equaling at least in attraction, as they do in scale, those of Central Tyrol. Sport, of course, must be thrown in. Mr. Green did not meet with any bears, but he often fell amongst the mountain goats in their fastnesses, and he made friends with a de-

lightful little animal, the sewellell, which picks neat nosegays of flowers—apparently for its winter food or bed.

Mr. Green reached one of the higher summits, Mount Bonney, 10,622 ft., but his plane-tableing rather interfered with peak-hunting. He discredits (as have other recent authorities) the great height often attributed to two summits of the Rockies, Mounts Brown and Hooker, and considers 12,000 ft. about the loftiest elevation of this portion of the North American backbone. The little volume in which he has recorded his trip is at once lively and instructive, and it is impossible not to wish that a traveller who knows so well how to use his opportunities had had the time at command to extend his explorations over a wider area, and to bring home with him materials for a more extensive survey of the strange forests and new heights in which he has been—above the snow level—one of the first pioneers.

The illustrations are not worthy of the subject, and do no justice to the peculiar and characteristic beauties of the Selkirks, their sharp crests, steep ladder-like glaciers, varied forests, and beautiful mountain tarns. There is no index!

The Marquess of Dalhousie. By Sir William Wilson Hunter, K.C.S.I., C.I.E. (Oxford, Clarendon Press.)

THE "Rulers of India" series, of which Sir William Hunter is the editor and Oxford the patron, has made a worthy beginning with Sir William's own volume on Lord Dalhousie and the great part he bore in the final development of the Company's rule. The book should command a wide circle of readers, not only for its author's sake and that of his subject, but partly at least on account of the very attractive way in which it has been published at the moderate price of half-a-crown. The print, paper, and binding demand unqualified praise, and a good map and portrait add to the appearance of the book.

But it is, of course, by its intrinsic merits alone that a work of this nature should be judged. And those merits are everywhere conspicuous. The ground had already been broken, it is true, by Capt. Trotter, to whose study of the same subject Sir William offers a generous tribute. But there was room for another monograph, composed on a different method, by a writer whose thorough mastery of all Indian subjects has been acquired by years of practical experience and patient research. The present volume is avowedly more of an historical retrospect than a personal biography; but the one chapter which deals especially with "The Man" brings together within one focus nearly all that it is yet possible to tell about the "great Proconsul's" character and home life.

The author starts by comparing the India of Wellesley's day with the India which Dalhousie, as the "second builder of the temple of British rule," left behind him, and of which the India of to-day is but the logical outcome. "The present foreign policy of India, the present internal problems of India, the new industrial era in India are alike legacies of his rule." Dalhousie's threefold work—the expansion of

territory, the unification of territory, and the drawing forth of material resources—is neatly summed up in “the three words, conquest, consolidation, and development.” The process of expansion has since brought our Indian empire into contact with Russia in one direction, with Tibet in another, and with China in a third. The work of unification is “slowly disclosing itself also as a unification of the Indian races.” The development of the empire by means of roads, railways, canals, harbours, and other public works, and by a grand scheme of state education, has not only bound the different provinces together, given to trade a mighty impulse, and created manufactures on a large scale, but it is also, it seems, slowly but surely tending to transform many different peoples into one nation. Such, at least, is Sir William’s reading of the times—a reading too speculative for present use. Without asking questions of the still distant future, it is enough to accept the fact that the India of to-day, in all its aspects, aims, and activities, is the legitimate offspring of Lord Dalhousie’s far-seeing and beneficent rule.

Having set forth the argument and described the man, Sir William in chapter iii. begins his historical retrospect of the work which Dalhousie accomplished in those eight years, at the sacrifice of his health, and, one might fairly say, of his life. The oft-told story of the conquest of the Punjab is told again, concisely of course, but clearly, vividly, with a happy skill of phrase and illustrative touches which impart to it a certain air of freshness. In the chapter that describes the process of consolidating the Punjab—an achievement which by itself would have made the fame of any Governor-General—the author brings out with especial clearness the shaping and governing influence of Dalhousie’s master-mind in all parts of the work accomplished by his able lieutenants. Dalhousie, says Sir William, “was not content with throwing a paper constitution at the heads of his subordinates.” Even after John Lawrence became Chief Commissioner “the mainspring of the Government of India’s policy in the Punjab was the Governor-General himself.” It was his “powerful, perhaps at times imperious, personality” which really made the Punjab what it became in 1857 under the strong and trusty subalterns who aided so zealously in working out his plans.

The same master-spirit revealed itself from the outset of the second Burmese War to the results which speedily followed the annexation of Lower Burma, converting “a vast ruined country into one of the most progressive and most prosperous provinces of Asia.” Chapters vi.—viii. set forth the principles on which Lord Dalhousie annexed so many native states within or close to the British-Indian frontiers. With regard to the doctrine of lapse, as applied to Sātara, Nagpur, Jhansi, and some other dependent states, Sir William shows convincingly how Dalhousie “merely carried out the declared law of the case, and the deliberately formulated policy of the Government of India, years before he arrived in the country.” This sentence, by the way, might have been more carefully worded, but the meaning is clear. The policy of absorption through lapse was anything but new in Dalhousie’s

time. It had been formulated by the India House nearly twenty years before, and applied in several cases by two or three of Dalhousie’s predecessors. Lord Hardinge, indeed, very nearly applied it even to the powerful state of Indore. What Dalhousie did was to apply it uniformly to all strictly “dependent” states, as the occasion arose. And he enforced it with scrupulous respect for existing rights and claims, with a single eye to the principle which, as Sir William puts it,

“during his early manhood he had seen triumph in England—the principle which Englishmen of every political party now adopt.....the principle that Government is not designed for the profit of princes, but for the welfare of the people.”

In the India of those days native rule was far more of a curse than a blessing to nearly all classes of the people; and to bring the latter, whenever he could, within the British pale seemed to Dalhousie a sacred duty. It is sad to think of all “the foolish flying falsehoods” which afterwards represented the honest discharge of a statesman’s highest duty as a course of wanton spoliation.

In the case of Oudh, the last of his annexations, Dalhousie set aside his own views in deference to a positive command from the powers at home. He might, and ought, indeed, for his health’s sake, to have retired a year earlier, and he knew the odium which his obedience to the Court of Directors would bring upon him. But, in Sir William’s own words, “he had promised that, however the Court of Directors decided, he would incur the odium himself, instead of leaving it to be borne by the new Governor-General.”

The next three chapters give a succinct but picturesque review of Dalhousie’s administrative successes in the work of reorganizing and improving his enlarged empire. His scheme of government for the newly annexed provinces, his system of guaranteed railways and electric telegraphs, his cheap uniform postage, his zeal in carrying out Sir C. Wood’s educational programme, his commercial reforms, his new Department of Public Works, his financial achievements, are all carefully sketched within the compass of thirty-four pages. In his last chapter, dealing with Dalhousie’s military policy, Sir William quotes at due length from the Duke of Wellington’s memorandum on the famous dispute which led to Sir Charles Napier’s resignation in 1850. The great duke’s verdict was wholly against the Commander-in-chief; and the words in which he justifies Dalhousie at the expense of his own old comrade entirely refute “the foolish charges wafted about after the Mutiny in 1857, with reference to Lord Dalhousie’s alleged neglect of the symptoms of mutiny seven years previously.” The whole chapter, indeed, completely vindicates the great governor and prescient, high-minded statesman from all the rash charges to which Sir William refers.

Is it hypercritical, we wonder, to grumble at the author’s fondness for a collocation of words which we had thought peculiar to the new journalism? Is it elegant English to write “it is needful to distinctly realize the man”? or is a critic old-fashioned who prefers the older form “distinctly to realize the man” or “to realize the man distinctly”?

Poetry of the Anti-Jacobin. Edited, with Explanatory Notes, &c., by Charles Edmonds. Third Edition, considerably Enlarged. (Sampson Low & Co.)

ALTHOUGH it is long since the ‘Poetry of the Anti-Jacobin’ took its place as an English classic, a reprint properly edited was wanting. It is wanting still, notwithstanding that Mr. Edmonds has taken full six-and-thirty years to prepare his third edition. It is larger than the second, published in 1854, but that is a doubtful advantage. It is not growing, like a tree, in bulk, that doth make either man or book better be; and it would be hardly too much to go on and say that Mr. Edmonds’s work falls “a log at last, dry, bald and sere.” All, or, to make sure of keeping well within the mark, almost all that was bad in his earlier issues seems to be repeated, and the “additions to the present volume,” detailed in a separate list (for there is no new preface), are of the scantiest value, while in most cases such worth as they have is lessened by their being tacked on instead of being incorporated. In short, nothing could well be more slovenly than the manner in which the book has been sent out. The editing has almost every fault which editing can have. The text follows no particular edition, certainly none that is authoritative, and is full of misprints; no notice is taken of various readings, or of notes in the original dropped or modified in the reprint—indeed, there is no evidence that Mr. Edmonds has ever seen an original number of the *Anti-Jacobin*. The bibliography is defective. The editor’s notes are loaded with irrelevant, and deficient in relevant matter; a great many are unsupported by authorities or references, and the information they supply is scattered about the book in a manner which is distracting rather than helpful, while, to crown all other defects, there is no index. In this latter iniquity Mr. Edmonds sins in far too good and too numerous company, and authors and publishers will probably not mend their ways in this respect until an Act is passed denying copyright to books unfurnished with an index. The deficiency in this case is the more aggravating that Mr. Edmonds has rendered his table of contents all but unintelligible by burdening it with a mass of obsolete nonsense respecting the authorship of the pieces, a fault committed quite deliberately, seeing there is prefixed an avowal that much of the information obtruded is wrong. Most, if not all, of it seems to have rested on the authority of (1) a certain “E. Hawkins”; (2) on three copies of the ‘Poetry’ which are supposed to have belonged respectively to Canning, Lord Burghersh, and Wright, the publisher, but which nobody now living has seen; and (3) on “Information of W. Upcott, amanuensis”—this last probably oral, as no document is mentioned. All this stuff was exploded by the late Mr. Hayward in an article contributed to the *Edinburgh Review* for July, 1858 (reprinted in his ‘Essays,’ 2 vols., 1873), and it says much for Mr. Edmonds’s candour, and very little for his appreciation of his duties as an editor, that he reprints much of this article *en bloc* in his preliminary matter, instead of distributing the relevant parts of it in the shape of notes.

From a quotation made by Hayward from Mr. Edmonds's edition of 1854 (there is nothing about it in the present issue) we learn that "E. Hawkins" was "E. Hawkins, Esq., of the British Museum," and that Mr. Edmonds had no faith in the attributions made by that gentleman. Hayward goes on, in allusion presumably to some other passage of 1854 suppressed in this new edition:—

"We learn from Mr. Edmonds that almost all his authorities practically resolve themselves into one, the late Mr. Upcott, and that he never saw either of the alleged copies on which his informant relied. As regards the principal one, Canning's own, after the fullest inquiries among his surviving relatives and friends, we cannot discover a trace of its existence at any period. Lord Burghersh (the late Earl of Westmoreland) was under fourteen years of age during the publication of the *Anti-Jacobin*, and we very much doubt whether either the publisher or the amanuensis (be he who he may) was admitted to the complete confidence of the contributors."

Even Mr. Edmonds's ultimate authority, Mr. Upcott, is apparently wiped out by a discovery made by Hayward of a copy of the original *Anti-Jacobin* which came from the library of Marquess Wellesley (one of the contributors), and bearing on it the book-plate of a former possessor, "Charles William Flint," against whose name is pencilled "Confidential Amanuensis." Between the publication and republication of Hayward's essay there appeared the 'Works of J. Hookham Frere; with a Prefatory Memoir' (1872), in which statements were made regarding the authorship of several pieces of the poetry; but Hayward merely mentions in a foot-note the book and a review of it which appeared in the *Edinburgh* for April, 1872. This review of Frere's memoir adopted a most sceptical tone in dealing with the statements aforesaid, and whether Hayward was the reviewer or not, it is possible that he considered the tone of the article to be justified.

This question of authorship has been a vexed one from the beginning. There were obvious reasons for concealment, and the curiosity which was roused has never been satisfied. As regards a good many of the pieces curiosity died out, because of their inferior merit, but it survives in the case of a few which were the glory of the short-lived newspaper, and which have become classic—'The Inscription on Mrs. Brownrigg's Cell,' 'The Needy Knife-grinder,' 'The Soldier's Friend,' 'The Progress of Man,' 'The Loves of the Triangles,' and the 'New Morality.' All these, from the first, have been credited to Canning, or to Canning and Frere in collaboration, and it is quite probable that with regard to most of them, if we assume more or less help from George Ellis, the attributions are in the main correct.

No other of the pieces mentioned has been from the first so popular as 'The Friend of Humanity and the Knife-grinder,' and rumour has been persistent in attributing it to Canning or to Canning and Frere. Yet there is a strong possibility that it was written by neither, but by an undergraduate of Cambridge, one Peter Fraser, of whom no printed record remains save in the 'Diary and Reminiscences' of his friend Crabb Robinson (2 vols., 1872, i. 153, &c., ii. 232). There we learn that Fraser

became Fellow of Corpus Christi College, principal leader-writer in the *Times*, and "prime adviser" of the second John Walter, during the first quarter of the century, and finally rector of Kegworth in Leicestershire. With Fraser, Robinson, as an important member of the staff of the *Times*, had intimate relations, which appear to have continued long after the two men had ceased to be colleagues. At their friendly dinners in the first decade of the century William Combe, now remembered only as the author of the trash entitled 'Dr. Syntax's Tours,' was a frequent guest. Robinson describes him as an excellent raconteur, but as having a weakness which habitually led him to stray far from the paths of strict veracity, and as one of several illustrations of this foible records the following story, in a passage which has not hitherto appeared in print. In the MS. the passage immediately precedes the last paragraph printed on p. 154 of the first volume:—

"One day (said Fraser) he [Combe] told me that he was the author of that quiz on Southey in the *Anti-Jacobin*—'Needy Knife-grinder, little think the proud ones.' Now I [Fraser] wrote that when I was an undergraduate at Cambridge. Indeed! why, I said, that was given to Canning. Yes, F. replied, but I wrote it. And what did you say to Combe? I looked him in the face and said, 'Indeed! I never expected to hear any man say he wrote that thing.'"

When, in 1852, Robinson revised the MS. of his 'Reminiscences,' he wrote in the margin against the above:—

"I am sorry to add that the authorship of this famous parody is claimed for Canning by Mr. Hamilton, the friend of him and Frere. He lives still in very old age. He married the eldest sister of my friends the Miss Allans. 13. 5. 52." There is some ambiguity in the language of this marginal note, for it might be read to mean either that Robinson was sorry at the discovery that his friend Fraser had told him a lie, or that Mr. Hamilton persisted in claiming the 'Knife-grinder' for Canning, to the injury of Fraser. But there can be little doubt that the latter idea was in Robinson's mind, and that he believed Fraser's story. Any theory which supposes that Fraser in telling the story was merely making fun of Robinson is open to the objection that it assumes Fraser to have been a liar, inasmuch as he did not deceive Robinson after a reasonable delay; and Robinson, one of the shrewdest and most sceptical of men, and an excellent judge of character, to have failed to suspect the truthfulness of an intimate companion. For Robinson invariably wrote of Fraser with respect, and never modified any of the entries regarding him, which he certainly would have done had he in 1852 readopted the opinion that Canning, and not Fraser, was the creator of the famous 'Knife-grinder.'

The point is not particularly important; but it is sufficiently interesting as such matters go, and the theory that Fraser wrote the verses does not affect the veracity of either Canning or Frere. There is no evidence that Canning ever claimed them (or anything else in the *Anti-Jacobin*), and Frere's representatives only state in a general way that they were included in memoranda of things in which he claimed some share. The conductors of the *Anti-Jacobin* constantly acknowledged and printed contributions from correspondents,

anonymous and otherwise, and it need not be considered improbable that Fraser sent in the 'Knife-grinder' anonymously, and that Canning (or Canning and Frere) licked the undergraduate's verses into the exquisite shape in which they were presented to an admiring world—further, that Fraser, as an ambitious young man on his promotion, deemed it advisable to refrain from too noisily claiming a thing attributed by universal rumour to so magnificent a personage as the Under-Secretary for Foreign Affairs.

Any one possessing a competent knowledge of the literary and political world in which the *Anti-Jacobin* appeared, combined with habits of order and accuracy—acquirements and qualities in which Mr. Edmonds shows himself deficient—might find a task delightful to himself, and productive of results delightful and profitable to others, in thoroughly editing the whole of the original quarto *Anti-Jacobin*. Its prose and poetry illustrate one another, and there are a hundred notes omitted or modified in the collected edition of 1799 which are full of interest. A thorough study of the best of the parodies would probably do more to ascertain their authorship than all the dubious pencillings and memoranda which have been supplied to a curious and credulous world. Mr. Edmonds has done something towards heightening the interest in some of the parodies by putting alongside of them the originals parodied; but it has been done in an imperfect, and occasionally in a most blundering way, and has only been attempted in cases which involved no research. Much more remains to be accomplished by an editor who would take a little trouble. For instance, how much more enjoyable is Frere's famous description of the loves of Trochais and Smoke-Jack when over against

The spiral grooves in smooth meanders flow,
Drags the long chain, the polished axles glow,
While slowly circumploes the piece of beef below,
we read Darwin's lines, describing Arkwright's spinning machinery, in the 'Loves of the Plants' (canto ii. lines 99-104):—

Slow, with soft lips, the whirling can acquires
The tender skeins, and wraps in rising spires;
With quickened pace successive rollers move,
And these retain, and those extend the rove;
Then fly the spoles, the rapid axles glow,
And slowly circumploes the labouring wheel below.

In connexion with this passage Hayward tells what he calls "a well-authenticated anecdote," that when Frere had completed it to the point just quoted, he took it to Canning and defied him to improve on it. Canning took the pen and added:—

The conscious fire with bickering radiance burns,
Eyes the rich joint, and roasts it as it turns.

Hayward then states: "These two lines are now blended with the original text, and constitute, we are informed on the best authority, the only flaw in Frere's title to the sole authorship of the first part. The Second and Third parts were by Canning."

Two remarks are suggested by this story. As regards the authorship, it is not in accordance with tradition or with the claims put forward by Frere's representatives—but that is of little importance, seeing everything is in confusion. What is of more significance is that it shows that Hayward never referred to the original *Anti-Jacobin*,

where he would have found "these two lines blended" in the first version printed. Unfortunately it is not the only evidence of laxity in Hayward's practice. When dealing with 'The Rovers' he accepts without inquiry a ridiculous statement made (on no quoted authority) by Mr. Edmonds regarding the composition of the famous 'Matilda Pottingen' song. It is to the effect that when the song had only the first five stanzas, written by Canning, and "before its publication," it was accidentally seen by Pitt, who "took up a pen and composed the last stanza on the spot." A glance at the number of the *Anti-Jacobin* for June 4th, 1798, in which the song was first printed, would have shown that it contained but five stanzas. The sixth first made its appearance in the collected edition of the following year, and there is no evidence as to its authorship. Hayward also mistakes the allusion in a letter of Southey to Wynn, August 15th, 1798:—

"I know not what poor Lamb has done to be croaking there. What I think the worst part of the *Anti-Jacobin* abuse is the lumping together men of such opposite principles; this was stupid."

The allusion is very palpably to Gillray's caricature in the *Anti-Jacobin Review and Magazine* for August, 1798, in which Lamb and Lloyd were represented as a toad and a frog respectively, "croaking" vigorously from a paper bearing the legend, "Blank Verse, by Toad and Frog." The caricature, however, was founded on the passage in the *Anti-Jacobin* poem (afterwards named 'New Morality') which included the silly lines "lumping together" Lamb and Le Paux. The boyish recklessness of the *Anti-Jacobins* is the more conspicuous in this particular stanza as the preceding one accused their opponents of the sin they were themselves committing—"throwing dirt on private worth and virtue."

Mr. Edmonds shows that he is acquainted with the *Anti-Jacobin Review*, but he has overlooked something in its quotation from the *Anti-Jacobin* which should have appeared in his notes to the 'New Morality.' The *Review* boldly supplies names to blanks left in the original, thus:—

"With E-sk-e, G-y, and C-r-t-y in thy train,
And W-tb-d" wallowing in the yeasty main—
Still as ye snort, and puff, and spout and blow,
In puffing and in spouting, praise LEPAUX!"

"* The initials of the four names contained in these two lines do not appear in the original. If any of our readers object to the letters which we have introduced by way of supplying what to us appeared as a defect, they are requested to substitute in their place, such others as, to them, may appear more appropriate."

The names, however (though probably genuine enough), were not adopted in the reprints of the 'Poetry of the *Anti-Jacobin*.'

The absurdity of thrusting Lamb into such a bear garden was hardly greater, however, than that of introducing Coleridge. In Coleridge's case there was meanness as well as absurdity; for only three months before he had published and signed with his name in the *Morning Post* (April 16th, 1798) the magnificent poem now known to us as the 'Ode to France,' but which was then printed with the politically significant title of 'The Recantation.' The attack of the French Republic on the liberties of Switzerland had opened his eyes to its apostasy to the cause of freedom, and he lost no time in withdrawing his sympathies, and taking sides with the

Anti-Jacobin on the main point of its policy. That its astute, but ungenerous conductors did not fail to notice the poem in the *Morning Post* is made clear by the remarks regarding that journal which appeared in the *Anti-Jacobin* for April 23rd:—

"We have lately had occasion to make a distinction [as regards the other Opposition papers] in favour of that paper.....The *Morning Post* alone has shrunk from our severity, reformed its Principles in some material points, and in more than one of its last columns held a language which the *Whig Club*, and *Corresponding Society* will not soon forgive."

Of course, there is nothing of all this in Mr. Edmonds's notes, but he shows he has heard of the 'Ode to France' by making a blunder about it in the preface (alike in 1852, 1854, and 1890), Coleridge being represented as having written his recantation ode nearly a year before the incidents which provoked it and were condemned in it in plain language had taken place. Nor does Mr. Edmonds appear to be aware that the *Anti-Jacobins* were not the first to see the fun of Southey's dactylic 'Soldier's Wife,' for he makes no mention of Lamb's excellent and well-known parody sent to Coleridge in acknowledgment of a MS. copy of the verses submitted to him in June, 1796 (Ainger's 'Lamb's Letters,' i. 26). But he is good enough to give us copies both of Southey's sapphics and dactyls, characteristically, however, frustrating his good intentions by supplying (with misprints) texts which had no existence when any of the parodies were made. But to note all the sins of omission and commission in this deplorable book would be to rewrite it.

NOVELS OF THE WEEK.

The Burnt Million. By James Payn. 3 vols. (Chatto & Windus.)

Lady Faint-Heart. By H. B. Marriott-Watson. 3 vols. (Chapman & Hall.)

When We were Boys. By William O'Brien, M.P. (Longmans & Co.)

The Conspirator: a Romance of Real Life. By Count Paul P.—. Edited by Frank Harkut. 2 vols. (Sampson Low & Co.)

Mr. Spivey's Clerk. By J. S. Fletcher. (Ward & Downey.)

Wildwater Terrace. By Reginald E. Salwey. 2 vols. (Digby & Long.)

Joshua. By G. Ebers. Translated by C. and M. Bell. 2 vols. (Sampson Low & Co.)

The Mynns' Mystery. By George Manville Fenn. (Warne & Co.)

Honneur d'Artiste. Par Octave Feuillet. (Paris, Calmann Lévy.)

MR. PAYN has written brighter and more interesting stories than 'The Burnt Million.' It is eminently a book for skipping; that is to say, a book in which many passages might be skipped without losing the substance and savour of the story. The story itself proceeds on very familiar lines. Of course Mr. Payn writes well, but 'The Burnt Million' is terribly uneven. The first volume arouses expectation, the second allows one's interest to flag, and the third leaves behind it an impression of wishy-washy heroes and heroines and highly coloured pictures of crime.

'Lady Faint-Heart' is the title of an intense young woman, Millicent Hetherdene,

who lives with her father in the country, and nurses deep thoughts about the poor in the East-End of London, and lets all her numerous admirers know the currents of her soul. Her story, as recounted by Mr. Marriott-Watson, is full of love scenes, proposals, and refusals; but perhaps the conscious and unconscious fun of the book is more frequently conspicuous than its sentiment or serious purpose. At any rate, it is entertaining to read, and abounds in such picturesque touches of external nature as "the pish of a snowflake fizzling in the mud" and "cows on the glassy slopes." Poor Millicent cannot help making herself a little ridiculous now and then; and she has a severe if useful lesson when she is persuaded to publish a little book telling people in general 'How to Think' on the graver questions of the day. A mischievous friend gets hold of her proofs, and introduces a series of notes which convert her literary and philosophic essay into palpable nonsense. The basis of human interest in 'Lady Faint-Heart' is not particularly pleasant; but the tale is brought to a legitimate and satisfactory conclusion.

Mr. O'Brien's novel is undoubtedly a considerable performance, commanding attention by reason of other qualities besides its inordinate length. It is theatrical, thrilling, and eloquent with that unbridled eloquence which deals in extravagant metaphor and effusive sentiment. On his native soil Mr. O'Brien is on comparatively safe ground; but although a large proportion of the *dramatis personæ* are Irish, hardly any type of English society is unrepresented in his kaleidoscopic panorama. Mr. O'Brien plunges boldly into Mayfair, and introduces us to the denizens of Clubland and the frequenters of Newmarket. He reproduces the slang of the subaltern, the argot of the boulevardier, the dialect of the London cabman, the exaltation of the mystic, and the arch babble of the skittish spinster of uncertain age. The novel might be described as a drama in four acts—education, flirtation, agitation, and transportation. Strange to say, the scene of the story is within a few miles of that chosen by Mr. Froude in his recent romance, 'The Two Chiefs of Dunboy.' But it is needless to remark that, although they are both full of enthusiasm for the scenery of a romantic neighbourhood, the methods of the two writers have not much in common. There was no love-making in Mr. Froude's tale; there is a great deal in Mr. O'Brien's, though its course is of a thorny nature. His women are almost uniformly adorable. They have "warbling" voices, "sumptuous" eyes, "luminous" figures, and "peachy" cheeks. But the men are of varying degrees of goodness, ranging from the saintly Father Phil to the mephistophelean agent who plays Chopin and hurls crockery at his woman-kind. Lord Drumshaughlin, the heroine's "droll papa," with his trembling white hand and gouty great toe, is an eminently conventional type of the absentee peer; but with true Hibernian generosity Mr. O'Brien has depicted in the daughter of this selfish and dissipated old rake a miracle of transcendent loveliness and seraphic purity. It is in truth a noble revenge on his opponents to represent the possibility of such an angel as Mabel Westropp being nursed in the lap of landlordism. But there is no

moderation in our author's method. Of artistic reserve or reticence or restraint he knows not the rudiments. His own likes and dislikes emerge with transparent clearness at every turn of the story. This is chiefly due to Mr. O'Brien's extraordinary exuberance of epithets. Everything is labelled, often twice or three times over, so that the reader is in no danger of forgetting for a single instant what he is expected to think of it. Mr. O'Brien never stands aside. Rather does he stand over his reader, exhorting, rebuking, or threatening. There is no escape from the author, and this it is which renders the book so fatiguing apart from its wordiness. In the dialogue he strains after point and epigram, but the talkers do not converse; they make speeches. In his descriptions of scenery Mr. O'Brien is often really eloquent, but the colours are laid on with so lavish a brush as to remind one of his own strange comparison of an Alpine valley to a "live chromolithograph," though a live oleograph would be nearer the mark in this case. To sum up, Mr. O'Brien has written a feverish, but vivid sketch of Ireland in the sixties. We doubt if it will live, however, for it lacks four notable essentials in a classic—repose, restraint, humour, and virility. Indeed, feminine effusiveness is so strongly marked a characteristic of the work that it might be fairly nicknamed 'When We were Girls.'

'The Conspirator' is apparently a veracious story; and indeed Mr. Harkut plainly vouches for its veracity. The prologue gives an account of certain incidents in the Polish rising of 1864—a chapter of "Russian horrors" on which the remainder of the narrative is made to turn. The book is vividly written, and abounds in excitements of various kinds. There are plots, treacheries, murders, revenges, treasures, and sacrifices more than sufficient to fill up two volumes of genuine romance. Similar stories have been told before, both as fiction and as unvarnished fact; but it must be admitted that Count Paul P—— had good warrant for painting these pictures of "real life," and presenting them in an English setting to the novel-reading public.

The story of Tom Christmas, as told by his friend Leonard Tempest, and reported by Mr. Fletcher, is on very old lines, and full of reminiscences; but at the same time it is pathetic and picturesque. The hero is at Oxford when his father dies, and the best thing he can do for himself and his mother is to become a clerk to Mr. Spivey, the publisher, at one pound a week. He has a handsome friend of the Steerforth type, and a sweetheart who might be described as a middle-class Little Em'ly. The tale is soon told. It is a mere sketch, and ends inconclusively enough so far as Mr. Spivey's clerk is concerned.

In 'Wildwater Terrace' there is more of attempted villainy than of actually perpetrated crime, and more of suggested mystery than of mystification. The bad people act for the most part without adequate motive, and this might suffice to account for their want of success in the deadlier sorts of criminality. The fact is that Mr. Salwey weaves a terrible piece of mystery, and the reader who follows it in the making will certainly get a great deal of entertainment out of it; but it may be questioned whether

any reader will let himself be drawn as far as the point where listless attention ends, and the shudder of genuine interest comes in.

It seems to have become inevitable that every year should bring a novel from Prof. Ebers's pen, and every year, truth obliges us to state, these novels grow feebler. The learned author's latest effort is entitled 'Joshua,' and retells in his peculiar fashion the story of the Exodus. According to his own words,

"he has endeavoured by means of the actors in his tale.....to make the mighty destinies of the people he has described more humanly real to the sympathetic reader. If he has succeeded in this, without seeming to dwarf the splendid narrative of the Bible [the italics are ours], he has attained his end; if he has failed, he must rest content with the pleasure and personal exaltation he has enjoyed while composing the work."

The want of logic, the unlimited self-complacency of the last sentence, are ill calculated to dispose a reader of critical faculty and good taste in Prof. Ebers's favour, nor will the perusal of the novel dispel the unfavourable impression made by the preface. 'Joshua' is a modern German soldiering romance, disguised under the Egyptian and Hebrew rags and masquerading dresses of some costumier's shop. We have here the fascinating young lieutenant (Joshua), the major, the colonel of the regiment, the garrison town, the young ladies who share the views and tastes of the Grande Duchesse de Gerolstein. For our own part we prefer the Bible version, and we much suspect that English readers will agree with us.

Mr. Fenn has unfortunately not thought it worth while to take much trouble over a plot for 'The Mynns' Mystery.' He has appropriated not so much another man's plot as a plot which has served the purpose of a dozen novelists before him, and, engrafting an extra murder upon it, has contrived to introduce a certain element of novelty into his narrative. Mr. Fenn has some very coarse and unpleasant characters to deal with; but as they are his own creations, he has less reason to complain of the fact than his readers might have. Unrelieved villainy is rampant through a large portion of 'The Mynns' Mystery,' and there is little to soften its acerbity.

In his 'Honneur d'Artiste' M. Octave Feuillet departs widely from the style of his later books, and returns to that which made him famous in 'Monsieur de Camors.' The volume is less well written than his other novels, but is a powerful sensational story, not, perhaps, in some points very like real life, but not anywhere departing so widely from it as to shock the hardened novel-reader.

OUR LIBRARY TABLE.

Those who are induced by the author's name, the rough-cut edges, and the "buckram" suit to expect a further instalment of Scotch sketches after 'Mansie Wauch' will at first feel disappointment in Mr. Barrie's latest volume, *My Lady Nicotine* (Hodder & Stoughton). But it will be but momentary. The ant has turned the spider, *telam ex se conficit*, or rather out of the fumes of his inimitable briar. Yet not Kingsley or Calverley would disdain the precious uses he has evolved from smoke, and the late Lord Iddesleigh could not have lectured better upon "nothing." These graceful trifles are most of them familiar to those who duly read their *St. James's*

Gazette, yet the form is a little changed, and we fancy one or two of the chapters are new. Let us give an example or two. Some reflections on barbel fishing strike our fancy:—

"You know how you fish from a house-boat. The line is flung into the water and the rod laid down on deck. You keep an eye on it. Barbel fishing, in fact, reminds one of the independent sort of man who is quite willing to play host to you, but wishes you clearly to understand at the same time that he can do without you. 'Glad to see you with us if you have nothing better to do; but please yourself,' is what he says to his friends. This is also the form of invitation to barbel."

But one of the devotees of the "Arcadia Mixture" commemorated in this book was so eager to play the host that he played his barbel for ten minutes in the middle of a proposal of marriage, and so gained the fish, but lost the lady. Another good story of the brotherhood is that of Jimmy, noted at Oxford for his satiric pen, to whom his friends attribute the most sardonic of *Saturday* articles until they find he is the authority on canaries and white mice known as "Uncle Jim" by the infant readers of the *Mother's Pets* magazine. The letters from Primus to his uncle—the specious Primus, who spends his holidays in making the footman "walk the plank," chasing the sheep in Hyde Park, and fighting the shoeblack, and renders such an excellent epistolary account of how he "made home happy" during the vacation—are none the worse on second reading. It is probably quite true that the "ambition to blow rings is the most ignoble known to man," yet the mental effect of smoking has the most serious results. The reticence induced by the Arcadia Mixture is on the whole beneficent in its effects, yet it is apt to lead to complications. The tangled web of deception into which the writer was betrayed by declining on principle to correct the friend who took him for a mythical brother Henry (himself under a wrong name) is the subject of a humbling narrative. Altogether there is much admirable fooling in this book, not without a touch of sadness; as when the writer, married, but divorced from his earliest love, places the now empty briar between his teeth, and nightly listens to the man next door, whom he has never seen, but recognizes by his knocking out the ashes against the neighbouring fireplace.

THE reissue by Mr. Unwin of Trelawny's *Adventures of a Younger Son*, with an introduction by Mr. Edward Garnett, forms a good commencement of the "Adventure Series." The book had become rather scarce. It makes a slightly volume, illustrated with a few portraits and other subjects, but not with any designs immediately pertinent to the text. We need hardly be at the pains of explaining that Trelawny's 'Adventures of a Younger Son' takes the form of a romantic personal narrative, based no doubt upon the facts of his early nautical career, but not professing to exclude some considerable intermixture of fiction; and in reality the fictions were rather liberally introduced. According to Mr. Garnett, whose prefatory notice is judiciously drawn up and ably written, it is not even true that Trelawny was ever an officer in the British navy; "there is a document," he says, "now in the possession of his family, which shows that he never held warrant or commission in the navy." Though this statement upsets one's antecedent notions on the subject, it is on the whole satisfactory, as it relieves Trelawny from the grave imputation of having deserted his post as a British naval officer in order that he might serve in a privateer furnished with letters of marque from Napoleon. The 'Adventures of a Younger Son' is an eminently stimulating book, full of life, energy, and the passion of enterprise, and written, not indeed with regularity either of plan or of diction, but with a splendid vividness which could only come from a man of great capacity, and born to make his mark with pen in hand no less than with

sword or firearm. Mr. Garnett gives a good sketch of Trelawny's life from first to last, coming to closer quarters with the facts than any previous account. Much, however, would remain to be done in this way before his career could be adequately grasped and analyzed. The general view of Mr. Garnett is that Trelawny was theatrical in character and demeanour, yet genuine to boot. We are not so sure that he ought to be accounted theatrical. A man who has thrown off the trammels of society, and who constantly and defiantly acts from impulse and passionate will, with a thorough love of liberty and no disposition to compromise or conciliate—and such a man was Trelawny—may strike other people as theatrical without being so in his own person. Contemplated as a figure in our literary history, he seems to have been born to intensify the romance in the most romantic group of our poets, Byron and Shelley, with Mrs. Shelley in their company. Without Trelawny, Byron would, perhaps, never have gone to Greece and died there before middle age; and Shelley, though drowned, would not have had a Greek cremation. It is remarkable that, as the biographer of these extraordinary men, Trelawny was at least as realistic as he was picturesque: he had the seeing eye for them, and the demonstrative hand.

It is Mr. Lodge's opinion that, despite all the books which have been written about Washington, he "is still not understood—as a man he is unfamiliar to the posterity that reverences his memory." The attempt made by Mr. Lodge to set forth the man George Washington is highly commendable, and a large part of the performance deserves praise. When noticing Mr. Lodge's 'Short History of the English Colonies in America' (*Athenæum*, No. 2808), we wrote in strong terms about the industry and care which he had displayed, and his *George Washington* (Sampson Low) is a still more favourable example of conscientious labour. In addition to belonging to the class of educated young Bostonians, Mr. Lodge is a member of the House of Representatives, and it has been supposed that men of his type would help to lighten Congress. But though well educated and well read, Mr. Lodge is a fierce Anglophobe. It is quite permissible for him to dislike this country at the present day; but it appears childish spite for him to disparage it in bygone years because he disapproves of the treatment which some Americans received. If the ancestors of Mr. Lodge in the direct line had been the victims of British ill treatment he might continue to resent it, though there is something petty in importing personal grievances into historical biographies. But we cannot see any excuse for Mr. Lodge writing at p. 6 of the first volume, "Englishmen, the most unsparring censors of everything American, have paid homage to Washington"; or, p. 79, that "there is something very instructive in this early revolt against the stupid arrogance which England has always thought it wise to display towards this country." This is said in reference to Washington's objection to be ranked below the officers of the regulars. A good many countries are guilty of equal arrogance, as in them militia officers are out-ranked by those of the line. Even an officer whose commission has been gained at West Point may deserve some superiority over a militia officer in the United States. At p. 196 our author says: "The English were thoroughly satisfied that the colonists were cowards and were sure to be defeated, no matter what the actual facts might be." This is as foolish a sentence as the utterance of the Earl of Sandwich upon which it is based. Mr. Lodge goes on in a tone which cannot be styled polite: "Rude contempt for other people is a warming and satisfying feeling, no doubt, and the English have had unquestionably great satisfaction from its free indulgence." At p. 25 of the second volume he refers to one of Washington's letters to Jay and others, wherein he "analyzed the designs of England, rightly de-

tecting a settled policy on her part to injure and divide when she had failed to conquer." At p. 90 we read that "the English, with their usual thoughtfulness, incited the Indians to claim the Ohio as their boundary, which meant war and murderous assaults on all our people travelling on the river." At p. 99, England "had redoubled her efforts to injure the United States by every sort of petty outrage both on sea and land." At p. 133, Washington "saw that England, taking advantage of our failure to completely fulfil our obligations under the treaty, had openly violated hers." And in this case the violation was quite as gross and as open on the one side as on the other. The United States had undertaken that Englishmen who were guilty of nothing more heinous than of being creditors of citizens of the United States should be reimbursed, while the forts had not been ceded because this reimbursement was denied. The only credit Mr. Lodge gives to England is that she could not be charged with the "evasion and delay" of Spain; yet, while not blameworthy in this way, England displayed "more arrogance and bad temper" than Spain. This bitterness of Mr. Lodge's causes him to produce bad literature and bad history, and we have dwelt upon this blot in his book in the hope that, when his attention is called to it, he will not allow it to sully other editions. If he be in grim earnest, so much the worse for him.

MR. ANDREW LANG has reprinted his studies in epistolary parody from the *St. James's Gazette*, and issued them under the title of *Old Friends* (Longmans & Co.), with an introductory paper on 'Friends in Fiction.' Unfortunately for the parodies this essay is the best thing in the book; but it makes the reader expect too much. As in historical novels the characters meet real people, why, says Mr. Lang, should not contemporaries in fiction be made to meet each other? And then in a very charming and easy manner he talks over the possibilities of his suggestion, and the nature of the qualities which make fictitious characters real and endear them to us. Coming to the parodies, one soon discovers that many writers could have written a few of them not less well than Mr. Lang, though perhaps no one else could have written them all. By his own showing he has forced upon himself the necessity of being humorous; in most cases he has barely succeeded in being funny. To be sure, the literary part of the task is admirably executed. The style of each writer is imitated as cleverly as a clever boy will imitate the style of a Greek or Latin author. It is, moreover, hardly necessary to say that Mr. Lang is always sprightly, jocular, and ready in allusion. But to sit down with the determination to be humorous is a terrible undertaking, and it is impossible to admit that Mr. Lang has succeeded more than once or twice.

As a novelist Sidney Luska (Mr. Henry Harland) has done some good work; but by publishing some shorter pieces, the longest of which gives the title to his new volume, *A Latin-Quarter Courtship* (Cassell & Co.), he has not done himself justice. These stories are not at all above the level of magazine tales.

WE are able unreservedly to praise the issue of the *Statesman's Year Book* for 1890, which reaches us from Messrs. Macmillan. The editor is again Mr. Scott Keltie, and he has in the present year rearranged the work, placing first the United Kingdom, followed by its dependencies. Next come the foreign countries in alphabetical order, the former clumsy arrangement under continents having been abandoned. We have looked hard for downright errors, and have not succeeded in finding any. One of the heads under which information is supposed to be given as far as possible for each country is "Pauperism"; but very little information is afforded upon the subject. In Switzerland, for example, the head "Pauperism" is entirely

omitted, although the Poor Laws of the various cantons are most curious and interesting. The editor of such a work must, of course, be constantly on the watch to prevent its growing too large for usefulness. The catalogue of the books of reference is perhaps, on the whole, the least satisfactory portion of an excellent publication: in the lists concerning France and New Zealand, for instance, there are some remarkable omissions.

The *Year-Book of Scientific Societies* (Griffin & Co.) is still open to criticism. No notice is taken of the publications of the Ballad Society, the Chaucer Society, or the Early English Text Society, although we complained of the omission last year; and the editor still talks of the Manchester Spenser Society. Why cannot he give societies their right names?

East and West has reappeared at a shilling, improved in appearance and fortified by two new stories, one by Mr. Norris, the other by Mrs. E. Stuart Phelps and the Rev. H. D. Ward. 'Cosette' is concluded in this number. Mr. Heinemann is now the publisher of the magazine.

THE catalogues on our table are those of Mrs. Bennett, Mr. Baker (theology), Mr. Galwey (good), Mr. Gray, Mr. Hayes (Methodist books), Mr. Irvine, Messrs. Jarvis & Son (good), Messrs. Sotheman & Co. (good), and Mr. Stibbs (fairly good). Messrs. Sotheman have also sent us a catalogue of works in political economy. Mr. Downing, Mr. Hitchman, the Midland Educational Company, and Mr. Thistlewood of Birmingham, Messrs. Fawn & Co. of Bristol (fair), Mr. Murray of Derby, Mr. Baxendale, Mr. Brown (good), and Mr. Cameron (good) of Edinburgh, Mr. Miles of Leeds, Mr. Underwood of Leicester, Messrs. Young & Sons and Mr. Potter of Liverpool, and Messrs. Jarrold & Son of Norwich have forwarded their catalogues. Three excellent catalogues of autographs have reached us from M. Charavay; two catalogues from M. Stargardt, and one from M. Lissa, of Berlin.

WE have on our table *Striking Events in Irish History*, by C. F. Dowsett (Kegan Paul & Co.),—*Nyassaland: Travel-Sketches in our New Protectorate*, selected from 'Tropical Africa,' by H. Drummond (Hodder & Stoughton),—*Livy*, Book XXI., adapted from Mr. Capes's Edition, with Notes and Vocabulary by J. E. Melhuish (Macmillan),—*Longman's School Composition*, by D. Salmon (Longmans),—*Modern French Readings, with Helps for Composition*, edited by A. J. Smith (Ginn & Co.),—*Public School Music Course*, by C. E. Whiting, Books I. to VI. (Boston, U.S., Heath & Co.),—*Catalogue of the Fossil Mammalia in the British Museum, Natural History*, by R. Lydekker, Parts II. to V. (Trustees of the British Museum),—*Boyhood, Adolescence, and Youth*, by L. Tolstol, translated by C. Popoff (Stock),—*By the World Forgot*, by E. J. Clayden (Warne),—*Random Shots at Living Targets*, by H. W. Holley (Funk & Wagnalls),—*and Strange Clients, and other Tales*, by S. de Havilland (Liffes & Son). Among New Editions we have *Forestalled*, by M. Betham-Edwards (Spencer Blackett),—*With the Harrises Seventy Years Ago*, by the Author of 'The Subaltern' (Allen & Co.),—*Life and Letters of William Fleming Stevenson, M.D.*, by his Wife (Nelson),—*and Scaramouch in Nazos*, Plays by J. Davidson (Fisher Unwin). Also the following Pamphlets: *The Future of British Law*, by E. Jenks (Melbourne, Robertson),—*Nyassaland*, by the Rev. H. Waller (Stanford),—*Modes of Painting*, by J. S. Taylor (Winsor & Newton),—*Cornwall as a Winter Resort* (Plymouth, Brendon),—*On London Fogs*, by A. Carpenter, M.D. (Croydon, Ward),—*The Effect of Town Life on the General Health*, by J. P. Williams-Freeman, M.D. (Allen & Co.),—*Israelite and Indian: a Parallel in Planes of Culture*, by G. Mallory (New York, Appleton),—*and The Irish University Question*, Addresses delivered by the Rev. Dr. Walsh (Dublin, Gill).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Farrar's (Rev. F. W.) *Lives and Times of the Minor Prophets*, cr. 8vo, 2/6 cl.
 Kirkham's (H.) *The Open-Air Preacher's Handbook*, containing Preparation for Preaching, &c., cr. 8vo, 2/ cl.
 Mehuvi El Havi's *From Strength to Strength, Lessons for the Use of Jewish Children*, cr. 8vo, 3/6 cl.
 Moule's (H. C. G.) *Veni Creator, Thoughts on the Person and Work of the Holy Spirit of Promise*, cr. 8vo, 5/ cl.
 Bowter's (G. A.) *From Heart to Heart, Sermons*, cr. 8vo, 3/ cl.
 Tweddell's (P.) *The Soul in Conflict*, cr. 8vo, 6/ cl.
 Walsh's (W. P.) *The Voices of the Psalms*, cr. 8vo, 5/ cl.
 Wider Hope (The), *Essays and Strictures on the Doctrine and Literature of Future Punishment*, cr. 8vo, 7/6 cl.

Law.

- Phillips's (G. J.) *The Tramways Act, 1870*, with Introductory Notes, &c., cr. 8vo, 5/ cl.

Fine Art.

- Artistic Japan, *Illustrations and Essays collected by S. Bing*, Vol. 3, roy. 4to 15/.
 Furniss's (Harry) *Royal Academy Antics*, illustrated, 2/6 bds.

Poetry and the Drama.

- Bonar's (H.) *Until the Day Breaks*, and other Hymns and Poems left Behind, cr. 8vo, 5/ cl.
 Shakespeare's *Tragedy of Coriolanus*, edited by H. C. Beeching, 12mo, 2/ cl.

Philosophy.

- Jevons's (W. S.) *Pure Logic*, and other Minor Works, edited by R. Adamson and H. Jevons, 8vo, 10/6 cl.
 Rickaby's (J.) *General Metaphysics*, cr. 8vo, 5/ cl.
 Warner's (F.) *Lectures on the Growth and Means of Training the Mental Faculty*, 12mo, 4/6 cl.

History and Biography.

- Diary of John Evelyn, Esq., F.R.S., from 1641 to 1705, edited by W. Bray, Esq., 8vo, 7/6 cl.
 Forbes's (A.) *Havelock*, cr. 8vo, 2/ cl.
 Green's (J. R.) *Short History of the English People*, Pt. 4, 3/ Living Leaders of the World, illustrated, 4to, 21/ cl.
 Rutledge's (H. A.) *Beethoven*, cr. 8vo, 3/ cl.
 Shuttle's (Rev. J. R.) *The Works of Flavius Josephus* (Whiston's Translation), Vols. 4 and 5, cr. 8vo, 3/ each, cl.
 Wordsworth (Christopher), *Bishop of Lincoln, Life of*, by J. H. Overton and E. Wordsworth, cheap ed., 7/6 cl.

Geography and Travel.

- Gale & Polden's *Military Atlas*, 26 Maps printed in Colours, imp. 16mo, 2/ cl.
 Kent's (H. B.) *Graphic Sketches of the West*, cr. 8vo, 5/ cl.
 Leland's (L.) *Travelling Alone, a Woman's Journey around the World*, cr. 8vo, 6/ cl.
 Levey's (G. C.) *Handy Guide to the River Plate*, including the Argentine Republic, with Map, cr. 8vo, 2/ swd.
 Russell's (A.) *Glimpses of Eastern Cities, Past and Present*, cr. 8vo, 2/6 cl.
 Smith's (F. H.) *Through Abyssinia, an Envoy's Ride to the King of Zion*, cr. 8vo, 7/6 cl.

Philology.

- Plutarch's *Lives of Galba and Otho*, with Introduction and Explanatory Notes by E. G. Hardy, 12mo, 6/ cl.
 Travel Talk in Italy, a Manual of English and Italian Conversation, compiled by Prof. M. Field, 2/ cl.

Science.

- Bishop's (E. S.) *Lectures on Nurses on Antiseptics in Surgery*, cr. 8vo, 2/ bds.
 Church's (A. H.) *Chemistry of Paints and Painting*, 5/ cl.
 Dalziel's (H.) *The Diseases of Horses*, their Pathology, 2/ cl.
 Fleming's (G.) *Practical Horse-Keeping*, cr. 8vo, 3/6 cl.
 Stirling's (W.) *Outlines of Practical Histology, a Manual for Students*, cr. 8vo, 12/6 cl.

General Literature.

- Allen's (C. B.) *London Medical Specialists, a Classified List of Names, &c.*, cr. 8vo, 2/6 cl.
 Bailey's (G.) *Fabian Fossil, a Romance of Love and Crime*, cr. 8vo, 2/6 cl.
 Blackall's (C. H.) *Builders' Hardware*, imp. 16mo, 25/ cl.
 Böhm-Bawerk's (E. V.) *Capital and Interest*, trans. by W. Smart, 8vo, 14/ cl.
 Clarke's (C.) *Love's Loyalty*, 2 vols. cr. 8vo, 21/ cl.
 Croker's (Mrs. J.) *Diana Barrington*, cr. 8vo, 2/ bds.
 Dickens's (C.) *Dombey and Son*, with 40 Illustrations, Crown Edition, 8vo, 5/ cl.
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 Fun from Life, imp. 16mo, 5/ bds.
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 Hutton's (J.) *By Order of the Czar*, 3 vols. cr. 8vo, 31/6 cl.
 Hungerford's (F. H.) *British Difficulties under Solution*, 2/.
 Jefferson's (J. C.) *Cutting for Partners*, 3 vols. cr. 8vo, 31/6 cl.
 Lytton's (Earl of) *The Ring of Amasis, a Romance*, 3/6 cl.
 May's (A.) *Laura Montrose, or Prejudice and Pride*, 3/6 cl.
 Moore's (T.) *How to be Married in All Ways and Everywhere*, cr. 8vo, 2/6 cl.
 O'Halloran's (A.) *Chance? or Fate?* 12mo, 2/ bds.
 Paladine's *Glances at Great and Little Men*, cr. 8vo, 6/ cl.
 Pargant's (J. E.) *Homes of Taste*, post 8vo, 2/6 cl.
 Sargent's (C. H.) *Urban Rating, being an Inquiry into the Incidence of Local Taxation in Towns*, 8vo, 6/ cl.
 Taylor's (C. J.) *In the "400"* and Out, ob. 4to, 5/ cl.
 Vogel's (Sir J.) *Anno Domini 2000, or Woman's Destiny*, cheaper edition, cr. 8vo, 2/ bds.
 Warde's (F.) *St. Catherine's Tower*, cr. 8vo, 5/ cl.
 Wells's (E. H.) *Saved by a Looking-Glass*, cr. 8vo, 3/6 cl.
 Wells's (R.) *Ornamental Confectionery, a Guide-Book for Bakers, Confectioners, &c.*, cr. 8vo, 5/ cl, gilt.
 Wilkins's (M.) *A Far-away Melody*, 32mo, 2/ cl.

FOREIGN.

Theology.

- Darmesteter (J.) *La Légende Divine*, 3fr. 50.
 Fessler (J.) *Institutiones Patrologiæ*, ed. B. Jungmann, Vol. 1, 6m.

Fine Art and Archaeology.

- Jahrbuch d. K. Deutschen Archäologischen Instituts, Vol. 5, 16m.
 Quellenschriften f. Kunstgeschichte d. Mittelalters u. der Neuzeit, hrsg. v. A. Ig. Vol. 3, 14m.
 Robert (C.) *Die Antiken Sarkophag-Reliefs*, Vol. 2, 225m.

Poetry and the Drama.

- Montégut (É.) *Dramaturges et Romanciers*, 3fr. 50.
 Œuvres de Léon Valade, 6fr.
 Théâtre de Musset, *Dessins de Delort, Préface de Jules Lemaitre*, Vol. 2, 25fr.

Philosophy.

- Krause (K. C. F.) *Das Eigentümliche der Wesenlehre*, 6m.
 Spiegel (J. S.) *Geschichte der Philosophie d. Judenthums*, 8m.

History and Biography.

- Hérissou (Cte. d') *Un Drame Royal*, 3fr. 50.
 Lair (J.) *Nicolas Fouquet*, 2 vols, 16fr.
 Maugras (J.) *Journal d'un Étudiant pendant la Révolution*, 3fr. 50.

Geography and Travel.

- Bühler u. v. Sarwey: *Von den Vogesen zum Balkan*, 2 vols, 6m.

Science.

- Lindner (G.) *Theorie der Gasbewegung*, 10m.
 Wolf (R.) *Handbuch der Astronomie*, Vol. 1, Part 1, 8m.

General Literature.

- Boisgobey (F. du) *Le Fils du Plongeur*, 3fr. 50.
 Fleuriot (Z.) *La Clef d'Or*, 2fr.
 Girou (A.) *Bracquette*, 2fr.
 Lebon (A.) *Études sur l'Allemagne Politique*, 3fr. 50.
 Mirbeau (O.) *Sébastien Roch*, 3fr. 50.
 Taxil (L.) *Monsieur Drumont*, 3fr. 50.
 Witt (Madame de) *Vieux Contes de la Veillée*, 2fr.

IN MEMORY OF AURELIO SAFFI.

The wider world of men that is not ours
 Receives a soul whose life on earth was light.
 Though darkness close the date of human hours,
 Love holds the spirit and sense of life in sight,
 That may not, even though death bid fly, take
 flight.

Faith, love, and hope fulfilled with memory, see
 As clear and dear as life could bid it be.
 The present soul that is and is not he.

He, who held up the shield and sword of Rome
 Against the ravaging brood of recreant France,
 Beside the man of men whom heaven took home
 When earth beheld the spring's first eyebeams
 glance
 And life and winter seemed alike a trance
 Eighteen years since, in sight of heaven and spring
 That saw the soul above all souls take wing,
 He too now hears the heaven we hear not sing.

He too now dwells where death is dead, and stands
 Where souls like stars exult in life to be:
 Whence all who linked heroic hearts and hands
 Shine on our sight, and give it strength to see
 What hope makes fair for all whom faith makes
 free:

Free with such freedom as we find in sleep,
 The light sweet shadow of death, when dreams are
 deep
 And high as heaven whence light and lightning
 leap.

And scarce a month yet gone, his living hand
 Writ loving words that sealed me friend of his.
 Are heaven and earth as near as sea to strand?
 May life and death as bride and bridegroom
 kiss?
 His last month's written word abides, and is;
 Clear as the sun that lit through storm and strife
 And darkling days when hope took fear to wife
 The faith whose fire was light of all his life.

A life so fair, so pure of earthlier leaven,
 That none hath won through higher and harder
 ways
 The deathless life of death which earth calls
 heaven;

Heaven, and the light of love on earth, and
 praise

Of silent memory through subsiding days
 Wherein the light subsides not whence the past
 Feeds full with life the future. Time holds fast
 Their names whom faith forgets not, first and last.

Forget? The dark forgets not dawn, nor we
 The suns that sink to rise again, and shine
 Lords of live years and ages. Earth and sea
 Forget not heaven that makes them seem divine,
 Though night put out their fires and bid their
 shrine

Be dark and pale as storm and twilight. Day,
 Not night, is everlasting: life's full way
 Bids death bow down as dead, and pass away.

What part has death in souls that past all fear
 Win heavenward their supernal way, and smite
 With scorn sublime as heaven such dreams as here
 Plague and perplex with cloud and fire the
 light
 That leads men's waking souls from glimmering
 night
 To the awless heights of day, whereon man's awe,
 Transfigured, dies in rapture, seeing the law
 Sealed of the sun that earth arising saw?

Faith, justice, mercy, love, and heaven-born hate
 That sets them all on fire and bids them be
 More than soft words and dreams that wake too
 late,

Shone living through the lordly life that we
 Beheld, revered, and loved on earth, while he
 Dwelt here, and bade our eyes take light thereof;
 Light as from heaven that flamed or smiled above
 In light or fire whose very hate was love.

No hate of man, but hate of hate, whose foam
 Sheds poison forth from tongues of snakes and
 priests,

And stains the sickening air with steams whence
 Rome

Now feeds not full the God that slays and feasts;
 For now the fangs of all the ravenous beasts
 That ramped about him, fain of prayer and prey,
 Fulfil their lust no more: the tide of day
 Swells, and compels him down the deathward way.

Night sucks the Church its creature down, and hell
 Yawns, heaves, and yearns to clasp its loathliest
 child

Close to the breasts that bore it. All the spell
 Whence darkness saw the dawn in heaven defiled
 Is dumb as death: the lips that lied and smiled
 Wax white for fear as ashes. She that bore
 The banner up of darkness now no more
 Sheds night and fear and shame from shore to
 shore.

When they that cast her kingdom down were born,
 North cried on south and east made moan to
 west
 For hopes that love had hardly heart to mourn,
 For Italy that was not. Kings on quest,
 By priests whose blessings burn as curses blest,
 Made spoil of souls and bodies bowed and bound,
 Hunted and harried, leashed as horse or hound,
 And hopeless of the hope that died unfound.

And now that faith has brought forth fruit to time,
 How should not memory praise their names, and
 hold

Their record even as Dante's life sublime,
 Who bade his dream, found fair and false of old,
 Live? Not till earth and heaven be dead and
 cold

May man forget whose work and will made one
 Italy, fair as heaven or freedom won,
 And left their fame to shine beside her sun.

ALGERNON CHARLES SWINBURNE.
 April, 1890.

FRANCE AND THE REPUBLIC.

Paris, April 21, 1890.

My attention has been called to the number
 of the *Athenæum* for April 12th, which contains
 an article upon a book of mine entitled 'France
 and the Republic.' Your readers are informed
 by the anonymous author of this article that
 "when Mr. Hurlbert has in his mind something
 which is a little too startling even for himself, he
 puts it into the mouth of some one else—as, for
 example, when he tells his readers that he has been
 assured by one of the most distinguished public
 men of France that M. Thiers was with difficulty
 restrained from bringing against Marshal MacMahon
 an accusation similar to that which led to the con-
 demnation of Marshal Bazaine."

The plain English of this is to charge me with
 deceiving my readers by putting my own inventions
 into the mouths of other people. I must request
 you, therefore, to withdraw this absolutely un-
 founded and inexcusable charge, into which you
 have been betrayed by the polemic zeal or the
 political ignorance of your anonymous contri-
 butor, and to withdraw it as conspicuously as
 it has been made.

As a matter of courtesy purely to you, I beg
 to say that the account of the conduct of M.
 Thiers towards the Marshal Duke of Magenta,
 to which I allude in the introduction to my book

(pp. xxix-xxx), was given to me by M. Cornelis de Witt. I did not cite his name because his untimely death had taken him from the affection of his friends and the respect of his country before the publication of my book. But my recollection and my memoranda of the account as he gave it to me, with details and particulars full of interest, are fully confirmed, while I write, by his son, M. Pierre de Witt.

The story, indeed, is an open secret with all really well-informed persons in the political world of the Third Republic. In this case, as in all cases, I have stated nothing of importance without adequate authority. Omniscience and infallibility belong to the first person plural. But I have a reasonable assurance that it will be found much easier to question than to disprove the accuracy of any data given by me, or of any conclusions legitimately drawn from them by

WM. HENRY HURLBERT.

** It certainly was not our intention to charge Mr. Hurlbert with wilful deceit. But he is prejudiced, and the witnesses he quotes are even more prejudiced, and it is they who have supplied the most startling statements to be found in his book. Internal evidence and the names he gives throughout his volume point to the conclusion that Mr. Hurlbert talked freely with none of those in France who are really friendly to the existing form of government. The story with regard to M. Thiers is absolutely incredible, and, as a matter of fact, is received with ridicule by "all really well-informed persons in the political world of the Third Republic." Marshal MacMahon has often been charged with dulness of intellect, but never with treachery, which was the offence of which Marshal Bazaine was found guilty; and M. Thiers (who was, whatever his faults, certainly no fool) would have been the last man in France to have dreamt of bringing such a charge as that of military treachery against his wooden but patriotic rival. That Mr. Hurlbert should believe such an infamously foolish piece of gossip is but one more indication of his unfitness for the task which he has undertaken in writing upon the politics of modern France.

THE SCOTCH FASTING MAN.

Aberdeen, April 28, 1890.

I IMAGINE the John Scotus whom F. G. K. mentions in Saturday's issue as fasting at Bologna in 1532 is the same person as Archbishop Spottiswoode mentions in 1531. The facts of his life are summarized in the leader columns of the *Aberdeen Free Press* of to-day as follows:—

"Archbishop Spottiswoode also relates the case of a Scotchman, John Scott, of Teviotdale, in 1531. 'Having succumbed in a plea of law,' quoth the archbishop, 'and knowing himself unable to pay that wherein he was adjudged, he took sanctuary in the Abbey of Holyrood House, where he abstained from all meat and drink the space of thirty or forty days together.' This was a feat too notable to be let pass, and the king confined him in Edinburgh Castle, where a thirty-two days' fast was accomplished. 'This proof given of his abstinence'—to return to the quaint words of Spottiswoode—he was dismissed, and, coming into the street half naked, made a speech to the people that flocked about him, wherein he professed to do all this by the help of the Blessed Virgin, and that he could fast as long as he pleased.' But even in those days there were doubting ones, for 'many did take it as a miracle, esteeming him a person of singular holiness; others thought him to be frantic and mad.' The novelty wore off, and the man of Teviotdale, recognizing that a prophet hath no honour in his own country, betook himself to Rome, where he went through a fasting performance for the behoof of the Pope, Clement VII. After a visit to Venice and to the Holy Sepulchre, he returned to London, this time in the rôle of a moralist, and for 'denouncing King Henry's divorce from Katherine' he was sent to an involuntary fast of fifty days in the Tower."

This Scott also went to Rome just the year before the alternative date given by F. G. K. to the Bologna performance, so that probably the same man is meant. This man is said to have been an ancestor of Sir Walter Scott.

J. MALCOLM BULLOCH.

SALE.

In continuing our notice of Mr. Gaisford's sale (at which the prices have ruled excessively high) at the rooms of Messrs. Sotheby, Wilkinson & Hodge, we must be content to quote a copy of the *Breviarium Romanum*, 1546, in a splendid binding by Le Fauchaux, sold for 25*l.* 10*s.* First edition of Burns's *Poems*, 120*l.*, the highest price ever given. Burton's *Anatomy of Melancholy*, first edition, 30*l.* Byron's *Works*, first edition, 24*l.* Camoens's *Lusiadas*, 1584 edition, 23*l.*, and 1591 edition, 11*l.*; first edition of his *Rhythmas*, 21*l.* Campion's *Maske at the Mariage of the Earl of Somerset and Lady F. Howard*, 13*l.* 17*s.* 6*d.* Chants et Chansons Populaires, 26*l.* 10*s.* Charles II., *Account of his Preservation*, 20*l.* Chaucer's *Works*, printed by Kele, 36*l.* Chronicon Nurembergense, 16*l.* Ciceronis *Academica*, a beautiful specimen of binding by Le Fauchaux, 26*l.* 5*s.* Dallaway's *Sussex*, 40*l.* Daniello de la Poetica, Canavari's copy, 40*l.* Dante, 1529 edition, 19*l.*; the 1544 edition, 13*l.*; and 1502, Aldine, 10*l.* Davies's *Mirum in Modo*, 10*l.*, and *Microcosmos*, 13*l.* 5*s.*; his *Scourge of Folly*, in which he abuses the poets, including Shakspeare for his 'Venus and Adonis,' 21*l.* 10*s.* Davison's *Poems*, 16*l.* De Lolme on the Constitution, with paintings on covers and edges, 25*l.* 10*s.* Donne's *Poems*, with autograph of Isaac Walton, 26*l.* Drayton's *Poems* and *Poly-Olbion*, 26*l.* 2*s.* 6*d.* Fior de Virtù, 1519 edition, 40*l.* Fraunce's *Yvychurch*, 38*l.* The *Germ*, 8*l.* 5*s.* Hardyng's *Chronicle*, 17*l.* 17*s.* Henrico II. *Entrata nella Citta di Lyone*, 18*l.* 5*s.* Herick's *Hesperides*, first edition, 30*l.* Heywood's *Spider and Flie*, 17*l.* 5*s.*; and his *Woorkes*, 10*l.* 15*s.* *Histrio-Mastix*, 29*l.* Homer, translated by Chapman, 41*l.* Hookes's *Amanda*, 11*l.* 10*s.* Horæ, Manuscript, with illuminations executed for Anne de Beaujeu, 49*l.* Horæ, printed in 1556 by Kerver, 26*l.* Various *Jest-Books*, 26*l.* 16*s.* Johnson's *Highwaymen*, 20*l.* 5*s.* Keats, 3 vols., first edition, 27*l.* Killigrew's *Comedies and Tragedies*, 21*l.* 5*s.* *Lace Patterns by Lucretia Romana*, 18*l.* Lord Langdale and Sir A. Panizzi's *Farthing Publication*, 19*l.* Loggan's *Oxonia et Cantabrigia*, 30*l.* 10*s.* Lok's *Ecclesiastes*, 18*l.* Longus, with designs by the Duke of Orleans, 45*l.* 10*s.* Lucretius, first edition with a date, 13*l.* Maldonado, *Cancionero*, 23*l.* 10*s.* Marguerite de Valois, *Contes*, first edition with Romeyn de Hooghe's plates, 40*l.* 10*s.* Marot, *Œuvres*, Dolet's edition, 19*l.* 15*s.* Milton's *Paradise Lost and Regained*, first editions, 25*l.* 5*s.* *Mirror for Magistrates*, 1587 edition, 16*l.* Molière, *Œuvres*, par Bret, 116*l.* 10*s.* (the highest price ever given) Morley's *Madrigales*, 40*l.* 10*s.* Newcastle Fisher's *Garlands*, 12*l.* Offices des Rogations, 40*l.* Olney Hymns, with Cowper's autograph, 16*l.* 5*s.* (bought in Daniel's sale for 12*l.* 10*s.*, then considered a ridiculous price). Panzeri *Annales Typographici*, 20*l.* 15*s.* Patmore's *Poems*, first edition, 14*l.* Peacock's *Novels*, first editions, 9*l.* Peele's *Battle of Alcazar*, 19*l.* Percy Society's *Publications*, 22*l.* 10*s.* Philips's *Poems* by the Matchless Orinda, 10*l.* 5*s.* Philobiblon Society's *Publications*, 22*l.* 10*s.* Pierce Plowman's *Vision and Crede*, 21*l.* 10*s.* (bought in Roscoe's sale for 5*l.* 15*s.* 6*d.*). Plays by May, Haughton, and others, 50*l.* Pontificale Romanum, 1582 edition, 22*l.* Porter's *Two Angry Women of Abingdon*, 20*l.* Preston's *Cambrises*, a Tragedie, supposed to be ridiculed by Shakspeare in his 'Henry IV.,' 20*l.* 10*s.* Puttenham's *Arte of English Poesie*, 19*l.* Rabelais, *Œuvres*, avec des Remarques par Le Duchat, 28*l.* 10*s.* Racine, *Œuvres*, par Luneau de Boisjermain, 22*l.* *Rappresentazione Italiana*, 81*l.* 19*s.* Roman de la Rose, first edition, 70*l.*; and the 1529 edition, 8*l.* Rowlands's *Diogenes Laethorne*, 12*l.* 5*s.* Roxburghe Society's *Publications*, 87*l.* 4*s.* The 1,670 lots sold for 6,227*l.* 2*s.* 6*d.*

THE ORIENTAL CONGRESS.

THE second meeting of the English organizers of the Oriental Congress to be held in London took place on Tuesday last, when the Central Committee was formed as follows: Sir Henry Rawlinson, Honorary President, Sir M. E. Grant Duff,* President, and Sir G. Birdwood,* Vice-President; Sir Roper Lethbridge,* M.P., Sir A. C. Lyall, Sir Lepel Griffin,* Sir R. Meade,* Prof. Sayce, Dr. Leitner,* Prof. Douglas, Dr. Ginsburg,* Dr. Bellow, Dr. Bullinger, Dr. Thornton, Dr. Hyde Clarke, Prof. Margoliouth, Mr. Braubrook, Mr. Ransom, Dr. Badenoch,* Mr. L. Bowring, Mr. Stanley Lane-Poole, Prof. C. H. Wright, Mr. Hewitt, Dr. R. Morris, Prof. R. S. Poole, Mr. Dickens, Canon Taylor, Dr. De Lacouperie, Dr. Beddoe, and Mr. Macdonald.* Those whose names are marked with an asterisk form the Reception Committee. Sectional committees are to be formed on the plan of the *Comités Techniques* of the French National Committee, one for Ethnographical Philology and another for Oriental Archaeology and Art being added.

MR. BLADES.

WE have few bibliographers among us, and still fewer printers in this commercial age know or care anything about the history of their craft, so that we can ill afford to lose Mr. W. Blades, whose sudden death has been a blow to a large circle of friends. Mr. Blades bore his years well, and no one would have anticipated, who saw him lately, that his career was to be cut short thus suddenly. It is true he was sixty-six years of age, but he seemed to have still several years to live, and he had certainly the capacity for good work, as the interesting little monograph on 'Signatures' that he recently issued abundantly proved.

His name will always be identified with Caxton's. His earliest publication was devoted to Caxton, and his *magnum opus* was his 'Life and Typography of Caxton,' as careful and conscientious a piece of work as British bibliography has to boast of, which first appeared in 1861 and 1863 in two quarto volumes, and again in one volume in 1877, on the occasion of the Caxton celebration. Next to this must rank his 'Numismata Typographica,' which was originally published in 1869, but was reissued in an enlarged and improved shape in 1883. But the most popular of his works was undoubtedly 'The Enemies of Books,' a pleasant little volume which ran through three editions. Of his reprints, beginning with Caxton's 'Governayle of Heltho,' issued more than thirty years ago, we need say no more than that they were executed with the thoroughness and taste that distinguished his work. He was thorough in all he did, and his genuine modesty led him generally to confine himself strictly to matters in which he was thoroughly at home, and thus he avoided almost entirely the besetting sin of a self-educated man. It was very seldom that he ventured out of his range, and consequently bibliographers may use his books with confidence and security.

From time to time contributions from Mr. Blades appeared in these columns, and they were welcomed by all who cared about his favourite subjects. He was very simple and unaffected, kindly and honest—a man who laboured at the history of printing not for honour or reward, but from pure love of the study. It will be long before we meet with another bibliographer as devoted and unpretentious. It is to be remembered, too, that he was not a rich man with ample leisure and command of a long purse, but a man of business who could only devote occasional spare hours to his favourite pursuit. Yet how completely he outstripped the amateurs!

Literary Gossip.

MR. STANLEY'S article in the June *Scribner* (the first material that he will put

before the public) reviews the chief points of his expedition and its difficulties, and for the first time supplies the public with Mr. Stanley's own view of Emin Pasha's position and the questions involved in his departure from his province; while the body of the article is occupied with a story of adventure and suffering almost unparalleled, at a culminating point of the expedition, which the explorer has chosen for his first detailed description. The illustrations have been made from probably the most remarkable series of photographs ever published, a large number of these having been taken in the forest through which no white man had ever before passed. This paper will be followed in July by an article, by Mr. Edward Marston, entitled 'How Stanley wrote his Book,' fully illustrated by drawings and photographs of Stanley and his house at Cairo.

SIR EDWIN ARNOLD, the author of 'The Light of Asia,' is busy in his leisure at Tokyo with the composition of a new epic poem to be called 'The Light of the World,' the subject being the life and teaching of the founder of Christianity. He believes that the scheme of the work and its treatment are altogether novel.

MESSRS. PHILIP & SON are going to bring out the 'Travels in South-West China' of Mr. A. Hosie, H.B.M. Consul at Wenchow. Mr. Archibald Little will supply an introductory chapter dealing with the opening of the Upper Yang-Tze.

PROF. CAMPBELL FRASER's new monograph on Locke, in Blackwood's "Philosophical Classics," will be an introduction not merely to Locke, but through him to the intellectual philosophy of Europe during the two hundred years that have elapsed since the publication of the 'Essays.' Prof. Fraser has been able to add fresh materials for the study of Locke from the papers in possession of Lord Lovelace, and also from the large collection of letters belonging to Mr. Sandford, of Nynhead (see *Athen.*, No. 3209).

MESSRS. REMINGTON will publish immediately a volume of sonnets called 'The New Day,' by Dr. T. Gordon Hake, whose previous volumes, 'Parables and Tales' and 'New Symbols,' met with a great success in England and America about seventeen years ago, when Dante Rossetti, among other critics, claimed for Dr. Hake a high and unique place among Victorian poets. A reproduction of Rossetti's well-known portrait of Dr. Hake will form a frontispiece to the volume, and Mr. Earl Hodgson, in an introductory essay, will glance at the career of the octogenarian parable-writer, poet, and *savant*. Though the central idea of the sequence is the new day that natural science has opened up for the poets of our time, a considerable number of the sonnets consist of Dr. Hake's reminiscences of notable men with whom he has been brought into intimate relations during his long life. Vivid pictures of Rossetti during his reclusive life at Kelmscott Manor and at Bognor, and of George Borrow in his rambles through Surrey, will form the most interesting portions of the book, which will be No. 2 of "The Rosslyn Series of Poets."

It has become a custom to attribute all leaders on literary subjects that appear in

the *Daily News* to Mr. Andrew Lang. This is a mistake. Mr. Justin McCarthy, M.P., Mr. Richard Whiteing, Mr. Moy Thomas, and Mr. Herbert Paul are also contributors of literary leaders to our contemporary's columns.

WE hear that the Rev. Ll. J. M. Bebb, Fellow of Brasenose College, Oxford, is preparing a list of all MSS. containing the Old Testament or any part of it in Greek which are to be found in published catalogues of libraries. It will also include the contents of lectionaries, and precise details will be given so far as they can be ascertained. No general list of this kind appears to have been attempted since the publication of Holmes and Parson's edition of the LXX. (Oxf. 1798-1827). Instalments of it will probably appear in forthcoming numbers of the *Classical Review*.

A CORRESPONDENT writes:—

"The new edition of 'The Letters of Lord Chesterfield to his Godson' is doubtless, as you say, an improvement on the first. The whole of the first was sold on the day of publication; each of the 525 copies was numbered, and though the price was high, being 2l. 12s. 6d., yet subscribers had the satisfaction of procuring what would probably become a rare book. In the 'Epilogue' Lord Carnarvon writes, 'I have published everything.' It appears that he has reserved something for a second edition, costing one guinea only, and that in it he has reprinted some things which he did not think fit to include in the first. As the work is produced by the Clarendon Press, no one can suppose that anything in the shape of sharp practice can have been intended, and it is probably an oversight that subscribers to the first edition have not been informed that they can have the additional matter, printed in a form to add to their copies, if they choose to apply for it."

WE have received a circular (which has already been printed in the *Allgemeine Zeitung* of Munich, and is now being distributed in this country) from some German and Dutch Orientalists who object to the proposal for a Congress in London in 1891. The protestants are not very numerous, although some of them are well-known scholars, and, probably with a view of swelling the number of signatures, two highly respectable Dutch publishers have also signed. The protest admits that the statutes of the Congress were in several instances broken at Stockholm; but it pleads that this was done with no ill intention. That is very possible; but the admission of the illegality of the proceedings of the last Congress is fatal to the position assumed by its defenders.

THE selections from the records of the Indian Foreign Office dealing with the Hastings period have just been published in India. Prof. Forrest has embodied them in three volumes, and they are likely to prove very interesting.

MR. ROBERT WHITE, of Worksop, is printing the parish registers of Edwinstow, an extensive parish covering the district known as the ancient Forest of Sherwood, Notts, and the parish church at which Robin Hood is traditionally said to have been married. They will be printed from a transcript made by Dr. Marshall, Rouge Croix Pursuivant at Arms of the Herald's College, who has already edited the registers of Perlethorpe and Carburton, chapelry in Edwinstow parish—two out of three oldest registers in England.

MR. NUTT is about to issue another series of reprints, intended to contain the best products of pre-Tudor English literature. The archaic English texts will be accompanied by translations, and, where possible, with facsimile illustrations from MSS. Mr. I. Gollancz, of Christ's College, Cambridge, will edit the series, the first volume of which, 'The Pearl,' will appear about Christmas. Future volumes will include 'Old English Lyrics,' 'Cynewulf's Christ,' 'Miracle Plays,' 'The Wanderer's Lament,' &c.

EARL SPENCER has accepted the invitation of the "George Bullen Testimonial Fund Committee" to become the honorary chairman. Lord Charles W. B. Bruce has already been elected vice-chairman.

THE College for Working Women is sorely in need of funds. It had only a balance of sixteen pounds and a few shillings at the close of last year. Mr. Alex. Macmillan, the well-known publisher, is treasurer of the College.

It is reported that Mr. F. L. James, the author of 'Wild Tribes of the Soudan' and 'The Unknown Horn of Africa,' has been killed by an elephant.

THE third volume of Messrs. Philip's series, "The World's Great Explorers and Explorations," will be 'Mungo Park and the Niger,' by Mr. Joseph Thomson.

THE meeting of the Goethe Gesellschaft is to be held at Weimar on May 31st. Among the speakers will be Dr. v. Loeper and Prof. Suphan, the Keeper of the Goethe-Schiller Archiv.

WE regret to hear of the death of the noted Professor of Norse Literature, Dr. Möbius of Kiel.

MR. WALTER SCOTT will shortly publish a translation of Count Tolstoi's 'Kreutzer Sonata.'

A GREAT "Buchdrucker-Jubilaum," in honour of the four hundred and fiftieth anniversary of book-printing (presumably with reference to Laurens Janszoon Coster, 1440), is to be celebrated at Cologne on June 28th and 29th. There will be a costumed historical procession and a series of meetings.

THE Swedish writer Albert Theodor Lysander, Professor of Roman Eloquence and Poetry at the University of Lund, died in that city on the 25th of April. He was born at Gothenburg on the 29th of May, 1822. Besides his contributions to the study of Roman literature, he collected the fragments of Archilochus, translated Goethe's 'Faust' into Swedish, and collected the writings of Almqvist. His literary career extends over more than forty years, and comprises a large number of volumes.

THE Berlin Municipal Council has just ordered memorial tablets to be placed upon the houses in which three eminent Berliners died—Heinrich von Kleist, Ernst Theodor Wilhelm Hoffmann, and Franz von Gaudy.

THE chief Parliamentary Papers of the week are East India, Loans raised in England, Return (1d.); Order in Council relating to the Second Division of the Civil Service (1d.); Historical Manuscripts Commission, Twelfth Report of the Royal Commission (3d.), and Calendar of MSS. of Marquis of Salisbury, K.G., Part III. (2s. 1d.); Report

of Registrar-General on Births, Deaths, and Marriages in Scotland during the Year 1889 (5d.); and Trade Reports for Antwerp (1d.), and for the Consular District of Boston (1d.).

SCIENCE

The Rev. J. G. Wood: his Life and Work. By the Rev. Theodore Wood. (Cassell & Co.)—The Rev. T. Wood has written a memoir of his father which is decidedly more interesting than we expected. It will never be in any way a classic, but it will probably have a large circle of readers. As we are not now about to review Mr. Wood's numerous works, we shall not say much in way of demurrer to his son's rather astounding claim for him, that he was the first to popularize natural history; but this, at any rate, must be said, that whatever some, such as White of Selborne, may have unconsciously done, it is perfectly certain that, in this country at least, Thomas Bell, William Yarrell, and Edward Forbes—to name some of those who wrote for the series which Mr. Van Voort first published many years since—did of set purpose write as plainly and as easily as any lover of natural history could need. We do not want here or now to press the point further. It would be difficult to understand how a man of the capacity for work of the late Mr. Wood—that he was “able to labour steadily on for weeks together with scarcely an hour's intermission” is, of course, an exaggeration—should have always found it so difficult to supply himself with a reasonable competence, did not his son let us into the secret of his absolute inability to keep accounts, and of his total lack of business capabilities. To our regret we learn that his friends suffered from this defect when they were so unwary as to allow him to borrow their books. But the interest which Wood took in living things, his real affection for them and theirs for him, his ingenuity in difficulties, and his easy style, will carry the reader along and please him as he goes. It may not be a book to read twice, but few will regret having read it once. It is always a difficult thing for a son to be the historian of his father's life, and the reverend author has every right to congratulate himself on the volume he has produced.

CHEMICAL NOTES.

An important modification in Brins's process for obtaining oxygen from the air on a manufacturing scale was recently described by Dr. Thorne before the Society of Chemical Industry. In the old process purified air at a pressure of about 10 lb. was passed over barium oxide heated to dull redness, when oxygen was absorbed and barium dioxide formed; the retorts containing the dioxide were then connected with an exhausting pump and heated to a bright red heat, when the barium dioxide was decomposed into oxygen and barium oxide, the latter being ready to then undergo the same cycle of changes for an indefinite number of times. The repeated changes of temperature, however, produced great wear and tear in the retorts, furnaces, and fittings, and involved much waste of time and fuel in heating and cooling the retorts. In the modified process the temperature is kept steadily at about 700° (that is, about half-way between the high and low temperatures previously employed); air is pumped in at about 14 lb. pressure, when barium dioxide is formed to some extent; the air current is then stopped and the pressure reduced to 13 lb. or 14 lb. below that of the atmosphere, when the absorbed oxygen is liberated. Although the amount of oxygen obtained at each operation is far smaller than was the case with the old process, yet the yield of oxygen per day is much increased, as the series of changes can now be completed in fifteen minutes, whilst previously it occupied about four hours. The main difference in the two processes is summed up by

saying that in the old process the combination and decomposition were effected by changes of temperature, whereas in the new process they are effected by changes in pressure.

In a paper communicated at the last meeting of the Chemical Society, Prof. Pedler, of Calcutta, shows that the term amorphous phosphorus is a distinct misnomer, commercial amorphous phosphorus being in reality the same substance as the crystalline form called rhombohedral or metallic phosphorus, obtained by dissolving phosphorus in lead at high temperatures.

At the same meeting Prof. Thorpe and Mr. Tutton gave an account of their very complete investigation of phosphorus oxide. When pure this substance melts at 22.5°, solidifies at 21°, and boils without decomposition at 173°. It oxidizes spontaneously in air or oxygen, or if warmed gently inflames. Determinations of the molecular weight by various methods show that it has the molecular formula P_4O_6 , and not P_2O_3 , as previously held. When heated to 300° and above it is decomposed into phosphorus and phosphorus tetroxide. It is also readily decomposed by light. Contrary to the statements in the text-books, cold water has scarcely any action on it. Hot water acts on it with explosive violence.

Prof. Emil Fischer has lately communicated to the Berlin Chemical Society a series of papers in which he describes the brilliant synthetical experiments by which he has effected the artificial formation of several of the sugars. Unfortunately, the details of the work are of such a technical nature that they could not with advantage be described in this place. It must suffice to say that some time back he obtained a sugar-like substance, *acrose*, from several substances, the most important of which, from the synthetical point of view, was formaldehyde, as this compound can be built up from its elements, and has for some time been suspected by vegetable physiologists to be the first product of the reaction of carbonic acid and water in the leaves of plants, and the source from which starch and other carbohydrates are built up in the plant. In the present researches *acrose* forms the starting-point, and by lengthy series of reactions has been converted into mannite, the sugar occurring in manna; into levulose, the sugar occurring in honey and many fruits; and into dextrose (ordinary glucose or grape sugar), which occurs in sweet grapes, and, together with levulose, in honey and fruits. For the details of the syntheses and of many other interesting results obtained reference must be made to the original papers (*Berichte* 23, pp. 370 and 799), or to an abstract of the results in the May number of the *Journal of the Chemical Society*.

SOCIETIES.

ROYAL.—April 24.—The President in the chair.—The following papers were read: ‘On a Pneumatic Analogue of the Wheatstone Bridge,’ by Mr. W. N. Shaw; ‘On the Effect of Tension upon Magnetic Changes of Length in Wires of Iron, Nickel, and Cobalt,’ by Mr. S. Bidwell; ‘On the Heat of the Moon and Stars,’ by Mr. C. V. Boys; and ‘Observations on the Secretion of Bile in a Case of Biliary Fistula,’ by Mr. A. W. M. Robson.

MICROSCOPICAL.—April 16.—Dr. C. T. Hudson, President, in the chair.—Mr. J. Mayall, jun., called attention to a spiral ruling on glass sent by Mr. P. Braham, which had been produced in an ordinary lathe, the diamond point being adjusted on the slide rest; also to a series of photomicrographs of diatoms sent by Mr. T. Comber. These were of special interest from the fact that they were produced with sunlight, by which the maximum resolving power of the objective was obtained.—Mr. Mayall referred to an improved form of fine-adjustment constructed and exhibited by Messrs. Powell & Lealand, in which the chief aim had been to construct a fine-adjustment which should combine extreme sensitiveness of action with accuracy and probable durability beyond what had previously been attained. The essential feature was the application of what watch-makers would term a “jewelled movement.” The whole of the contact surfaces by which the fine-adjustment was actuated consisted of polished steel

and agate, the intention being to reduce the friction as much as was consistent with steadiness of motion. The result attained was undoubtedly an improvement on the old system, though the cost would probably limit the application to the few instruments required for very special and difficult investigations in microscopy. For high-class photomicrographic work, or where preparations had to be retained under observation for long periods of time, the new mechanism should be particularly useful, for the greater solidity of the general construction clearly pointed to greater precision and increased stability.—Mr. Goodwin exhibited a form of eyepiece for the microscope which gave a large field with considerable magnifying power.—Mr. A. W. Bennett gave a résumé of a paper by Mr. W. West, ‘On the Fresh-water Algae of North Wales.’ The paper described a collection of freshwater algae, chiefly diatoms and desmids, made in various localities in North Wales and Anglesey, and it furnished what was beyond comparison the richest list of desmids which had ever been prepared in this country.—Prof. M. M. Hartog's paper ‘On the State in which Water exists in Live Protoplasm’ was read.—A paper descriptive of the method adopted by Mr. Halford in mounting the spermatozoa of the Salmonidae was read, and specimens in illustration were exhibited by the lantern.—Mr. E. M. Nelson exhibited on the screen several slides showing under high powers ($\times 1350$) the bordered pits of Pinus and Tilia. He also exhibited a small series of slides to show the qualities of a new apochromatic quarter-inch objective with fluoride lenses and of 95 N.A., which had recently been made by Messrs. Powell & Lealand.—Mr. Mayall mentioned that the gathering which was to have taken place at Antwerp in celebration of the three hundredth anniversary of the invention of the microscope was unavoidably postponed until next year.

CHEMICAL.—April 17.—Dr. W. J. Russell, President, in the chair.—The following were elected Fellows: J. Barker, C. R. Beck, D. Corrie, W. Dixon, T. F. Ellis, F. J. Hambly, A. C. Holburn, W. F. Laycock, A. S. Lea, H. Lescher, J. S. MacArthur, H. de Mosenenthal, G. Müller, E. H. Neville, H. Picton, E. G. Scott, J. Sibun, A. Smith, W. B. Shuttlewood, F. R. M. Stone, and J. S. H. Walker.—The following papers were read: ‘Phosphorus Oxide,’ Part I., by Messrs. T. E. Thorpe and A. E. Tutton; ‘The Action of Chlorine on Water in the Light, and on the Action of Light on certain Chlorine Acids,’ ‘Note on the Explosion of Hydrogen Sulphide and of Carbon Bisulphide with Air and Oxygen,’ and ‘The Action of Light on Phosphorus, and on some of the Properties of “Amorphous” Phosphorus,’ by Prof. A. Pedler; and ‘The Action of Phosphoric Anhydride on Fatty Acids,’ by Dr. F. S. Kipping.

ARISTOTELIAN.—April 28.—Mr. S. H. Hodgson, President, in the chair.—Mr. P. Daphne read a paper ‘On Newman's Grammar of Assent.’ In his criticism of the work he endeavoured to show that the author's description of “certitude” exceeded the real condition of that state of consciousness by postulating not only conviction, or assent satisfied by investigation and experience, but also actual objective truth or reality in the object of certitude,—also that the assent thus given, though sufficient for all purposes of practice, as we have nothing else to go upon, while choice is imperative on us, permits and, to some extent, requires the speculative judgment to be held in suspense, to the extent, at least, of the recognition of the partial and conditional character of our knowledge.—The paper was followed by a discussion, in which Prof. Iomanes, Rev. P. N. Waggett, and the President took part.

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Institution, 5.—General Monthly. Engineers, 7½.—Breakwater Construction, Mr. F. H. Cheesewright.
- Institute of British Architects, 8.—Annual General Meeting.
- Victoria Institute, 8.—Paper by Prof. E. Hull.
- Society of Arts, 8.—Sugar, Tea, Coffee, and Cocoa, their Origin, Preparation, and Uses, Lecture II., Mr. R. Bannister (Cantor Lecture).
- TUES. Royal Institution, 3.—Line Engraving, Mr. L. Fagan.
- Horticultural, 3.—Lecture.
- Biblical Archaeology, 8.—Priestly Character of the Earliest Egyptian Civilization, Mr. P. Le F. Renouf; ‘Torus for “god” and “sacredness” in Accadian and Chinese,’ Rev. C. J. Ball.
- Civil Engineers, 8.—Ballot for Members; ‘The Screw-Propeller,’ Mr. S. W. Barnaby.
- Zoological, 8½.—Observations on a Particularly Fine Example of the ‘Black Coral’ of the Mediterranean, lately acquired by the Trustees of the British Museum, by Prof. F. Jaffé Bell; ‘Notes on the Wild Sheep and Mountain Antelope of Algeria,’ Mr. E. N. Suxton; ‘A Remarkable Antler from Asia Minor,’ Mr. B. Linderker; ‘Minute Structure of the Eye in some Shallow-water and Deep-sea Species of the Isopod Genus *Arcturus*,’ Mr. F. E. Beudant.
- WED. Entomological, 7.
- Society of Arts, 8.—The Aim and Scope of Higher Technical Teaching, Dr. P. F. Frankland.
- Shortland, 8.—Normal Phonography, Mr. W. H. Barlow.
- THURS. Royal Institution, 5.—Fame and Explosives, Prof. Dewar.
- Royal 4½.
- Society of Arts, 5.—The Western Frontier of China, Mr. D. Boulenger; 8.—Design applied to Wood-Carving, Mr. L. F. Day.
- Electrical Engineers, 8.—Lighting Guard for Telegraph Purposes and the Protection of Cables from Lightning, Dr. O.

- Lodge; 'Treatment, Regulation, and Control of Electric Light by the Legislature and the Board of Trade,' Major P. Carew.
- THURS. Mathematics, 8.—'On the Function which denotes the Excess of the Divisions of a Number which 1, mod 3, over those which 2, mod 3,' Dr. Glaisher; 'Notes on Circulating Decimals,' R. W. D. Christie; 'On the Genesis of Binodal Quartic Curves from C-cubic,' H. M. Jeffery; 'On the Arithmetical Theory of the Form $x^2 + y^2 + z^2 - 3xyz$,' Prof. G. B. Mathews.
- Chemical, 8.—Exhibition of Apparatus, &c.
- FRID. United Service Institution, 3.—'The Enlistment of the Militia for Foreign Service,' Capt. R. Holden.
- New Hampshire, 5.—A Paper by Rev. W. A. Harrison.
- Astronomical, 8.
- Royal Institution, 9.—'Colour-Vision and Colour-Blindness,' Mr. R. B. Carrer.
- SAT. Royal Institution, 3.—'Excavating in Greece,' Dr. C. Waldstein.
- Botanic, 5.—Election of Fellows.

Science Gossip.

THE Chancellor of the Exchequer has consented to receive a deputation on May 15th to urge the claims of the Marine Biological Association to further State aid. The Right Hon. Joseph Chamberlain, M.P., will introduce the deputation, among the members of which will be a number of eminent naturalists.

THE Council of the Royal Society have selected the following fifteen candidates to be recommended for election into the Society. The ballot will take place on June 5th at 4 P.M.: Sir B. Baker, R. H. M. Bosanquet, S. H. Burbury, W. Gardiner, J. Kerr, A. S. Lea, Major P. A. MacMahon, Rev. A. M. Norman, Prof. W. H. Perkin, Prof. S. U. Pickering, I. Roberts, D. Sharp, J. J. H. Teall, R. T. Thorne, and W. F. R. Weldon.

'SANITY AND INSANITY,' by Dr. Charles Mercier, will be the next volume of the "Contemporary Science Series." Dr. Mercier treats of the nervous system and the mind in health and in disease, and of the various causes which under the conditions of modern life tend to produce the various forms of mental disorder.

THE planets Mercury and Venus, which were in conjunction on the morning of the 26th ult., are still visible after sunset very near each other. Mercury, which is now a short distance to the east of the Pleiades, will be at greatest elongation from the sun on the 6th inst., and about 8° due north of Aldebaran on the 8th, soon after which he will set too early to be visible to the naked eye. Venus will be only 6° due north of Aldebaran on the 9th inst., and about 4½° due south of β Tauri on the 18th; she will be a conspicuous object in the evening sky throughout the summer and autumn. Mars, which rises now between 9 and 10 o'clock in the evening, will remain throughout May in the constellation Scorpio, and pass on the 23rd about 3° to the north of Antares. Jupiter is still in Capricornus, and next week will rise about midnight. Saturn remains in Leo, and continues to attract attention by its close proximity to Regulus; the planet will be a little more than a degree due north of that star, the brightest in the constellation, in the last week of this month.

THE most distinguished Swedish physician and medical writer of our day, Dr. Magnus Huss, died at Stockholm on the 22nd of April, in his eighty-third year.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND THIRTIETH EXHIBITION is NOW OPEN. —5, Pall Mall East, from 10 till 6.—Admission 1s; Catalogue 1s.

ALFRED D. FRIPP, R.W.S., Secretary.

THE LEGEND of the BRIAR ROSE, painted by E. BURNE JONES A.R.A.

THE LEGEND of the BRIAR ROSE.—The EXHIBITION of Mr. BURNE JONES'S Four Pictures is NOW OPEN at Messrs. Thos. Agnew & Sons' Old Bond Street Galleries, 39, Old Bond Street, W. Admission, 1s. 10 to 5 o'clock.

THE ROYAL ACADEMY.

(First Notice.)

THE catalogue of the exhibition which will be opened to the public on Monday next is the largest on record, except those of 1885, which

contained 2,134, and 1889, when the total was 2,196, the highest figure yet attained, and 66 above that of the present exhibition. Since 1881 there has been an increase of nearly 600 works. On the whole, the collection is the best within our memory, if we take all kinds of art into consideration, and do not, as many journals are apt to do, think only of the oil paintings and leave out of account the sculptures and the water-colour drawings. Indeed, the only class of contributions which shows no improvement is that which is loosely called architectural. There are more good portraits than usual, although there are many bad ones.

The first thing which strikes the visitor on entering is Mr. Onslow Ford's very fine statue of General Gordon seated on his camel, to which we refer below. It stands in the middle of the Central Hall. The vestibule is empty, although it might very well be filled with works in bronze; but the Lecture Room is more than usually attractive, and it is so not only because there are a number of good examples, but because they have been arranged with taste and skill, and the general effect of the whole on a visitor seeing them for the first time has been kept in view. Of the details of this arrangement we cannot, of course, at present speak. An unusually small number of members of the Academy have failed to exhibit this year; the most important of the absentees are Mr. Armitage, Mr. E. Burne Jones, Mr. Gilbert, and Mr. W. F. Yeames.

MR. ALMA TADEMA.

This artist is a liberal contributor both to the Royal Academy and the New Gallery. His most important work, however, is No. 324 at Burlington House. Some months ago we gave a description of it which was accurate at the time, but, as is his wont, the artist has made several changes not only in the execution, but also in the design. In fact *The Frigidarium* retains its title, but little else of its original self. The scene is still the dressing-room of a bath for ladies in the days of Hadrian. The room is comparatively low; it is lined, ceiled, and paved with marble, the various colours of which harmonize with the prevailing white, and, notwithstanding the subdued illumination of an interior, they are wonderfully pure, delicate, and brilliant. Beyond it is a sort of ante-chamber in half shadow and partly screened by a richly coloured *portière*, while further off the vista is closed by the bath itself. It is lined with intensely white marble, and filled with water (the greenness of which is delicious), and is open to the sun and resplendent with his light. Above the parapet of the roofless bath we catch a glimpse of the glowing air, the cloudless blue sky, a bay of yet darker blue, and the green hill tops in the distance. In the tiring-room stands a stately lady who has just left the tepidarium. She is dressed in a loose robe of pale grey-green fronted with rich embroideries of flowers on a very intense blue ground. The noble air and grace of the lady, her beautiful face, the exquisite finish of her dress and hands, are examples for artists to study; not less so is the firm morbidezza of her flesh, rosy from the bath and glowing with health and youth. An attendant, dressed in a fringed chlamys of semi-transparent white, stoops to fasten her mistress's purple girdle. Upon the marble floor lie the towels and sponge, which are not less carefully studied, drawn, and painted than any other part of the brilliant example. The legs and arms of the maid are among the finest bits of flesh painting Mr. Tadema has produced. On a shelf in a recess of the wall the lady's jewellery—a ponderous gold bracelet and an amber necklace—lies ready to be replaced; on an upper shelf are the ornaments of another bather. We suppose it is her owner who, holding some drapery about her, steps towards us across the shadowed ante-room, while a servant pulls back the heavy curtain to let her pass.

Round the bath itself, their nude figures showing distinct in the sunlight, are several girls full of animation. Mr. Waterlow, A.R.A., was a fortunate man when Mr. Tadema painted him (see No. 160) in so searching and faithful a manner. Mr. Waterlow is looking forward, as if studying a picture on the easel before him. He holds a palette on his thumb, and his brushes are at his side. Those who study character will be delighted with this portrait; those who enjoy feats of the brush and palette will not fail to notice the working of the solid lights over the more or less transparent, and the less brilliant pigments which give us the varied qualities of the skin and the flesh beneath it. It is a life-size portrait cut off at the shoulders. Another picture by Mr. Tadema is the portrait of Mrs. Ralph Sneyd (900), seated against a darkened wall and wearing a black dress striped with white. Although not so striking in any respect as the likeness of the new Associate, it deserves to be studied for qualities similar to those of its more important neighbours.

SIR JOHN MILLAIS.

From 'Childe Harold's Pilgrimage' Sir John Millais has borrowed the motto for the fine landscape we described some time ago (25),

The moon is up, and yet it is not night.

We have already laid stress on its originality, because, of all qualities, that is the rarest in English landscape. In Paris art of this category seems much less hide-bound than with us, and, although we remember no subject exactly like those of Sir John's two landscapes of the present year, Frenchmen select subjects at which our countrymen rarely, if ever, look, or, if they look at them, they flinch from the difficulties encompassing them. Apart from this, No. 25 is a most poetical and sympathetic rendering of the time just after the setting of the sun, while daylight, almost colourless yet warm, lingers in the cloudless and even-tinted sky of an evening in late autumn, and the air is suffused with mist much less dense than that of the sunlit picture. The pale golden disc of the moon at full is enclosed by a barely distinguishable halo. We have in front a woody plain, pierced by an open glade, covered with faded fern and furze, and enclosed by dark trees. Beyond dark pines rear their tall forms, and look like phantoms in the vapour. Athwart the mid-distance a wan reflection of the moon's disc betrays the water which lies concealed there. Further off uplands are dimly seen. They are so much veiled that they and the sky are only differently grey. The effect of the whole is full of sentiment, and relies for its charm on the soft, tender, and broad coloration, a subtly-graded tonality in grey and brown, which might be called monochromatic, although examination reveals the care and skill of the painter, his reticence and self-control. We shall have something to say by-and-by of Sir John's portrait of Mr. Gladstone and his grandson (No. 361).

SIR FREDERIC LEIGHTON.

Occupied with a large commission to illustrate the history of Proserpine for the town of Leeds, as well as with his picture of the rescue of Andromeda, and, besides, temporarily interrupted by the task of enlarging and improving his studio, the President has not this year taken that conspicuous position which he usually occupies. He is content to maintain without enhancing his reputation. The most important of his three contributions is *The Bath of Psyche* (243), in which, warned, as we suppose, by the experience of Mr. Poynter in painting his 'Diadumene,' he has represented a whole-length, life-size figure partly draped. Nearly in profile to our left, she is standing at the side of a bath of white marble and is in the act of dropping her last garment before she enters the water, where her form is reflected in reverse. Her very fair flesh is with choice art (the value

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of which few but painters will adequately appreciate) relieved upon the white linen, and this in its turn is set off by the contrast with the deep purple of the curtain which extends from column to column behind the goddess. At present, at least, this curtain seems to be a little out of keeping with the carnations it was employed to assist. If the flesh were rosier, if greater solidity were imparted to it by the additional modelling the artist intends to bestow on it, and if the purple of the curtain were reddened, the harmony of the whole would, we fancy, be improved. Above the curtain appear an intensely blue sky and the brilliant white of summer clouds. *Solitude* (166) illustrates that luxurious and yet serious sentiment of which Sir Frederic is a master. In this picture as well as in 'Psyche' the colour and lighting are elements of the design. They are at once finely and sympathetically employed. Spring is draped from head to foot in cool white, and rests her cheek upon her hand. She is lost in meditation, and looks down with an expression that is rightly conceived. The design is elegant, the pose is apt, and there is poetry in the coolness of the light which reveals the figure to us. The poetry we recognize in 'Solitude' finds still more emphatic expression in the companion picture Sir Frederic names *Tragic Poetess* (310), a life-size, full-length figure, seated on a terrace high above the sea, the dark and glowing surface of which is broken by long ridges of breaking waves and their lines of foam. The lurid sky darkens overhead, and the brassy glare of sunset divides the horizon sharply from the dun-coloured clouds; a paler gleam marks the sea's edge. The poetess sits in a marble chair, and her hands are arranged to express the passion of her mood, which appears even more intensely in the fixed outlook of her dreamy eyes, that, abstracted from the world, gaze beyond us while we study her form and features. Her dress is in keeping with the theme: a pale blue pallium, which she draws close about her head and bust, and a purple stola which covers nearly the whole of her person, and leaves little to be seen of the white tunic underneath. This drapery has been devised with characteristic care by the painter, who always makes a point of studying beauty in nature and at the same time of paying attention to archeology. Consequently his draperies are as correct and true to history as they are beautiful. No. 243 is the picture which has been bought with the Chantrey Fund.

MR. HOOK.

Having already introduced to our readers the four landscapes of Mr. Hook, we need not now describe them at length, but we may confine ourselves principally to such comments as seem to be needed. *A Dutch Pedlar* (309), the Cuypp-like view of the Rhine in the golden light of summer afternoon in Holland, is the one we prefer. In it light softened by vapours is treated with exquisite feeling and the subtlest art, and the river has that brightness of colour and tone in which the Dutch landscape painters delighted, although not all of them attained it. The horizon is, as is always the case in Holland, low; the lines of the prospect are level and nearly parallel; the view of the stream is marked by boats slowly wafted towards us from the distance by a gentle breeze; the banks are protected by projecting groynes, which give spaciousness to the water, while they serve to grade it and beguile the eye. In the foreground are the pedlar, his team of resting dogs, their burden (a little cart loaded with children and other "small wares"), and a woman waiting for the ferry boat, which drifts with the current towards the landing-place. The sky for fineness and delicate brilliance may be compared with the water. It is partly veiled by semi-diaphanous clouds whose edges are touched by the sun, while their long reflections quiver in the stream where the tardy breeze can hardly shake them. Not Cuypp at his best; nor Van Goyen, one of the finest masters in this line;

nor Vlieger, a first-rate man where air and level water are concerned, has charmed us more effectually than Mr. Hook, who has added colour in a higher key than these able Dutchmen ventured on. Next to 'A Dutch Pedlar' we rank the Cornish coast scene of *Last Night's Disaster* (75). The heaps and hollows of the sand, and all the sea in the foreground, glitter in the sun, and form a contrast to the blackness of the wreck and the tumultuous ocean in the mid-distance and background, which takes faint shadows from the sable and ashy white of the storm clouds that fly through the upper air before the remnant of the gale. The still-vexed ocean was never more sympathetically painted even by Mr. Hook. He has dealt with the hollows of the furious surges dashing upon the sand, and depicted the foaming wilderness without in an irreproachable manner. The third example is another coast scene, very different from the last in its motives and subject. Named *A Jib for the New Smack* (249), it depicts a perfect calm, the warm, pearly atmosphere of a Cornish summer passing into autumn—a serene period which the fishermen of the West often devote to building and mending their small vessels. Three "sailor-men" such as these sit near the cliff's edge overlooking the sea, and they are gravely discussing the right cut for a new jib which, a mass of white (it used to be brown), lies on the knees of two of them. Duly to appreciate his work we must know the men whom Mr. Hook has taken for models. They look like what they are, strong, civil, sober, and independent; owners of their own boats and builders of their own harbours; as honest as they are incapable of sponging, lying, or bullying. They are so vigorously painted that we think that in this work Mr. Hook's figures are (contrary to his wont) almost as admirable as the delicious landscape in which they are set. Notice the colours of their faces, hair, and hands, and the deliberate gravity of the expressions and attitudes, the intelligent earnestness of the sail-maker and his attention to the man who speaks eagerly. On the shore below lies the new smack in the builders' hands. Its black is invaluable in the chromatic scheme of the whole. One of the most charming parts is the receding line of cliffs against whose base the tide is pressing; the beauty of the drawing is conspicuous here. The ripe corn on the summit looks pale, and the verdure on the cliff is subtly harmonized with the sombre grey of the underlying slate. If anything be finer in painting than this portion it is the sheeny surface of the sea, exquisitely graded to the horizon through a hundred tints and lights of infinite variety. The fourth picture is called *Breakfasts for the Porth* (317), and perfectly represents a numerous class of Mr. Hook's works. It is distinguished by sumptuous colour, the aerial perspective and exquisite painting of the sea creeping along the cliffs, which recede to the distant Land's End and its outlying islets; by the air, which is fresh as nature and without a cloud; while the group of fish lying on the beach in front is a collection of lovely colours. The scene is a little rocky Cornish cove, and the light is that of early morning. Taking these pictures together or singly, we may say that the artist never did better and has not always done so well.

MR. LOGSDAIL.

A picture that will very much surprise the exhibition-loving public, and, with certain unimportant reservations, thoroughly delight "the profession," is Mr. Logsdail's *Ninth of November* (1028), representing the progress of the Lord Mayor's Show westwards, with the Bank and the Exchange behind the crowded pavements. The canvas is large and the foreshortening capital. Every face and figure has true and fresh character and expression, without the least artifice or attempt at sentiment or poetry of any kind. Abundance of study and a good

deal of character, depicted with considerable humour by the artist, is to be discovered in the compact crowd on the pavement before the Bank, including banjo men, orange-sellers, soldiers, idlers innumerable, and police on foot. The effect of sunlight after rain, reflected from the wet pavement and obscured by vapours driven athwart the scene, has been carefully studied, and, barring a slight superfluous hardness, it is brilliantly and truly rendered. This work, in fact, is a strong and vivid representation of the subject; a little softness, a lighter touch here and there, and more breadth and simplicity of the masses (obtainable by consolidating the local colours, lights and shadows) would add immensely to the artistic charm of one of the remarkable pictures of the year.

MR. POYNTER.

Closely occupied with his large work 'The Queen of Sheba's Visit to Solomon,' Mr. Poynter has been able to send to the Academy only a comparatively minor work, *On the Temple Steps* (866), in which, while he has preserved the fine classic motives and pure taste we expect from him, he has developed a sweeter and purer sort of colour and richer tones than formerly. A steep flight of steps of white marble leads from an antique town on the seashore to the acropolis and the fane upon its platform which overlooks the land. From between the tall cypresses and gorgeous oleanders guarding the staircase we see the dark blue waves, the distant cliffs in the gloom of a cloud shadow, and a ship with white sails hastening to the port. This landscape is striking in its dignified sentiment and lurid beauty, as well as thoroughly original. Close to where we are supposed to stand a slender girl, scarcely adolescent, has stationed herself with fruit and other refreshments for those who have climbed so far. The bread, melons, and pomegranates are heaped in splendid masses of colour upon a table. The damsel is dressed in a loose white tissue, through which her limbs are partly seen; she leans with crossed arms against the parapet, and shades her face from the sunlight with a red palm fan. Her figure is elegance itself, and her air could not be more graceful, natural, or Greek. The colour of the cut melons is not satisfactory. *Pea Blossom* (212) also marks the artist's improvement in flesh painting, and proves that he has nearly mastered the secret of that red and white

Which Nature's own sweet and cunning hand laid on, and that he has made clear and fair the roses and greys of his carnations. It is a life-size, half-length figure of a lady in a modern dress of pure white, wearing a white fillet of the Empire round her brown hair; she moves to our left and looks at us with her dark blue eyes. She holds a basket of silvery white pea blossom, which makes beautiful colour with the soundly modelled and admirably drawn flesh and the white costume.

MR. G. D. LESLIE.

This artist contributes to the Academy two pictures, which are quite as charming as those he formerly delighted us with. The more important of them is called *The Terrace* (258). From a terrace in front of an ancient house we overlook a stately pleasure rich in verdure, distinguished by tall trees, and warm with light reflected from the rosy clouds above. The white stone parapet is dashed with lichens, and its weather-worn balustrades combine with the darker dress of a young lady, who has seated herself on the top. Apart from the beauty and refinement of these elements, her figure is delightfully English, graceful, and pure. Few faces in the exhibition are more tender and expressive; she looks forward as if waiting for some one who she knows is sure to come. So we read her placid air and the reposeful ease of her attitude as she leans lightly on one hand, while the other rests in her lap. The coloration of

the picture excels in the way its painter affects, but it is not mannered in being centred, so to say, upon the lady's light indigo-blue dress, with white frills at the elbows and bust. Her light brown hair, being heaped in classic masses about her comely face, sets off its sweet and pure look and adds to the refinement of the whole. *The Monks of Abingdon* (295) is a charming example of Mr. Leslie's fondness for silvery and pale olive hues in concert with sober and low-toned verdure, a sky filled with rosy gold, but not too bright for harmony, and a broad and soft, almost uniform and shadowless effect of daylight sinking into twilight. The warm grey buildings of the famous abbey rise behind some trees and face us. Two monks are afloat in a punt upon the Thames. The scene is one of perfect peace. The leisurely movements of the monks, the citron-like dark olive of the water, whose smooth surface is hardly broken by a ripple telling of the current, the motionless boughs, the tawny leaves that drop and float away, the pure calm of the sky, and the rocks on their homeward flight have been combined by the artist to convey that sense of repose in which the pathos of his picture is to be found.

MR. WILLIAM WYLLIE.

Beyond question the new ground—if such the bottom of the sea may be called—which Mr. William Wyllie has pitched upon will command the admiration of the exhibition-going public. The painter struck on a good idea when he decided to depict the contents of what he not very happily calls *Dory Jones's Locker* (81). He has depicted the bottom of the sea under about fifty fathoms of warmish-grey water, where the light, scarcely dimmed in its passage downwards, reveals as through a sort of haze the huge wreck of an ancient ship, the quaint rig of which attests how long ago she sank to where she rests undisturbed by storms and billows which torment the sea overhead. The fishes swim between the masts and the still-standing yards and other tackle, and amid tangled ropes that droop and sway with the flowing and ebbing of the tides. She sank at her anchor, and it is easy to see that a chain extends from her hawse-holes to the huge rusty bulk conspicuous in the foreground, where the flukes rise on high, and long and slender dog-fish and herrings, whose silvery sides gleam in the light as they turn towards us, swim round about them. The sea-floor is a wilderness of sea anemones, weeds of various growths and hues. A great conger eel threads his way, like a snake, between the tangle and stone. Here and there lies a bone; a human skull, to which clings a star-fish, lies near the centre, close to a little heap of stones. Apart from the strangeness of the subject the treatment is original and sympathetic. The colour is extremely good, and the general effect deserves the warmest praise. To learn what the bottom of the sea is like Mr. Wyllie examined it repeatedly from a diving-bell, which thus became the first sub-aqueous studio upon record. This artist contributes to the Water-Colour Room a large and able drawing named *The Teutonic leaving Liverpool* (1307), which is practically a study in black and grey relieved with warmer tones. The huge ship is going slowly down the Mersey in gusty weather, and she ploughs her way through olive-green and dun-coloured water, which the wind dashes against her sides in a way the artist always treats with truth and spirit. Her red flag straining in the wind proves the strength of the gale, which, nevertheless, has not the power to make the big hull roll, although close to her a fussy tug, rolling furiously, drags along a lighter and a train of small boats in a most peremptory manner, and the masts of a distant ship reel slightly in the wash of the great steamer which has passed her. As a harmony of black and grey in many degrees of tone this beautiful piece is almost as fortunate as in the draughtsmanship of the vanishing line

(with its exquisitely fine curve) of the big ship's bulwark and the portholes beneath it, which diminish in the most cunningly delineated perspective. Another drawing of nearly equal merit and similar qualities is *H.M.S. Exmouth* (1615), the whole-length portrait of a large iron-clad ram just launched in the Medway, near Sheerness, with the Admiralty flag at the fore, the royal standard at the main, the British ensign at the mizzen jury-masts. Here again the beautiful drawing of the hull will be delightful to those who can appreciate it fully, and all can enjoy the fine coloration at large of both these works, as well as their wealth of local colours.

MR. HENRY MOORE.

Mr. Moore ought to be appointed Sergeant Painter to Neptune, with Mr. Brett for Principal Painter in Ordinary of the Shores and Islands. Mr. Hook reigns elsewhere. Mr. Moore, although in several ways a great sufferer during the past year, will not damage his reputation at the Academy by his masculine *Summer Time* (257), his principal work, a superbly coloured view of the waters near the Channel Islands. The waves are marvellously drawn and painted; they are of the deepest, clearest, and most varied blue, and they rise in large and seemingly confused, but really well-ordered masses, while their crests are torn off and scattered by a brisk breeze. The remoter atmosphere, being softened by the spray, betrays the presence of vapours, which give breadth, without loss of brilliancy, to the whole picture, and slightly subdue the harshness of the detached and rugged masses of white clouds tinged with gold which race along the brilliant azure of the sky. To this the same artist's picture *Storm Brewing* (544) forms a contrast. He has again taken us out into the open sea. The time is nearly midday. Rain comes from the distance to close the view, and, owing to undercurrents, unexpected waves come to the surface to throw themselves into the air. Among the mass of white clouds, which, touched with rose and pallid gold, seem as if they are more than the atmosphere can carry, it is easy to see that rain is falling in torrents from one level to the next. Stealing along the horizon, a tall ship keeps on her way athwart the lonely deep. This is so impressive a picture that one might well fancy one heard the gusty murmur of the wind, the wash and hissing of the billows, and, now and then, a mutter from the cloudland overhead. In *The Marshes, Yarmouth, Isle of Wight* (501), is a radically different work. It is a smaller picture, and, with that poetic sympathy which almost all the world delights to find in landscape art, represents a late October morning. The mist is closing between us and the distant hills, and is drawing soft veils over shallow pools, which spread themselves between low ridges. This is a lovely piece of colour and very fine in tone.

MR. JOHN BRETT.

Cognate with the last-named group of splendid studies of vivid harmonies of light and colour are the fine coast pieces of Mr. John Brett, whose chief contribution is his *Echoes of a Far-off Storm* (472), which depicts a sandy bay. The fine sand spreads from cliff to cliff in full sunlight, and the rugged points of underlying rock, rich with the strong dark hues of a hundred weeds, are crowned with the blackest mussels. Waves coming in from the level ocean floor (where there is not wind enough for a ripple) throw themselves in long white lines against the beach and the debris of the cliffs, thus bearing testimony to the influence of tempests beyond our ken. The very pale blue sky is graded lighter to the horizon, and, as often in Mr. Brett's pictures, a filmy veil of vapour floats landward across the mid-distance. The painter is at his best in the last-named part of his picture, nor is he much less fortunate in painting the deep sea pool at the foot of the foremost

rock, filled as it is with water more brilliant than the finest aquamarina. *Harlyn Bay* (513) illustrates vividly late summer weather—a reaped cornfield that, from a hill, overlooks a calm blue sea which creeps with gentle ripples to the shore. The flatness of the sand is admirable, and so is the aerial perspective of the distant cliffs, where headland follows headland to the horizon. We shall say something about Mr. Brett's other two pictures in a future article.

MR. T. FAED.

This artist, who seldom fails to contribute to the popularity of the Academy, is more than usually fortunate this year in three pictures of subjects such as he has made his own. *The Shepherd's Wife* (445) is a pathetic incident sincerely and justly represented, with a sort of feeling which reminds us of M. Israëls, but with a freshness M. Israëls has lost. A well-favoured woman is standing at her cottage window and gazing anxiously on a snow-covered landscape. The flakes fall thicker and thicker, and drift into dense masses as far as she can see along the hillsides where her husband is. She is pressing one hand to her chin, and her expression could hardly be more sincere. With her light blue dress and its brown and red skirt the painter has, according to his wont, made excellent colour in combination with the humble furniture and ornaments of the room. Apart from these good points it suffices to say that the technique of the work is worthy of one who is a master of the brush and of a firm, light, and deft handling. *Highland Tramps crossing a Headland* (285) marks a departure unusual for Mr. Faed. The scene is a wild shore, close to the edge of a furious sea. A stalwart fellow, thin, worn, and grizzled before his time, trudges half recklessly yet resolutely onwards against a strong rain-laden gale, and leads his wife, who clutches his arm. She, while drawing back the shawl from her face, looks anxiously forward on the path which the hurrying billows soon must cover. With her other hand she leads a little boy, whose shivering lips alone are seen below the edge of the hat he presses to his head against the wind. All these figures are designed with thorough vivacity and sympathy. The picture is spontaneous, and in just keeping with itself. In short, it is long since we saw a better of the kind from any one. The third of Mr. Faed's pictures is called *The Anxious Look-out*, is numbered 225, and has for its motto:—

Ah! many a morn in sunshine bright
Is born of a tempestuous night.

The motive of the design is similar to that of 'The Shepherd's Wife,' but the methods of illustrating them and the artistic materials of the works are quite different. A fisherman's young wife stands on the beach, where wild surges break at her feet; her two children clasp her dress, and they all gaze seaward in alarm. Their expressions are faithful, spontaneous, and sincere. We are charmed by the graceful simplicity of the comely matron's figure, and do not know which to prefer of the children.

MR. P. GRAHAM.

Like Mr. Faed, Mr. P. Graham is faithful to the Academy at a time when some of his brethren contribute freely to other galleries. *Low Tide* (215) belongs to a category of Mr. Graham's works with which our readers are already familiar, but it is more solid and sincere than most of them. It is a telling coast piece, where a strong and brisk breeze has caused the blue water to lap against a rough natural jetty of rocks covered with mussels and weed, such as Mr. Graham has known how to paint since his boyhood. A black boat of Berwick-upon-Tweed, with a lowered russet sail, has reached this spot, and is about to land her cargo of fish. Some women wait with their creels. *Departing Day* (190) has for its motto

The mist-robed mountain-tops,
Crowned with the glory of the setting sun.

It depicts with much effect, and the vigour we expect from Mr. Graham, a narrow valley darkened by the shadows of the hills and clouds as well as flushed with fiery gold light. White drift, of the most solid kind, flies before the wind. A woman with a creel full of peat upon her back trudges along the rough path. It is undoubtedly a vivid example of the skill of a highly popular artist.

MR. W. D. SADLER.

Among the *genre* pictures of the year few will give so much pleasure as the thoroughly characteristic *The Hunting Morn* (1034) of this capital artist. The new work is bright; the painter's touch is crisp and his finish is sufficient, but not very searching. The scene is the breakfast-room of an old mansion early on a sunny morning. Three red-coated men seated at the table are discussing the prospects of the day with an old squire of the florid type celebrated by Fielding, which has become, so to say, fossilized on the stage and in "illustrated" literature, the most recent instance being the humorous sketches of Mr. Randolph Caldecott. The scene is the more like an episode in an eighteenth century novel because the inevitable domestic chaplain in his black coat appears at the corner of the table and takes tea from the hands of the buxom young lady whose duty it is to occupy the head of the table. This capital picture is remarkable for its brilliant yet soft lighting, the cleverness with which the local colours have been massed—a manifest improvement in the artist's method—the simplicity of the treatment at large, and the skilful painting of its accessories. *Home-brewed* (1012), by the same artist, shows that, at least in the choice of its subject, he has looked back upon his former successes, and, perhaps unconsciously, continued a vein already well-worked. We have the door of the King's Head, an old-fashioned country inn where an aged host obsequiously presents his own choice beer in tall glasses to some ancient gentlemen. One visitor, standing a little apart, holds his glass to the light and criticizes it with the air of an expert. Of course motives developed in the manner we have described are rather stagey and conventional. Apart from this the story of the picture is well told in a spirited design, and with a *technique* much better than Mr. Sadler's used to be.

MR. CALDERON.

On the pictures by the Keeper of the Royal Academy in this exhibition we have already printed some notes. The most important of them is *Hagar* in the wilderness (327), sitting on a rude natural bench of rock, and half supported by a loftier slab which, rising behind it, shelters her from the declining sun, and thus casts a cool shadow, most valuable in the chiaroscuro as well as in the coloration and light and shade of the design, which—embodied with few colours and a broad and massive grouping of the elements of all kinds, and a very bright and clear illumination—is the more telling because it is extremely simple. The hapless mother is a highly expressive figure. Her face is at once pathetic and poetical. The shadow rising as the sun sinks behind the distant hill is a good point in a meritorious design. *Lady Betty* (444) is a work of a class the artist has previously done well in: a three-quarters, life-size figure of a handsome lady seated in a chair and turned a little sideways. The features are lifelike and their expression of vivacity is spiritedly rendered. The face is turned towards the front abstractedly, and with a serene and musing air, as if her attention had been called away from her surroundings. This is happily expressed; it does not often appear in art. Her dress of red is trimmed with brown fur. The handling of the picture is clear and firm, and the whole work is agreeable; it would be still more so if it were richer in half tints. A half-length portrait of *Miss Evelyn Maud*

(403) is good in itself and commendable for the painting of the costume, which is enriched with gold brocade.

MR. VAL PRINSEP.

Diva Theodora Imperatrix (346), a large picture with life-size, full-length figures, is an unusually ambitious effort to deal seriously with a tragical subject. Such themes are often selected by French painters, who are a much better-read body than their brethren on this side of the Channel, and possess wider sympathies, incomparably greater courage, and larger technical resources. The more credit to Mr. Prinsep, who, preferring Paris to Piccadilly, has often chosen noble and romantic themes, such as 'Odin,' 'The Unwise Virgins,' and 'Berenice,' although buyers did not always appear—such has been the case with more than one of the Academy's greatest men. In the group before us he has sought to represent that wonderful woman who rose from the obscurity of the bear-keeper's home to be the wife of Justinian I., and, through him, mistress of the Eastern world. Mr. Prinsep has adopted for his model throughout his picture the bright, clear, somewhat hard and sharp definitions of the famous mosaic in the apse of San Vitale's at Ravenna, and has to a considerable extent accepted the light hues, the sparkle of the ornaments, and the luminous coloration of the mosaic. He was bound to find a likeness of the Empress in the same picture, which was finished under her own auspices three years before her death. Her erect figure is at once austere and stern, although as if nerved with suppressed passion, and altogether she looks as if she faced a body of spectators, not altogether satisfied nor impotent, whom she might not fear, although she could not afford to defy them, and with whom there must needs be a dreadful reckoning when the time came. The pallid face, the somewhat sunken and cruel eyes, the narrow red lips, the cheeks a little flattened by time, and the dark hair compactly banded on the forehead, are true to the mosaic, which is a wonderful piece of work, and due to an artist of rare capacity. In the picture before us the Empress stands as if on the step of her throne, and rests one hand on the head of the golden lion which serves as an arm of her gorgeous chair; behind the throne is a splendid mosaic of Christ in Majesty and surrounded by the angelic choir. Theodora wears a sumptuously jewelled crown of the Byzantine type, a golden breastplate thickly inlaid with precious stones, and a heavy purple mantle, the weight of which is partly borne by an attendant on her left, while on the other side another dame holds a fan for her mistress. It is pleasant to be able to praise the style and other cultured elements of this creditable work. A minor production of the same hands brings the artist before us as a designer of *genre* of a more playful kind than usual. It is called *Among the Brambles* (96), and depicts part of a garden or private grounds, with a thicket including a blackberry bush laden with fruit, which two pretty young girls and a boy in blue are picking. Of course a picture with such a subject depends for its charm upon the spontaneity, grace, and beauty of the manner in which the design is carried out. On this account we wish the colouring had been warmer, gayer, and brighter; the faces, the expressions of which are first rate, touched with a lighter hand; and the surface throughout more delicate and even.

MR. FILDES.

This Academician contributes a subject picture and three portraits to the exhibition. The first is comparatively unimportant, but it aptly represents a number of pictures of Venetian subjects for which we are already indebted to the artist, but it is no better, and is probably the last of the category. *A Daughter of the Ghetto* (20) is a life-size figure of a slender young

girl carrying a copper vessel of the well-known sort, and passing a stall laden with fruit, the colours and diverse textures of which have been employed to set off the pretty damsel, whose dress of pink and red shawl drawn over her head give distinction to the animated expression and naïve air of the maiden of Mr. Fildes's fancy. Of course, Mr. Fildes makes the most of the copper pot and the rich complexion of the girl. Very full of spirit indeed, most effective, brilliant, and deftly painted, is the highly characteristic portrait of *Mrs. Thomas Agnew* (303), a life-size figure seated at a table, wearing a purple dress enriched with white (a combination often seen in flowers), and looking up with a kindly smile.

MR. E. A. ABBEY.

We may now turn to an effective study of the "qualities" on a large and difficult scale, his first achievement in oil colours, by the renowned book illustrator of New York. It is an original and charming exercise in tone, tint, and line, each in a low key and all as beautifully harmonized as we could wish them. In *A May Day Morning* (109) we catch a glimpse of what Herrick saw when he went "a-maying" with his Corinna:—

Get up, get up for shame, the blooming morn
Upon her wings presents the god unshorne.
See how Aurora throws her faire
Fresh quitted odours through the air;
Get up, sweet slug-a-bed, and see
The dew bespangling herie and tree.
Each flower has wept, and bow'd toward the east,
Above an hour since, yet you not drest,
Nay! not so much as out of bed;
When all the birds have mattedens sey'd,
And sung their thankful hymnes; 'tis sin,
Nay, profanation to keep in,
When as a thousand virgins on this day
Spring, sooner than the lark, to fetch in May.

Then while Time serves, and we are but decaying,
Come, my Corinna, come, let's goe a Maying.

A lover and his lass are tripping along a garden path, near a wall laden with fruit, through an open door in which sunlight pours from the other side like powdered gold. The man is dressed in white, holds a mandolin under his arm, and, laughing gleefully, dances towards us, holding the maiden's hand. She is dressed in a gown of black with white stripes that are cunningly employed to express in the movements of her limbs

A winning wave, deserving note,
In the tempestuous petticoat,

and a red and white kirtle. She is, in fact, the most telling element of the picture. On the top of the wall, distinct against the glowing sky, a cock claps his wings and crows loudly, saluting the "god unshorne," whose lustre flushes the edges of the clouds and veils the blueness of the firmament. The grace and spontaneity of the dancers, the broad, soft, and yet luminous effect with its diffused light and softened shadows, and the charms of tone and colour distinguishing this work are such as Herrick himself would delight in, and for it thank a painter possessed by his very spirit. Technically, of course, not a few of the difficulties of exact and searching art are evaded rather than overcome in this picture; more than enough, however, remains to make it one of the remarkable examples of the year.

MR. BRITON RIVIERE.

This Royal Academician's strength lies not in subtle harmonies of tone and colour, nor in what may be called the lyric phase of design, idyllic invention and graceful movements, but in pathetic efforts, touching expressions, accomplished draughtsmanship of a kind directly opposed to Mr. Abbey's, and in deep sympathy with the lives of men and dogs, the humour and the tragedy that belong to them. The *Rus in Urbe* (224) which is before us is in every respect divided from the "Hesperidean" theme we have just noticed, and yet it is not less sincere and worthy of admiration. The comparatively unpretending picture represents a street scene in a country town. A country lad has ensconced himself in the doorway of a house and

sits on the step. He wears a smock frock, a black felt hat with a peacock's feather in it, heavy boots, and rough hose. A half-peeled stick is in his hand. He is not a very bright youth, and he looks at the busy unaccustomed scene in a half-curious, half-negligent way which tells volumes about his intelligence and energy. Not so it is with his companion, a most excited collie dog, round whose neck, which is rigid with wonder at the busy world he sees for the first time, the master's sturdy arm is tightly clasped, while the creature, with ears erect, an open mouth, and quivering tongue, stares with wide eyes at the bustling people round about him. The humour of the design is capital, and nothing could be more spirited than a reading of dog character worthy of Landseer's best time. The dog is admirably painted and drawn, from the fine and passionate energy of his face, the frill of bristles excitement makes rigid about his neck, to the legs that, stiffened to the claws, tremble with emotion. Contrariwise to Mr. Abbey's work, this picture fails where his excels, and its tones lack something of harmony, and its colours are in need of massing and breadth. The smock frock is most of all out of keeping. Mr. Riviere's health having suffered during the past year, he has not been able to complete more than 'Rus in Urbe' and 'Daniel's Answer to the King,' which, as our readers have learnt from our already published description, is now in Manchester.

MR. JOSEPH CLARK.

The artist who, with 'The Sick Child'—that happy compound of Wilkie and Edouard Frère—won distinction and a pleasant place in our memories thirty years ago, contributes to the Academy a piece of *genre* which either of those masters might own with pleasure. It is called *The Cup that Cheers* (1117). It depicts, with abundance of humour, a trio of old women grouped at a cottage table, and discussing hot tea, toast, and their neighbours' characters and fortunes. One dame, a capital figure, has poured her tea into a saucer, and, stooping over it, holds it with both her hands, which the artist has ingeniously made to look as if they were all thumbs. Her neighbour, more eager for scandal than hot bohea, leans forward and speaks with both hands raised. The third dame, who attends to the teapot, is a scandalized auditor. The design is first rate. The lighting of the well-painted interior, with its wealth of homely details, is soft, well considered, and true.

MR. HAYNES-WILLIAMS.

This painter, whose views of the interior of the palace at Fontainebleau we admired not long since at the Goupil Gallery, has in *The Last Dance* (721) sent to the Academy a picture superior to any of its forerunners. In it we have a stately ball-room where morning has vanquished the light of the candles on the walls (where they burn with a smoky glare that is cleverly treated) and the true colours of all the objects have become distinct. A pretty damsel in a pale amber dress sits on a couch of olive satin with a dark and handsome youth at her side, whose deep blue coat contrasts with the neighbouring colours, and gives force to them. A gentleman in brown approaches the pair of lovers, and asks to be allowed to take the last dance with the lady in an inner room. The favoured youth seems a little annoyed by the request, but he will not interfere. Of course the merit of character painting does not depend upon the interest or importance of the incidents an artist chooses to illustrate. The theme of 'The Last Dance' is, we need not say, trivial, but the expressions and actions of the figures are worthy of very high admiration because they are thoroughly true and delicately expressed. Technically speaking, and barring a little paintiness, it would be hard to overpraise the execution of the dresses. The sheen, crispness, and freshness of the garments are given with such

felicity as we do not often see at the Salon, while such draughtsmanship as Mr. Haynes-Williams's is much rarer in England, where the training of painters mostly fails in unflinching finish, and in the imitation of textures and substances, and the effects of light upon them. In these matters we are far below Parisian standards. Very few indeed of our artists attempt to rival the exquisite workmanship of Meissonier, Vibert, and Zamacois, and not more than two or three are able even to approach the laboured, but somewhat lifeless fidelity and mechanic success of toiling imitators like M. F. Willems and M. Toudouze. This is the more remarkable because in no country is the characteristic technique of Metsu, Mieris, and Teniers more highly prized than in England. Mr. Williams's work is as happy in its way as that of the Frenchmen who astonish us yearly with faultless portraits of rooms in the Louvre, at Versailles or St. Germain, but his execution is more brilliant, crisp, and intelligent than theirs; it is, therefore, more pleasant to look at. It would be hard to surpass the floor, its brilliant reflections and aerial perspective, the foreshortening of the details of the furniture, the patterns on the various textiles and the wall, or to depict more firmly and more daintily the ornaments and hands and feet of the three figures. To the New Gallery and the Grosvenor Exhibition Mr. Williams sends pictures nearly as good as this, named respectively 'Une Lettre d'Amour' and 'The Sandal.'

MR. STANHOPE A. FORBES.

This gentleman, one of the most successful painters of what may be called minor *genre* pictures, has this year depicted an auction in a farmhouse parlour with at least as much spirit as he painted 'The Health of the Bride,' and with more brightness and clearness. He calls the picture *By Order of the Court* (1146), and it includes a numerous body of rustic bidders grouped in standing and sitting rows, while the auctioneer, seated in a chair placed on a table, offers for sale a clock which is held aloft by an awkward lad. A spirited competition goes on between a woman of the better class and her poorer, more demonstrative neighbour. The latter is watched with amusing eagerness by a rough girl at her side and a loutish boy who is placed behind her. All the spectators are capably conceived figures, admirably thought out, and executed with spirit. They are full of movement, highly dramatic and humorous, each man being cleverly connected with his neighbour by means of his looks and actions, while the expressions are extremely various. There is character in such incidents as the teapot being of "Britannia metal," the table ware of hideous patterns, and in company with uncouth figures of "china" in shocking colours. The blue plates, the ancient coal-scuttle, the battered books, and the desk of old mahogany bound with brass—a relic of another generation it must have been hard to part with—are all capital if subordinate points which ought not to be overlooked by those who study the humour of a picture. The lighting of the interior is extremely good, but its colours and chiaroscuro want massing and a simpler order.

MR. F. D. MILLET.

Mr. Millet has more than secured his position by *How the Gossip Grew* (151), another piece of humour like his 'Anthony Van Corlear' in last year's Academy. It is a delicate and brightly painted interior of a once handsome chamber, retaining traces of the quasi-Greek taste of the brothers Adam in the choice profiles of its decorations and sea-green walls picked out with gold. These forms and colours suit the clear open morning light pervading the room, where two young ladies are placed at a daintily set forth breakfast table. One of them reads aloud from a letter which has just arrived, and the other, listening, stops in

the act of drinking tea. The expressions are very engaging, spontaneous, and spirited, and there is no caricature about them—a reticence rare in modern English *genre*, and reminding us of the better class of French *genre*. In such examples we expect to find the table equipage of silver as delicate, crisp, firmly painted, and fine in colour and modelling as this bright and delicately toned picture shows; the white tablecloth suits the ladies' pale blue and light amber dresses, as well as the green wall. The whole work has been carried out with good taste and complete research.

MR. H. W. B. DAVIS.

The painter of *Picardy Dunes* (242) has often depicted the charms of scenes such as Ruysdael and Huysman of Mechlin affected, but he has never done so more sympathetically than in the brilliant and harmonious example before us. The sunlight of an afternoon late in summer pervades the scene, and the long shadows of the sand-ridges and trees are faintly tinged with blue reflected from the sky, and stretch into the hollows on either hand, while the clear and golden light glows on the opposite sides of the ridges and the trees. In the largest hollow sheep are straying in search of the scanty herbage, and the splendid light renders more distinct the solid groups of pines whose green is almost black. One of the most beautiful parts of this fine piece is the sky, below of tender green merging into the warmer golden grey of the horizon, and above of pure turquoise darkening towards the zenith, where rosy clouds are slowly passing. The breadth and sweetness of the picture are equalled by its serenity. In respect to the last-named quality it is an unusually favourable specimen of Mr. Davis's powers at their best. His *Ford on the Wye* (780) is less poetical, but the mode of painting is equally fine. A very charming feature of this brilliant scene is the clear water racing over the rocky bottom. The light blueness of the sky is not less delightful than its reflection on the smoother spaces of the Wye. The white cattle who have waded into the river are such as Mr. Davis succeeds best with; the brightness of their sides, the azure tints of the shadows on their bodies, and the learned way in which they are reflected in the stream will be recognized by all lovers of nature. *A Placid Morning on the Wye* (68) is a view from a point quite different from that to which the charms of its reaches have attracted the cheap-trippers and breaks full of excursionists. Bright blue water is running swiftly towards us between low hills, and rippling among the stones. In the halcyon weather two indolent cows, that have come from the near meadow to drink at the stream, lazily raise their heads to look at us; their calves lie on the rich grass, and a wilderness of wild flowers adorns the bank. The sky, which differs from those of the other pictures in being almost entirely blue, is charmingly soft, full of light, and extremely bright.

MR. E. PARTON.

Mr. Parton has long accustomed us to pools, meadows, and silvery pastorals. His most important picture this year shows us that he has gone afield for a new subject, and found it in what he calls *In the Heart of Normandy* (362), a lovely vista of a stream, the clearness and smooth surface of which serve to reflect the sky and woods in white and grey and green hues that are admirably studied and painted. The sky, indicating autumn, is cloudy, pale, and dark grey and white; while the stream's banks are rich in foliage, which here glows in autumnal russet and gold, and there is splendid with the brilliant green of the second leaf. Upon the level water yellow leaves float slowly towards the front, and a softened light pervades the scene. It is a charming work, full of silveriness, touched with a less emphatic hand, and clearer than formerly. In *The Spring*

Time (368) represents a backwater of a river like the Thames or the stream of a flatter country. The still, greyish pool is nearly enclosed by tall ranks of last autumn's rushes and feathery wild grass, the seed of which droops in masses above the water; between the slender grey trunks of the trees glimpses may be caught of meadows in bright green; the early foliage is greener still. The whole is a true harmony of silvery greys, whites of various tints, and ashy greens, all in low and tender keys.

MR. C. WYLLIE.

This painter affects low meadows near the sea, shining expanses of mud and sand left bare by the receding tide, and reaches of smooth rivers in brilliant sunlight and clear daylight. In the present exhibition he has taken a new departure by depicting a growing twilight (888) on the Thames, a river-side road, and old houses of the Georgian time, with shops and rooms in which lamps have just been lit. We guess that it is near London because the air is somewhat foul with smoke whose dun and purplish brown mixes with the golden light of the moon, which is rising and gaining strength as she passes from behind the veil of earth-mists and denser air. The picture is decidedly charming in its colour, harmony of tone, and keeping. The reflections trembling as the water glances past us are perfectly fine and true. It is pleasant to find a new subject such as this.

MR. H. BATES.

Pandora (2117), the life-size nude statue in marble which this sculptor has sent to the Academy, has already (p. 443, *ante*) been praised in these columns. Pandora is kneeling on one knee, and holds her ivory casket on the other. The box is evidently new to her, and she seems to hold it almost timidly with both her hands. There is a brooding expression on her sweet face, which is devoid of that voluptuousness and elfishness and that stony, unsympathetic character which many able sculptors have thought best suited to the expression of Pandora as the gift to man of gods malign. The virginal elegance of the figure, and the classic charm of the bust, hands, and feet, are choice elements in a lovely work. Its spontaneous and natural air and the finish of the whole surface are worthy of the sculptor. The casket bears on its lid a charming group of Pandora descending earthwards, and carved upon its sides in low relief are panels representing scenes in her history. The same sculptor sends No. 2061, a life-size alto-relief in plaster of a dead Christ with two angels, one at the head, the other at the foot. It is conceived in a reverent and somewhat austere manner, well adapted to the future position of the work, which is to be the front of the altar table in the church of the Holy Trinity at Chelsea. The modelling of the nearly nude figure is careful, learned and sound, grave in style, and well finished according to a good type.

MR. ONSLOW FORD.

Perhaps the most conspicuous, and certainly one of the finest things in the Academy this year is the full-size model of the Gordon Memorial (1958), intended for the open space in front of the barracks at Brompton, Chatham. Gordon is seated on the lofty saddle of his camel far above our heads, and holds the famous cane in one hand. He wears a fez and the dress of honour the Khedive bestowed upon him. The trappings of the camel and other accessories tell well in this admirable and spirited group. The veracity of the figure and face of Gordon, his intelligent features, and a certain air of intense enthusiasm, tending to abstraction from things about him, are all that could be desired in this admirable fulfilment of a noble opportunity. The same sculptor has produced two statues for the Maharajah of Durbunjah, Bengal, and intended to decorate

the hall of his palace. One of these is *Music* (2118), a half-draped life-size figure in bronze of a damsel of a slender and supple form and full contours, standing in an easy pose, with her feet near each other, and gracefully holding with one hand a lyre (formed of a goat's horns and a tortoise's shell), while the fingers of the other hand—just withdrawn from the strings of the instrument—are bent with the action of touching the chords. She looks down at the lyre, and seems to listen to its note before striking another. Her lifted brows, opened lips, and dropped eyelids tell us that she is singing to her own music with a veiled voice. The other statue, 'Dancing,' is at the New Gallery, and is described in another column. Mr. Ford has further sent to the Academy No. 2116, the statuette complete in bronze of *Peace*, of which the model was No. 1944 in the same gallery, 1887, and a bust of *Sir Andrew Clarke* (1974).

The reader may be glad to have a few notes, in the order of the Catalogue, on pictures to which we shall return by-and-by, but the mention of which will make this article a tolerably complete guide to the visitor on the opening of the exhibition next Monday. Mr. G. A. Storey's *The Hungry Messenger* (No. 5) is a clever piece of humour of the Puritan time. M. Fantin-Latour's *Chrysanthèmes d'Été* (13), *Roses Trémières* (35), and *Roses* (651) are delightful. Mr. R. W. Macbeth's *The Cast Shoe* (19) the Academicians have bought with the Chantry Fund, as they have likewise bought Sir F. Leighton's *The Bath of Psyche* (243). Mr. E. Long's *La Pia de Tolomei* (26) is a quasi-portrait of a lady in black. *After Waterloo: "Sauve qui peut!"* (123), the flight of Napoleon I. from the stricken field, is a highly dramatic work by Mr. A. C. Gow, full of incident and passion. *Our Village* (143), by Mr. H. Herkomer, is a pretty English idyl. *The Cloud Chariots* (156) is a glowing seascape, by Mr. W. A. Mackworth. We may further mention the *Lingering Light* (161) of Mr. W. G. Foster, full moonrise over a calm sea; the vigorous melodrama of Sir J. Gilbert, called "*Onward!*" (186), depicting a knight banneret charging; Mrs. Alma Tadema's *Pet Goldfinch* (188); Mr. E. Crofts's *Whitehall* (216), the execution of Charles I.; Mr. M. R. Corbett's *Land of Fragrance* (233), a charming idyl in his peculiar mood; Mr. McWhirter's *Glimpse of Loch Katrine* (271) and his *Old Sherwood* (279); Mr. J. B. Burgess's *Freedom of the Press* (337), Parisian priests horrified by newspaper attacks on their order, which one of them reads aloud; Sir J. E. Millais's *Portrait of Mr. Gladstone and his Grandson* (361), a life-size group, which is not his best work; Mr. F. Goodall's capital landscape, *The Thames from Windsor Castle* (366); Mr. N. Dawson's *A Perilous Calling* (394), a vivid sea-piece with Scarborough fishing-boats going out of harbour; Mr. G. F. Watts's *Patient Life of Unrewarded Toil* (437), an old white horse turned out to get his living how he can; Mr. A. Moore's *Summer Night* (487), half nudities of quasi-Greek girls; the brilliant and powerful *Lucerne* (554) of Mr. A. T. Nowell; Mr. J. M. Swan's *Lioness defending her Cubs* (614); the Earl of Carlisle's *The Sacred Lake, Karnac* (664); Mr. Lavery's *The Bridge at Gretz* (679); Mr. A. J. Hook's *On the Lobster Ground* (700); Mr. J. Charlton's *Music of the Eager Pack* (751); Mr. Chevallier Taylor's *The Last Blessing* (758); the *Thistle-finches* (951) of Mr. B. Hook; and Mr. A. East's *October Glow* (1104).

THE NEW GALLERY, REGENT STREET. (First Notice.)

THIS collection consists of nearly four hundred and fifty pictures, drawings, and sculptures. There are some fine things, the greater number of which are mentioned below, but the character of most of the pictures is extremely disappoint-

ing, and does not promise well for the future of British painting if, as some think, the most able and gifted of our artists are represented in the galleries of Regent Street. It is our bounden duty to say that the large majority of the pictures and sculptures betray a deplorable neglect of those graces of style and gifts of knowledge and finish which collectively make what we call fine art, and the absence of which in any marked degree is fatal to the intellectual or technical excellence of design. On every wall before us it is manifest that learned draughtsmanship is lacking where the ambition of the painters would seem to demand it most. Pure drawing (by which we mean accomplished outlining), faith in the true proportions of the human figure and its minor features, subtleties of execution, and those refinements of the surface which are so dear to artistic eyes, are conspicuous by their absence from at least three-fourths of the pictures. There is no want of vigour—in fact there is a feverish excess of it; but there is great lack of the elegance, taste, modesty, and finish which are the fruits of true culture, loyalty, and sincerity. With the exceptions we mention to-day and a few reserved for a future occasion the paintings as a rule fail to attain that degree of merit that we look for wherever fine art is prized and technical accomplishments are accepted at their true value. Two of the leading supporters of the Gallery, Mr. E. Burne Jones and Mr. Legros, being unrepresented, this exhibition, when compared with its forerunners, has opened under considerable disadvantages. On the other hand, Mr. Watts, Mr. Poynter, Mr. Alma Tadema, Mr. G. D. Leslie, Mr. J. Waterhouse, Mr. E. A. Waterlow, Mr. R. W. Macbeth, Prof. Costa, Mr. Hallé, Mr. D. Murray, the brothers Moore, Mr. J. Parker, Mr. E. Parton, Mr. Sargent, Mr. Adrian Stokes, Mr. Onslow Ford, Mr. A. Gilbert, Mr. C. Wyllie, and Mr. Haynes-Williams have contributed some excellent works.

No one knows better than Sir John Millais the value of sentiment in landscape, and very few indeed have been more happy in imparting that precious quality to the subjects (anything but sensational) that he handles in as masterly a fashion as if he had been a landscape painter all his life. We are all familiar with the creditable attempts of Van Schendel to deal with fogs and fish markets. The rays of the sun penetrating fog in a dense woodland—a subject which has very seldom been chosen by an artist—have never been more successfully dealt with than in *Dew-drenched Furze* (119), a picture our readers have already heard a good deal about. Sir John has borrowed from 'In Memoriam' a motto which tells us how the sun glows

On these dews that drench the furze,
And all the silvery gossamers
That twinkle into green and gold.

It aptly describes a picture of an autumnal scene in a dense wood, ending in a lofty mass of ruddy beeches, russet oaks, and grey larches, the tops of which are lost in vapours which fill the air. The mist has only just begun to yield to the sun's beams, which search it through and through and reveal the nearer foliage, the dark green of the gorse thicket, and the multitudinous ferns which hide the lower trunks of the trees. The pervading mist has condensed upon the furze, ferns, and leaves, and upon the gossamers, which glitter in silvery films amid the thicket. The firm, frank handling of the foliage and herbage is comparatively new in landscape art; it is, so to say, quite old-master like, and renders every element with that perfect freedom attainable only by a life's studies. Sir John told us truly that, if he had not painted the backgrounds of 'Ferdinand,' 'The Woodman's Daughter,' and 'A Huguenot' in the unflinching way we all know, he would never have gained power to generalize with such mastery—not omitting a touch of real finish—as in the picture before us. Although the pheasant in front is stiff and flat, the work at large deserves high

praise for its breadth, simplicity, and homogeneity. Next to its veracity the student will admire its perfect freshness and originality.

One of the most beautiful things here illustrates Mr. Poynter's taste for classic art and antique themes. In grace, simplicity, and taste, although not in size and abundance of incident, No. 55, *High Noon*, equals the painter's contribution to the Academy, or, indeed, any of his previous works. The scene is the sea-shore, and the only figure is the nude figure of a girl in clear sunlight, with which her unusually rich and bright carnations assort thoroughly. She has just left the water, seated herself on a rock, and, with the fulness of life's enjoyment expressed in every limb, leans sideways and swings her feet, "feeling for cool air," as Browning had it, over a pool which the tide has left upon the sand. To shade her face from the sun she holds a palm-fan, and her dark eyes, skin of bronzed gold, bronze-brown hair, and ruddy girlish lips are distinct in its clear shadow. On the rest of her body—which seems to be, as Herrick said,

Of cream enclareted,

so fair and ruddy is her flesh—the golden light of afternoon pours. The shadows are a little dark, as if those of an interior had been copied. With these choice carnations the painter has combined, in a harmony he has only attained quite lately, the whiteness of the linen the girl sits on, the darkness of the rocks and sea-weeds, the blue-green sea rippling in the sun, and the tawny colour of the sand. The modelling and drawing of this delicate nudity are first rate.

Mr. Alma Tadema is a liberal contributor. His two subject pictures, although small in size and comprising only two figures each, represent the most beautiful, if not the most ambitious, phase of his art. One of them is called *In the Rose Garden* (53), and depicts two damsels of the later Roman Empire. They are resting, in bright sunlight, on a bench of rich yellow Siena marble veined with black and red, into the back of which is inserted a long panel of bronze sculptured with figures. Over one end an enormous rose-bush spreads its arms, thickly laden with blossoms. One of the ladies lies on the seat with her head in the lap of her companion, who, playfully shaking the branches, shakes rose-leaves down upon herself and her friend. The latter is dressed in a tunic of prophet-green, with a tinge of gold to brighten it, and a mantle of warm dark grey, tinged with green, wrapped close about her; her elegant sandals are of citron colour set with dark blue stones, cut *en cabochon*, and laced with golden cord. The other maiden wears pale ash-green, and her bright auburn hair is bound with a gold fillet enriched with green stones. The sculpture on the back of the seat represents scenes in the life of man, his bathing at birth, his discipline at school, his initiation into the mysteries of religion, and so on. The beauty of the faces of the damsels, their spirited and spontaneous expressions, the vivacity of their attitudes, not less than the charms of the coloration and illumination of this picture, which are singularly brilliant and vivid, make No. 53 even more attractive than most Tademas. *Eloquent Silence* (51), by the same artist—another brilliant delineation of open air and sunlight on a white marble bench—displays very different tone and colour schemes, and a mode of lighting which is like, yet curiously distinct from, that of 'The Rose Garden,' with which it was never intended to "match." A dark-haired maiden, soon to be a bride, is represented sitting on a bench with both her hands in her lap, while she looks somewhat abstractedly before her, and with a dreamy and yet pleased expression seems to be contemplating her own future. At her side sits a stalwart, soldierly young noble, who, leaning forward, supports his chin in the palm of his left hand, while, with the walking staff in his right hand, he strives to mask his own emotions by pushing away the leaf of a flower which has fallen on the floor near his mistress's

foot. His martial air assorts well with his sculpturesque features; his mantle, fastened at the shoulder with a fibula bearing the she-wolf of Rome, his muscular yet elegant arms, and the complex lacing of his sandals, bespeak his social status and his character as plainly as if we knew the name of his gens or the number of his slaves. A noble culture marks his face, and gives dignity to its fineness and intelligence to the submission with which he awaits the lady's time to end the eloquent silence of the interview. The lady's bust and arms are like those of a fine antique statue; her admirably designed drapery is especially beautiful; nothing could be more delicate and true than the pleats extending from her girdle to the hem above it; they are perfect in drawing, modelling, and in the aptitude of their design, which is subtly expressive of the forms within. Admirable, too, is the fitting of her dress about the shoulders as well as that of the larger folds enclosing her lower limbs, every line of which has been studied with care and with a full knowledge of the texture of the material, the weight of the folds, and their way of hanging down in some parts, and in others adapting themselves to the figure of the wearer. The effect of light upon the local colour of the fabric deserves as much attention as the modelling of the garment, exhaustive as the latter is. The pose of the lady's hands, the fingers of which approximate yet seemingly hesitate to lock with each other, evince the unremitting studies of the artist, his rare insight, and, above all, his close sympathy with the subject of his work, that is to say the figure of the damsel whom his imagination created ere his skill on the canvas achieved her counterfeit presentation.

Among the more carefully studied, brilliant, and sympathetic portraits in this exhibition is that of *Miss McWhirter* (52), daughter of the well-known landscape painter, a young girl wearing a blue skirt, a pink bodice, a large straw hat, and brown gloves, colours which have been effectively treated and ably harmonized with each other and the couch covered with dark blue near which she stands. The colour of the flesh and the colours of the dress are concentrated and emphasized by the scarlet poppies in the lady's hat. The picture may be compared with Mr. Alma Tadema's portraits in the Academy.—With her husband's pictures may be noticed Mrs. Alma Tadema's exercise in varieties of warm and cool white, with blue, and the carnations of a young girl, dressed in pure white (which sometimes tells as warm grey), who is playing at battledore and shuttlecock in a white chamber with a fireplace lined with Dutch tiles whose ground is white. It is called *Battledore and Shuttlecock* (148), and the title refers to the manner in which the girl plays for the amusement of a child sitting behind her in the lap of a nurse. A smaller production by the same artist is *Self-Invited* (118), showing how a little girl, with a face of inquiry and carrying a doll, has come to a room at the open door of which she stands. The face and attitude are natural, sincere, and spontaneous. The chiaroscuro and colour have been, like those of the painter's more important work, executed with care and a refined sense of the qualities which demand only a crisper and firmer touch to ensure that brilliancy of surface which is the making of such studies. A large panel of Dutch tiles painted in blue is an invaluable element in the coloration and chiaroscuro of this work.—Mr. Haynes-Williams contributes a sparkling and successful example of his invention and technical power in the interior of a gorgeous seventeenth century chamber which he calls *Une Lettre d'Amour* (4), where, through an open doorway we see into another room. Near the door a comely damsel, who has started up from her seat on receiving a letter, and is deeply touched by its contents, is retiring to read and consider them alone. Apart from the spontaneity of the figure's design, the

brilliance of the colour, air, and lighting of the place, the characteristic art of this picture deserves the criticism we have elsewhere offered on the artist's contributions to the Academy. He has another specimen at the Grosvenor Exhibition, the title of which is 'The Sandal.'

Mr. C. E. Hallé's single figure of a knight mounting the rampart of a fortress (210), which we have already described, contains some very excellent painting of armour, its reflections, and local colour. His *The Maiden and the Bird* (201) has been improved since we mentioned it by its original title. A charming lady, evidently much in love, stands near a closed door in a garden wall, and is in the act of placing a letter where it may be found by-and-by. With a sort of appealing smile she turns to a dove fluttering near a fountain at her side, and bids the bird not to betray her. The graceful sentiment of the picture matches its soft lighting and agreeable colouring. In *Fairyland* (3) is a sympathetically designed figure of a little girl seated on the steps of a library. She has raised her eyes from the story she has been reading, and is looking forward in a day-dream. The *Portrait of Sir C. Russell* (206) is an excellent likeness, well executed. The whole-length figure of *Mrs. Harry Taylor* (41) is already known to the readers of p. 219, ante. Mr. Hallé's painting is a little thin, and there is less impasto than we should like to see.

A group of beautiful and natural landscapes, which may be said to indicate the vast improvement made of late in this country, may well be noticed at this point. Among them the fine, broad, harmonious, and tender *Fallow* (61) of Mr. C. Wyllie deserves a prominent place. It depicts Bosham, in Sussex, in all the glowing softness of a summer calm on an estuary in the mid-distance, the beautiful sea further off, and a great meadow in fallow, all alight with scarlet poppies and white horse daisies, which glitter among the sparse grass, while further off are the old village (whence Harold embarked for Normandy more than eight hundred years ago); its grave and dignified, though small church, which might have seen the great earl ride past with a hawk upon his fist, as he appears in the Bayeux tapestry; the red-roofed houses, old, but far less ancient, clustering near the water; and, further off, the downs rising in tender grey, whose sweet pearly tones are due to vapour drawn from the earth by the sun. In the harbour a few craft loiter, while in the air the clouds are, as a dead poet had it,

Long, and like fishes swimming,

so charming are their hues, and so elegant are their forms half merged in the pale turquoise of the sky.—The pathetic mood of Mr. E. Parton is well marked in his "*When daylight dies*" (149). Its materials are a great grey cloud flushed with gold; a clump of trees with farm buildings in the centre is in the middle distance, half distinct in the still bright, though fading light, and in the leaf-strewn foreground a lady leaning against a tree and contemplating the scene.—Mr. A. Stokes, whose recent landscapes have commanded general admiration, is exceptionally fortunate in *A Breaking Wave* (97). Almost at our feet the sea is running in wide films and laced with froth and foam upon the level sands, and thus precedes the ponderous dark-green wave which, in all its slow might, rises ere it falls in thunder. The bluish levels of the further sea, the white crests of the distance, and the pale rosy lustre of the sky are all fine elements of a choice coast piece, the companions to which have gone to the Grosvenor Exhibition.—Mr. D. Murray's landscapes in Regent Street possess all the good qualities we have often admired in his pictures. Of these the reader will most enjoy "*When daisies pied*" (77), a soft and harmonious study of a flat country. Its chief feature is a curving occupation road between a hedge and a land drain, beyond which is a clump of willows and elms.

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The road is thickly studded with daisies. The delicacy and reticence of the colour and the breadth of the effect charm us, although the picture is not quite free from paintiness. *The Meadow Mirror* (142) is still more painty, and the greys tend to be chalky. The mirror is a still pool, whose slate-coloured surface reflects the soft white and grey clouds overhead. On the surface the water-lilies and their opened leaves float as if the wind had never touched them. Behind the water is a belt of willows, in whose gaps we see the pale mist-laden meadows and the level distance where all form is lost.

The *Gentle Music of a By-gone Day* (11) is undoubtedly Mr. Strudwick's best work; and, apart from the artist's Mantegnesque affectations of impossible draperies and artificial "airs," the three lovely damsels seated at music with their instruments charm us by the dreamy tenderness of their expressions. There is much refined colour in the picture.—*The October Morning* (13) of Mr. T. C. Farrer has a little too much paint; still it is a fine picture of a morning sun on mist and a calm stream. The restful sentiment of the work is acceptable.—In spite of excessive coarseness, a heavy touch, much bad drawing, and a crude surface, Mr. La Thangue's *A Portrait* (11) of an artist sitting at his easel, and apparently looking intently at a model, is a good study of the qualities. The face is not only unpleasant in its harshness and rough handling, but the features are out of drawing, while the body and legs do not agree. Notwithstanding its merit, such a work ought not to have been exhibited by an artist whose self-respect was not mastered by his vanity.

Although it is not a new picture, the *Ariadne* (31) of Mr. Watts has not been exhibited before. Ariadne sits on the shore and looks seaward, sorrowful and dishevelled. She is dressed in white, the tonality and local colour of which is a triumph of art, with her red zone loose and lying across her knees. The sentiment of the attitude and the pathos of the whole are more than powerful enough to convince us that when the artist has finished, as he intends to do, the flesh, extremities, and background, and set right the temporary disproportions of the naked arms, here will be a picture inferior to few in the second class of his works. No. 47, *Little Red Riding Hood*, a little child with widely opened blue eyes, as if she were amazed even more than alarmed by the appearance of one who asked after her aged grandmother, stands by a fence and hughererrand basket. The humour may be called sardonic, and it is spontaneous and genuine. The colour is very agreeable.—Mrs. A. Murch's *Portrait of Mrs. Weston* (45), life size, seated to our right in an arm-chair, and wearing a dress of deep red, is so spirited and has so much style and energy that it would be first rate if more finished and possessed of a finer surface and choicer draughtsmanship throughout.—Mr. W. B. Richmond sends, besides portraits we shall notice by-and-by, No. 72, a sort of allegory of Spring, in the form of a beautiful young maiden clad in quasi-Greek garments. She is walking through a cloudy landscape, where, as she passes, crocuses start from the sward, the thorns and other trees burst into blossom, and a gleam of light, cleaving the mist-laden air, attends her footsteps, while a score of doves in sheeny plumage hover near her. We hesitate to say if it is the moon we see amid the distant vapours. We do not care for the allegory or the sentiment of the design. It does not seem to be quite fresh; indeed, we think we have met with something of the kind before. But the damsel's spontaneous grace and vigorous movement, and the beauty of the colour centring in her draperies, are most acceptable.—The "*O! lovely Spring!*" (105) of Mr. G. F. Wetherbee, a sketch of a girl driving lambs in a sunny meadow clad in its freshest green, is exceedingly sympathetic and, broadly speaking, true. But the surface is so rough as to be unworthy of the beauty and vigour of the design, which merited the finest

draughtsmanship, harmonious tones, clearer tints, and beauty which is not to be found in the girl's face and figure nor in the almost comical lambs. It is a charming picture, almost spoiled by the painter's recklessness of accomplishment and carelessness of his own future.

In Mr. O. Ford's fine statue called *Dancing* (399) we have the companion to 'Music,' which is described in our notice of the Academy. A long scarf attached to the back of her head swings as the figure turns rapidly on one foot; this drapery is spontaneously designed and carried out with extreme care and spirit, and it is so highly original and expressive that it aids the movement of the figure in an extraordinary manner. One of her hands is raised above her shoulders, the other extends downwards and outwards, and both unite in maintaining the balance of the figure and give energy to its attitude. The headresses of these statues are picturesque and novel. That of 'Music' consists of an owl, whose wings shift with the movement of the wearer's head; that of 'Dancing' is a parrot, whose wings are disposed in a similar manner.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold during last week the following drawings, from the second portion of the Percy Collection:—J. M. W. Turner, Llanthony Abbey, 71*l.* H. Holbein, John Fisher, Bishop of Rochester, 90*l.*

The same auctioneers sold on the 26th and 28th ult. the following, from various collections. Drawings: Birket Foster, A View in the Weald of Kent, with a shepherd and a dog on a road, 157*l.*; The Crockery-Seller, and Feeding the Dogs, 52*l.*; Going to Market, 199*l.* F. Goodall, Felice Ballarini reciting Tasso to the Fishermen of Chioggia, 336*l.* W. Hunt, A Negro Boy, with a candle and a hot-chestnut stove, 63*l.*; Grapes and Apple, 63*l.* W. Wyld, Milan Cathedral, 55*l.* D. Cox, London from the Thames, 53*l.*; Tintern Abbey, 71*l.* C. Fielding, A Lake Scene, with cattle and figures, 168*l.* G. Barret, A Composition, sunset, 58*l.* Harlamoff, A Peasant Girl, 84*l.* J. Israëls, Interior of a Cottage, 126*l.* W. Langley, 'Men must Work, and Women must Weep,' 84*l.* J. Linnell, Haymaking, Midday Rest, 84*l.* T. Lloyd, Taking Home the Cow and Calf, 56*l.*; The Harvest Moon, 162*l.* L. Alma Tadema, Flora, 299*l.* J. M. W. Turner, La Haye Sainte, 78*l.* R. Thorne Waite, On the Sussex Downs, 94*l.* F. Walker, Father's Dinner, 70*l.* S. Prout, Schaffhausen, 52*l.* H. Macalium, Carting Seaweed, on the South Coast, 52*l.* Pictures: V. Capobianchi, The Mandolin Shop, 105*l.* J. Holland, Greenwich, 136*l.* C. M. Keisel, Apple Blossom, 147*l.* J. Breton, Interior of a Normandy Cabaret, with itinerant musicians and peasants playing cards, 640*l.* T. S. Cooper, Canterbury Meadows, with cows and sheep, 162*l.*; Sheep, in a mountainous landscape, 217*l.* E. W. Cooke, Dumbarton Castle, on the Clyde, 409*l.* D. Cox, Stepping Stones on the Conway, 288*l.* F. Dyckmans, A Blind Beggar and Girl, 131*l.* T. Faed, Pot Luck, 624*l.* E. Frère, An Interior, with a mother dressing a boy, 120*l.* K. Halswelle, Dolce far Niente, 462*l.*; Venice, 152*l.* H. Le Jeune, The Ride, 162*l.* J. Linnell, A Hayfield, with a wagon and haymakers, 294*l.*; The Harvest Field, 1,701*l.*; The Road through the Wood, with peasants driving cattle, 1,102*l.* Sir E. Landseer, Uncle Tom and his Wife for Sale, 1,291*l.* Sir J. E. Millais, Asleep, 1,470*l.* W. Muller, A Felucca leaving the Port of Rhodes, 472*l.*; A Woody Landscape, with children and ducks at a pond, 819*l.*; Children sailing a Boat, 1,470*l.*; The Slave Market at Montfaloot, Egypt, 215*l.* W. Mulready, A Landscape, with peasants, team of horses, and poultry in the foreground, 315*l.* L. Alma Tadema, The Studio, 483*l.* Adrian van Utrecht, Turkeys, Geese, and Poultry, 304*l.* L. Gallait, An Italian Mother and Child, 157*l.* T. Creswick, A Woody River Scene in Wales, with a peasant woman crossing a ford, 325*l.* C. Stanfield, The Bay of Palermo,

early morning, with boats and figures, 535*l.* G. Chambers, Scheveningen Bay with Dutch Pincks, storm coming on, 147*l.* Sir A. W. Callcott, A Stiff Breeze, 315*l.* G. Lance, A Dead Peacock, with fruit and gold plate, on a table, 115*l.* W. Collins, The Pet Lamb, 115*l.* P. Nasmyth, An Extensive View, from Mr. Blackwell's, Harrow Weald Common, 304*l.*; A Woody Landscape, with cottage and windmill, 273*l.* J. Constable, Carrying Hay, 222*l.*

On Monday last Messrs. Puttick & Simpson dispersed a small private collection of coins. As will be seen, prices ranged high:—Edward VI. crown, 2*l.* 12*s.*; Elizabeth crown, 2*l.* 12*s.*; Elizabeth half-crown, m.m., 2*l.*; an Elizabeth sovereign with the crescent, 6*l.* 10*s.*; another of the same design, but Queen Mary, 7*l.* 10*s.*; a three-pound piece of Charles I., 1642, 10*l.* 10*s.*; a five-guinea piece of Charles II., 1670, 9*l.*; another of the same, with the elephant under the bust, 8*l.* 15*s.*; of James II., 10*l.* 10*s.*; a Queen Anne five-guinea piece, 1706, 9*l.* 15*s.*; a platina Coronation Medal of Victoria (only six were struck in this metal), 8*l.*; a brilliant pattern crown, Mint Master's specimen, 4*l.* 6*s.*; Oliver Cromwell sovereign, 1656, 6*l.*, and crown, 1658, 4*l.* 12*s.* 6*d.*; a five-pound piece of George IV., 11*l.*; and a William III. five-guinea piece, 14*l.* The total amount realized was 475*l.*

FINE-ART Gossip.

We shall next week notice the exhibition at the Grosvenor Gallery, and, if space permits, conclude what we have to say about the pictures and sculptures at the New Gallery.

THE Royal Academicians have bought, with part of the Chantry Fund, Sir F. Leighton's 'Bath of Psyche,' now at Burlington House, and a water-colour drawing. It has been suggested in the Council that the R.A.s should buy works from exhibitions not their own, and in the latter instance the notion has been carried into effect. Sir John Gilbert's 'Autumn,' at the Water-Colour Society's Gallery, was desired for this purpose, but that artist would not part with it. A difficulty occurs in this connexion when, as is usual, the greater number of capital examples in the minor galleries have been sold before the Academicians know what is in their own exhibition.

TO DAY Messrs. Christie, Manson & Woods will sell the modern pictures, forty-four in all, collected by Mr. C. Neck, and including a large proportion of admirable examples, such as Mr. Hook's 'Nearest Way to School,' a coast piece, 1881, 'Cornish Mermaids,' 'The Cowherd's Mischief,' and 'It's an Ill Wind that does Nobody Good'; Linnell's 'Crossing the Bridge,' 'Woods and Forests,' 'Pointing the Way,' 'The Fishermen,' 'Sunrise,' 'A Sultry Day,' 'A Stormy Sunset,' 'The Happy Valley,' 'The Barley Harvest,' and others; Mr. McWhirter's 'Sunset, Genoa'; Sir J. Gilbert's 'After the Battle'; and works by Messrs. Pettie, A. Bonheur, E. de Blaas, Van Haanen, and Orchardson, and Mlle. R. Bonheur.

ON the 6th, 7th, 8th, and 9th inst. Messrs. Christie, Manson & Woods will sell the first portion (nearly 530 lots) of the collection of Mr. E. Joseph, the well-known dealer in *objets d'art*, miniatures, *bric-à-brac*, and the like, being old plate, snuff-boxes, porcelain, furniture, wood and ivory carvings, metal work, Venetian and other glass, Italian jewels, bronzes, medals, plaquettes, Urbino and Gubbio wares, enamels, arms, fans, manuscripts, rock crystal, and *étuis*. The second portion will be sold on the 20th, 21st, and 22nd inst., and the third portion on the 10th, 11th, 12th, and 13th prox. The same firm will sell on the 10th and 12th inst. the famous Redleaf Collection of pictures, 242 lots in all—works of Callcott; E. W. Cooke, 'Rouge et Noir' and 'The Interior of a Fisherman's Hut'; Gainsborough, 'A Woody Landscape,' Grosvenor Exhibition, 1885; Sir F. Grant's portrait

of Sir E. Landseer; Sir E. Landseer's 'Trim' (a dog painted in two-and-a-half hours), 'A Highland Interior,' 'Grouse,' 'Ptarmigan,' 'The Shepherd's Grave,' 'None but the Brave deserve the Fair,' and many others; Mulready's 'Dog of Two Minds'; Reynolds's 'Meditation,' and 'Edwin' (which C. H. Hodges engraved); Turner's 'Sheerness'; T. Webster's 'The Smile,' and 'The Frown,' both engraved by C. W. Sharpe; Wilkie's 'Distraint for Rent,' 33½ in. by 50 in., engraved by Raimbach, R.A., 1815; 'The Jew's Harp,' engraved by Burnet, and 'The Village Festival,' sketch for the National Gallery picture; two Berchems, Smith's 34 and 37; two Hobbemas, Smith's 18, and another; Rembrandt's 'A Young Lady,' Smith's 576; as well as Ruysdaels, a Teniers, an A. van der Velde, and a P. Wouvermans, besides many drawings, among which is Hayter's portrait of Landseer, aged twelve.

THE Fine-Art Society has appointed to-day (Saturday) for the private view of a collection of "Animal Studies" by Madame H. Ronner; the public will be admitted to the gallery on Monday next. In Waterloo House, Pall Mall, may be seen Mr. W. E. Lockhart's picture, painted for the Queen, of the celebration in Westminster Abbey of Her Majesty's Jubilee, June 21st, 1887. At Messrs. Buck & Reid's, 179, New Bond Street, the "Cosmopolitan Drawings" of Mr. R. T. Pritchett are on view.

THE annual Report of the National Gallery states that six pictures have been bought with a parliamentary grant-in-aid, one with the Lewis Fund, four with the Clarke Bequest, and one with the Walker Bequest. The latter three funds are at the disposal of the Director of the Gallery, and beyond official or parliamentary meddling of any kind whatever. Mr. J. Stanforth Beckett bequeathed six paintings; Lady Mount-Temple gave Rossetti's 'Beata Beatrix'; Messrs. G. Holt, G. Salting, H. Ward, and L. S. Pratten, Mrs. Wells, and the Duke of Leinster severally gave a picture or series of drawings. It is stated that in the event of the barrack-yard being required for extensions of the National Gallery, the Government is prepared to remove the barracks. Lord Dufferin's Greuze, 'The Young Widow,' a loan, has been at his request returned to the owner; the Duke of Norfolk's Holbein's 'Duchess of Milan' was "temporarily withdrawn" for the Tudor Exhibition, and will therefore be lent again no doubt. The Treasury has proposed to Parliament a grant-in-aid of purchases for the Gallery, to be drawn in a lump sum from the Exchequer by the Trustees. More than half a million persons visited the Gallery on public days in 1889, i. e., an average of nearly 2,500 a day; on students' days (Thursdays and Fridays) nearly 40,000 visitors paid sixpence each for admission.

MONDAY, 12th inst., has been appointed for the private view, at 104, Bond Street, of an exhibition of oil and water-colour pictures of subjects exclusively Indian, the works of amateurs, military and civil officers, and others associated with the country. The public will be admitted on the 15th inst. The 19th Century Art Society's private view will occur on the 9th inst.

THE autumn exhibition of pictures by modern artists at the Manchester City Art Gallery will open at the beginning of September and remain open during the year.

THE French *Chronique des Arts* announces the death in Paris, on the 22nd ult., of M. Frédéric Spitzer, the renowned collector of works of art and antiquities. He was born at Presburg, Hungary, about 1815, and, while still very young, was sent to "business" in Vienna. At this time he had no knowledge of art or archaeology, but having scraped together a small sum of money he was fortunate enough to purchase with it a veritable Albert Dürer. Thenceforth his vocation was decided; he became a collector and dealer, a pursuit for which he

was qualified by native energy and taste. During more than thirty years' dealings in France, England, and Germany he was extraordinarily successful. Settling in Paris, he built a handsome mansion in the Rue de Villejust, at the corner of the Avenue d'Eylau, and furnished it with the choicest examples, which with the utmost liberality he was accustomed to lend for public exhibition. His generosity in this respect was especially manifest at the Exhibitions of 1878 and 1889. During the later years of his life M. Spitzer was occupied in the preparation of a catalogue of his treasures, the first portion of which, dealing with antique examples of various kinds—ivories, mediæval objects of many descriptions, and tapestries—lies on our table for review. It is one of the most valuable publications of its class, of special value owing to the surpassing beauty of its illustrations in colours and black, as well as the research and learning of its notes by MM. Froehner, Darcel, Palustre, Müntz, and Molinier. The book is published in Paris by the Maison Quantin, whose London agent is Mr. Davis, 147, New Bond Street.

DR. WALDSTEIN finished his excavations at Platea in the second half of last month. The members of the American Archaeological School who assisted him there were Mr. Hunt, Messrs. Washington, Mr. Shelley, Mr. Hale, and Mr. Gray. Their first object was to make an accurate map of the ancient city, so far as it is now visible. The site has been thoroughly surveyed; the walls, which are over two and a half miles in circumference, have been measured; and they hope by the publication of their results to give a final account of what is now to be seen, which will beat the service of all students, whether archaeological, literary, or historical. A careful paper on the topography of the battle-field of Platea has also been prepared by Mr. Hunt, and will be illustrated by a new map drawn by Messrs. Hunt and Hale. Dr. Waldstein also carried on excavations at several points within and without the city walls, but he has not as yet succeeded in discovering any of the three important temples (Athena, Hera, Demeter). In the course of the excavations Dr. Waldstein came upon some interesting inscriptions, the most important of which is a large slab containing a portion of the famous edict of Diocletian, *De Pretiis Rerum Venalium*. Last year Dr. Waldstein found at Platea fifty-four lines of the Latin preamble. About half a mile from the spot where this was found another slab has now been discovered—of about the same dimensions and in the same form—of the body of this edict in the Greek text; and it appears to be likely that the preamble was given in Latin originally, whereas for the use of the people the text itself was published in Greek. The portion of the price list contained in this tablet is the one dealing with the price of textiles. A part of it is published and known from other fragments, but there are interesting variations even in this part. A column and a half of prices here given has hitherto been unknown, and supplies the beginning of chapter xviii. in Mr. Waddington's edition, hitherto wanting. Another interesting inscription records dedications on the part of women to a goddess, probably Artemis or Demeter, and contains a large number of interesting feminine names.

THE *Nuova Antologia* announces the discovery in the Margherita Garden, near Bologna, of an Etruscan *stela*, remarkable for some subjects represented on it not hitherto found on monuments of this kind:—

"The *stela* is sculptured on three sides. On the two principal faces occur, on the one the usual representation of the soul of the deceased borne to the under world in a biga; on the other, the figure of a woman clothed. The broad or transverse side of the *stela* is occupied by six carvings, five of which are subjects from Greek mythology. The first represents the monster Scylla with his legs terminating in the tail of a fish, and with a dagger in each of his uplifted hands. In the

second the witch Circe, with a cup in each hand, has on one side a pig and on the other a man with a pig's head. In the third a Nereid is seated on a dolphin. In the fourth a woman is seen rushing forward violently and grasping in her right hand a sword, perhaps Canace. In the fifth is a woman with flowers in her hands, to whom it is difficult to assign a name. But the most interesting subject is that of the sixth compartment, where is seen a youth in sleeved tunic and with wings on his shoulders, in the act of flying. In his right hand he holds a hammer and an instrument like a carpenter's square. In his left hand he holds a strangely shaped saw."

At Eleusis a large Roman bath has been discovered similar to that found at Athens near the Olympeum. New expropriations will have to be made for its excavation.

IN demolishing the Jewish Ghetto at Florence some Roman remains have been discovered, amongst which are several fragmentary Latin inscriptions, one being dedicated to the "Genius Coloniae."

PROF. W. UNGER is finishing a large plate of the celebrated 'Sons of Rubens,' by that master, in the gallery of Prince Lichtenstein at Vienna. The largest etching he has done, 25×15½ in., is described as very brilliant and successful.

THE German Emperor has bought the magnificent collection of articles excavated by Herr von Chlingensberg from the burial-places near Bad Reichenhall. Herr von Chlingensberg began his excavations in 1885 and continued them until 1888. The results of his long labours have been scientifically arranged and catalogued, and are said to form the largest archaeological collection in Germany in private possession. They date from the fourth to the eighth century A.D., and will now be placed in the Berlin Völker-museum.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Philharmonic Society.
CRYSTAL PALACE.—Mr. Mann's Benefit Concert.
CARL ROSA OPERA COMPANY.—'Lohengrin.' 'Thorgrim.

THE directors of the Philharmonic Society atoned for previous errors by the production of Antonin Dvorák's new Symphony in G at the third concert on Thursday last week. Even if the work had proved unworthy of the gifted Bohemian composer, its right to a hearing could not have been disputed. So far, however, from this being the case, we are inclined to regard it as superior to any of the previous symphonies from the same hand. It is free from the Beethovenish influences which are perceptible in the work in D, generally known as No. 1; it is far more genial and unlaboured than No. 2, in D minor; and, of course, it is riper and more evenly balanced than the early Symphony in F. We are told that it is a reflection of scenes in pastoral life, and that the second movement has a definite programme. This may be so, but Dvorák has wisely refrained from publishing any description of the work, and speculation on the matter is quite unnecessary, as the music speaks well for itself. The first movement is broad and energetic and full of effective points, but, on the whole, it is the least original portion of the symphony. The succeeding *adagio* in E flat is founded upon two singularly naïve and simple themes, but the effect of the movement is irresistible, thanks in some measure to the delicious orchestration. The same qualities, accentuated, characterize the *allegretto-grazioso*, which stands in place of a *scherzo*. No more unaffected music has ever been written, even by Haydn, and yet the impression left upon the mind is that of art work worthy of high consideration,

simply because Dvorák, with all his wealth of inspiration, never permits freedom to degenerate into licence. The *finale* is the oddest, but not the least effective section of the symphony. There is a suggestion of military music in the opening for trumpets and drums, and the principal theme, which is given out in the first place by the violoncellos, has a pleasant archaic flavour. It is subjected in the course of the movement to a number of variations, in which the orchestral effects are ever changeful and charming, and the engaging and almost childlike method of expression is maintained to the final peroration. Throughout the symphony the composer's nationality makes itself apparent, and very strongly in the third and fourth movements, though the generally unsophisticated style of the music prevents any feeling of mannerism, and even where the laws of symphonic writing are discarded, as in the *adagio*, which commences in E flat and ends in C major, the cultured ear is not conscious of any unpleasant impression. A great composer once declared that the rules were his "most obedient humble servants," and Dvorák may say as much so long as he continues to pen such fresh and spontaneous works as the Symphony in G. As a matter of course the performance, under the composer's direction, was received with enthusiasm, the audience refusing to be satisfied until Dvorák had thrice bowed his thanks. Another striking feature of the concert was the rendering of Henselt's Pianoforte Concerto in F minor by M. Sapellnikoff. The young Russian pianist not only mastered the technical difficulties of the work with apparent ease, but displayed such beauty of touch and intelligence in his interpretation of the details of the concerto that he will be gladly heard in any of the more important classic works for the pianoforte. Mr. Edward German's Overture to 'Richard III,' of which we have already spoken in favourable terms, was very warmly welcomed as one of the few English compositions the Philharmonic directors have included in their scheme for the present season. An admirable performance of Mozart's 'Jupiter' Symphony, under Mr. Cowen's direction, closed the concert; and Miss Marian McKenzie was acceptable in the air "Chi vive amante," from Handel's 'Poro,' and Sir Arthur Sullivan's effective setting of Shakspeare's 'Willow Song.'

Mr. Manns, as usual, provided an interesting programme at his annual benefit concert on Saturday last, and the very large attendance was a gratifying proof of the esteem in which amateurs hold the admirable musician who for nearly thirty-five years has preserved the prestige of the Crystal Palace Saturday Concerts. The scheme did not contain a symphony, the item most nearly approaching to the highest form of orchestral music being a Serenade in D, by Miss E. M. Smyth, who, after study in Leipzig, has won considerable recognition by her compositions in several continental musical centres. There is much promise in her serenade. The thematic material in the four movements of the work is for the most part interesting, and, speaking generally, the music is pleasantly unconventional and picturesquely scored; but it is rather restless and not well con-

structed, the feeling left on the mind being that the composer has strung together ideas as they presented themselves, without consideration for symmetry and homogeneity. This, however, is a fault of youth and inexperience, and will probably be less apparent in future efforts. Miss Smyth's work was, on the whole, well received, and her career will be watched with interest. M. Sapellnikoff's rendering of Tschaiikowsky's Pianoforte Concerto in G, Op. 44, No. 2, was a magnificent display of technical ability; but a definite judgment on the work cannot be pronounced on a first hearing. The concerto abounds in energy and striking passages highly tinged with true Russian colour, but, like Tschaiikowsky's music generally, it lacks tenderness and repose. Yet another interesting item was the 'Lamentatio Davidis,' for bass voice, four trombones, and organ, by Heinrich Schütz. The combination was by no means rare in Germany in the seventeenth century, when the trombone was mainly used to strengthen the weak and unsatisfactory tones of the organ. The 'Lamentatio' is an expressive example of the genius of Bach's greatest predecessor in German church music, and it was, of course, admirably sung by Mr. Henschel. The overtures to 'Tannhäuser' and 'Der Freischütz' completed the orchestral programme, and further vocal items were contributed by Miss Macintyre and Mlle. Marie Mely, the latter a *debutante* who failed to secure much applause.

The performance of 'Lohengrin' at Drury Lane last Saturday was characterized throughout by honest effort, and some measure of success was attained. The embodiment of Elsa was, on the whole, a pleasant surprise. It cannot be said that Miss Amanda Fabris has a pure and sympathetic voice, but she wisely refrains from forcing it, even in dramatic situations, and her manner showed that she had grasped the spirit of Wagner's creation. She was throughout tender and dreamy rather than passionate, and made no attempt to transform Elsa into a melodramatic heroine. Mr. Barton McGuckin's Lohengrin remains an excellent impersonation; indeed, it has improved in some respects, particularly in the third act. Mlle. Tremelli as Ortrud and Mr. Max Eugene as Telramund were too stagey, and Mr. H. Pope as the King sang frequently out of tune. Remarkable promise was evinced by Mr. Ffrangcon Davies as the Herald. The young performer has a fine baritone voice, and his enunciation was perfect, which is more than can be said of any other member of the cast. The band and chorus were alike excellent, but the stage management was defective, owing, no doubt, to the work having been hastily prepared.

At the second performance of 'Thorgrim,' on Monday, an improvement was made at the commencement of the second act, the reception being eliminated and the march presented in a curtailed form before the rising of the curtain. Comparisons with Wagner's 'Tannhäuser' are, therefore, no longer possible at this point. A second hearing fully confirms our favourable opinion of the music; but it cannot be said that 'Thorgrim' possesses more than two of the four attributes desirable in an opera. The dramatic foundation is picturesque, but the characterization is feeble, while the

music is almost uniformly effective where lyrical treatment is admissible, and weak in the few dramatic situations which occur in the course of the work. The merits and defects of 'Thorgrim' are, therefore, so nicely balanced that we are justified in regarding it as a work of much promise, and in expressing the confident hope that the author and composer will be more successful in their next joint production.

Musical Gossip.

THE second of Mr. Henschel's orchestral concerts for young people took place on Wednesday afternoon at St. James's Hall, the programme including Mozart's 'Linz' Symphony in C, the Overture to 'Der Freischütz,' the ballet music from Rubinstein's 'Peramora,' and other familiar selections not requiring any comment. Mrs. Henschel sang three of her husband's songs taken from Kingsley's 'Water-babies.'

AMONG the concerts of the past week were those of Miss Ethel and Mr. Harold Bauer at the Princes' Hall on Monday evening, at which a highly promising MS. Sonata for piano and violin in C minor, by Mr. Bauer, was performed; Miss Kate Flinn and Miss Agnes Janson, at the Steinway Hall on Wednesday evening, in which both young vocalists were heard to advantage in various solos and duets; and Signor Galiero, an Italian pianist, at the Princes' Hall on the same evening, in which the concert-giver appeared to much greater advantage as an executant than as a composer.

MENTION should have been made last week of Miss Dora Bright's concert, which took place at the Princes' Hall on Wednesday, the 23rd ult. The programme included a new suite for violin and piano by the concert-giver, which proved to be a melodious and pleasing composition, written in a musicianly style. Two expressive songs, also from the pen of Miss Bright, were introduced by Madame Clara Samuël. The programme included Brahms's Quartet in C minor, Op. 25, Schumann's 'Humoresque,' Op. 20, and Bennett's Trio in A, Op. 26. Among the performers were Mr. J. T. Carrodus, Miss C. Gates, Mr. Whitehouse, and Mr. Arthur Thompson.

MISS WINIFRED ROBINSON, who has much improved as a violinist, gave a concert at the Princes' Hall on Monday afternoon. Her programme included Mendelssohn's Quartet in D, Op. 44, No. 1; two movements from David's Violin Concerto in D minor, Op. 35; and two movements from Grieg's Sonata in C minor for piano and violin, Op. 45. Miss Robinson had the assistance of Miss Dora Bright, Miss Hilda Wilson, Miss Cecilia Gates, Mr. Gerald Walenn, and Mr. Whitehouse.

AT Mr. Stockley's last orchestral concert, in the Birmingham Town Hall on Thursday last week, a Symphony in C minor by Mr. Charles E. Stephens was performed for the first time. The work was composed more than a dozen years ago, but the composer has hitherto failed to secure it a hearing, even at the Philharmonic Concerts of which he is a director. So far as can be judged, the symphony made an extremely favourable impression on the audience, being characterized as bold, vigorous, full of taking melody, and thoroughly English in its unaffected expression. The opinion of a London audience on these points should be solicited at an early opportunity.

HIGHLY favourable mention is also made of a new Symphony in F minor by Christian Sinding, recently produced at Christiania. The work is said to be full of Scandinavian character.

Two genuine Amati violins are now on sale at Venice for 480*l*. The first, by Nicolo Amati, is dated 1618, and the second, by Geronimo, 1695. Both are said to be in perfect preservation.

THE scenic representation of Liezt's oratorio

'St. Elizabeth' at the Vienna Opera appears to be successful. The work has already been performed eight times.

CONCERTS, &c., NEXT WEEK.

- MON. Miss Margaret Wiles's Pianoforte Recital, 3, Princes' Hall.
 — Miss Emily Hall's Pianoforte Recital, 3, Steinway Hall.
 — Borough of Hackney Choral Association, 'The Red Cross Knight,' 8, Shoreditch Town Hall.
 — Miss Emily Lewis's Concert, 8, Steinway Hall.
 — Carl Rosa Opera Company, 'Thorgrim,' 8, Drury Lane.
 — Mr. Charles Coburn's Concert, 9, 30 St. James's Hall.
 TUES. Miss Elsie's Concert, 3, Princes' Hall.
 — Miss Mary Joseph's Musical Recital, 3, No. 1, Belgrave Square.
 — Mr. Lawrence Kellie's Vocal Recital, 3, 30, Steinway Hall.
 — Miss Hilda Wilson's Vocal Recital, 8, Steinway Hall.
 — Dr. Parry's United Welsh Choir Concert, 8, St. James's Hall.
 — Miss Ida Henry's Concert, 8, Princes' Hall.
 — Carl Rosa Opera Company, 'Faust,' 8, Drury Lane.
 WED. Carl Rosa Opera Company, 'Bohemian Girl,' 2; 'Carmen,' 8, Drury Lane.
 — Mr. Franz Kummel's Pianoforte Recital, 3, Steinway Hall.
 — Young People's Orchestral Concert, 3, St. James's Hall.
 — Miss Mercedes Elliott's Concert, 8, St. James's Hall.
 — Miss Mervyn Keatinge's Concert, 8, Steinway Hall.
 THURS. Miss Bessie Cox's Concert, 8, Steinway Hall.
 — Philharmonic Concert, 8, St. James's Hall.
 — Carl Rosa Opera Company, 8, Drury Lane.
 — Royal Amateur Orchestral Society's Concert, 9, Princes' Hall.
 FRI. M. Paderewski's Pianoforte Recital, 3, St. James's Hall.
 — Miss Mary Boland's Concert, 8, Steinway Hall.
 — Carl Rosa Opera Company, 8, Drury Lane.
 SAT. Carl Rosa Opera Company, 2 and 8, Drury Lane.
 — Madame Kaefer's Concert, 3, Steinway Hall.
 — Madame Teresa Carreno's Pianoforte Recital, 3, Princes' Hall.
 — Bach Choir, Brahms's 'German' Requiem, 3, St. James's Hall.
 — Royal Amateur Orchestral Society's Concert, 8, St. James's Hall.
 — Madame Liebart's Pupil's Concert, 8, 15, Steinway Hall.

DRAMA

THE WEEK.
GLOBE.—'Othello.'

THE experiment at the Globe Theatre of producing Shakespeare by a company of untrained or half-trained actors has met with as much success as was to be expected. So long, indeed, as Mr. Benson and his company confined themselves to comedy, they obtained a triumph, and they can point with legitimate pride to the fact that 'A Midsummer Night's Dream' has been played at the Globe for more nights than have been known since the famous revival by Charles Kean at the Princess's, in which case even the run was broken, extending over two seasons. With two representations of this comedy on Saturday last the season of Mr. Benson closed. On Thursday and Friday an unwise experiment was tried in the production of 'Othello.' In this an attempt was made to utilize afresh the means which had told with effect in 'A Midsummer Night's Dream.' An eager and a bustling crowd watched the arrival of Iago and Emilia and awaited that of Othello, while young urchins gambolled over the packages that had been landed from the vessel until they were driven away by the guards. Pretty enough in conception is this, and it may, if it is held worth while, be introduced for the future. Juvenile revels, however, though they may compensate for the shortcomings of Theseus or Lysander, will not make up for the absence of an Othello.

Mr. Benson, who played the Moor, presenting him, it may be incidentally said, as a man lighter in complexion than many inhabitants of Southern Europe, has unfortunately no grasp of the character, and no command of tragic expression. Some intelligence is shown in the reading: the effects sought by early actors at the outset of the third act were eschewed, and the groan and growl of the tragedian were absent. There was no pumping of the words or sawing of the air. There was, however, nothing in place of these things; the performance was flat and uninteresting until it became noisy and insincere. In the prolonged agony of Othello no trace of genuine passion was seen, and his sufferings left us unimpressed and wearied. An ex-

periment of this class is, indeed, wholly beyond the power of Mr. Benson and his company, and should not have been attempted. The treatment of the text was in some respects unpardonable. Mr. Benson did not wholly emasculate the strong speech assigned Othello. Some instances of squeamishness are, however, scarcely conceivable. Upon his re-entry after the first scene with Iago Othello says, in language denoting as other words scarcely could his adoration for his wife and his passionate temperament:—

I had been happy if the general camp,
 Pioneers and all, had tasted her sweet body,
 So I had nothing known.

For the phrase, truly Shakespearean, which is in italics, Mr. Benson substituted 'had loved her,' or something equally contemptible. It needs no 'clerk from Oxenford' to supply us with readings such as this. By his two tragic productions Mr. Benson has lessened our obligation to him, and detracted seriously from the value of his experiment.

Dramatic Gossip.

'CHANGES,' a three-act comedy produced at Toole's Theatre on the afternoon of Friday in last week, written by Mr. John Aylmer, is a slight and an amateurish piece with scarcely the pretence of a plot. In a very weak interpretation Miss Mary Collette was pleasantly conspicuous.

ON Monday at the Grand Theatre Mrs. Bandmann-Palmer appeared as the heroine of an adaptation of Schiller's 'Mary Stuart,' by the Hon. Lewis Wingfield, in which Madame Modjeska was previously seen at the Court.

AMONG forthcoming novelties are a comedy by Mr. R. C. Carton, to be given at Terry's Theatre by Miss Grahame, and a farcical comedy by Richard Henry, entitled 'Division.'

'THE ANONYMOUS LETTER' is the title of a comedy by Mr. Mark Ambient and Mr. Frank Latimer, in which Miss Farrer and Mr. Leslie will appear at the Prince of Wales's Theatre.

MR. A. W. PINERO is going to read his play of 'The Profligate' in the theatre of the Birkbeck Institution on Friday evening, the 16th inst. The proceeds will be devoted to purchasing books for the library of the Institution.

A PLAY by M. G. de Maupassant and M. J. Normand is to be played at the Gymnase next winter. 'Docteur Rameau,' by M. G. Ohnet, will be produced at the same theatre at the beginning of the winter.

MESSRS. HUTCHINSON & Co. have in the press, in two volumes, 'The Life and Reminiscences of the late E. L. Blanchard,' with notes from the diaries of his father, W. L. Blanchard, by Mr. Clement Scott. The book will contain portraits and illustrations.

THE third volume of Ibsen's dramas, which will be published by Mr. Walter Scott, will contain Ibsen's three early plays, 'Lady Inger of Ostråt,' 'The Vikings at Helgeland,' and 'The Pretender.' These belong to the period 1855-64.

NEXT WEEK'S NOVELTIES AND REVIVALS.

- MON. Princess's (Evening). Production of 'Theodora,' adapted by Robert Buchanan from the French of Victorien Sardou.
 — Comedy, 'April Showers,' transferred from the Afternoon to the Evening Bill.
 WED. Haymarket (Afternoon). Revival of 'Comedy and Tragedy' and 'The Ballad-Monger,' and Production of 'Rachel,' a Dramatic Sketch.
 — Lyric (Afternoon). Miscellaneous Entertainment for the Benefit of Mr. Forbes Dawson.
 THURS. Comedy (Afternoon), 'A Modern Marriage,' in Four Acts, by Neville Doone.
 SAT. Criterion (Evening). Revival of 'She Stoops to Conquer.'

[These announcements are subject to changes of plan on the part of managers.]

TO CORRESPONDENTS.—J. W.—E. S.—received.
 No notice will be taken of anonymous communications.

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LITERATURE

Lyrical Ballads. Reprinted from the First Edition of 1798. Edited by E. Dowden, LL.D. (Nutt.)

THIS reprint should be received as a welcome gift by the poor scholar. It is not called by the much-abused name of "facsimile," but it possesses all the advantages which could attach to that unattainable ideal. The little book is simply a neat, well-edited reprint, following its original line for line and page for page. The chief virtue of a reprint is to be correct, and how faithfully Prof. Dowden has endeavoured in this direction is indicated by his offering a sort of apology for venturing to leave the proper space between two words which the printer of the original had inadvertently run together in 'Simon Lee,' thus,—

Could leave both man and horsebehind.

The emendation carries a useful lesson to editors. When making reprints such as this of books produced in the leisurely days of the hand-press, it is well to examine more than one copy—desirable, even, to examine a dozen, if so many are available—for the text often varies more or less in copies of the same edition. The author, editor, or corrector seems to have been in the habit of examining the sheets as they left the press, and of stopping it occasionally to make a correction or an alteration. In the case of the 'Lyrical Ballads' this must have been done—so far, at least, as the sheet containing 'Simon Lee' is concerned, for in some copies the words in the line quoted are properly spaced. But Prof. Dowden has not confined his labours to securing the mechanical accuracy of his reprint. He has supplied an excellent preface, giving something of the history of the volume, and pointing out its significance in our literature; while his notes, though brief, are to the point, and bear evidence of being founded on an intimate knowledge of the several poems and of the various phases through which they have passed.

No book in modern English literature could be better worth reprinting in this scholarly fashion than the first issue of the 'Lyrical Ballads.' The original is rare and expensive, and is even more interesting to the student than to the book-hunter. To each it is just twice as attractive as any other first edition, seeing that it contains the early productions in

their earliest "states" of two first-rate poets, each of whom is represented by work he never surpassed—the volume beginning with 'The Ancient Mariner,' and closing with the 'Lines' written a few miles above Tintern Abbey.' But a reprint such as this may well satisfy the student as putting within his reach that which has hitherto cost him either several guineas or several Museum headaches. For only by studying the poems grouped and detached as they are in this volume can their full significance individually, and in a still greater degree collectively, be adequately recognized. Within a few years of 1798 they were altered in form and mixed up with many others, and even in the editions of 1800-5 are difficult of access; while, in the case of Wordsworth at least, whether in the poet's own elaborate and often puzzling classifications, or in the more modern chronological editions, the poems are dispersed in a highly distracting manner. The volume of 1798 is a whole, and must be studied as such, whether the aim be to understand Coleridge or Wordsworth individually, or the two men in their relations to each other, or the pair in their relations to a movement in our literature not indeed initiated by them, but to which they supplied the first commanding and controlling impulse and influence. The fact that Coleridge and Wordsworth were close companions during the period of the composition of most of the poems has been long known in a general way; but the full extent of the intimacy of their intercourse was first revealed by the publication of extracts from Dorothy Wordsworth's Alfoxden journal in Prof. Knight's life of her brother (vol. i. pp. 131-43). And this journal, with its continuation at the Lakes, brings into strong relief the portrait, hitherto somewhat hazy, of Dorothy herself, and the influence she must have exercised on both the poets. That she was a woman of very remarkable mind, character, attainments, and influence was known or suspected from the way in which her brother has written of her in prose and verse; but how remarkable were her powers will not be fully known until these journals have been studied closely. It will probably be found that almost all of Coleridge's and Wordsworth's best work was inspired, and in greater part executed, while the poets were in daily companionship with Dorothy; that in a very practical way she gave them eyes and ears; and it may be hardly too much to say that, alike by the Quantocks and by the Lakes, these three sate

Side by side, full-summed in all their powers,
Dispensing harvest, sowing the To-be,
Self-reverent each and reverencing each,
Distinct in individualities,
But like each other ev'n as those who love.

Dorothy's strong points evidently were keen observation, rapid suggestion, and quick sympathy. She seems to have possessed these in greater degree than her brother, though not in so great degree as Coleridge. The influence of the two men on each other was strong and deep, but Coleridge's was by far the more active, as well as the finer and more penetrating; and the immense receptiveness of Wordsworth must have acted as a direct incitement to its exercise. The exercise was also a powerful stimulus to Coleridge's own genius, and if

the direct product seems slight in bulk, the quality was almost unsurpassably fine, while much of its force must have passed into the work of his friend.

That the reception accorded to the 'Lyrical Ballads' was not enthusiastic is not quite so surprising as it has been the fashion to suppose. The most surprising thing about it is, perhaps, that the anonymous little book was noticed by most of the critical organs then extant. These behaved very well, considering the shock they received from both the good and the bad in the book, and it is even to their credit that they were sensible of a shock, for it shows they were not dead, but only dozing. Nor must it be forgotten that there were verses not a few in the volume which even now try the most devout Wordsworthian; that Wordsworth himself had uneasy doubts about 'The Ancient Mariner,' though he had none about 'Goody Blake'; that even Southey and Lloyd were very unsound; that the judgment of the friendly Bristol circle was summed up in Mrs. Coleridge's report to Thomas Poole, 'The "Lyrical Ballads" are not liked at all by any'; that, in short, no one seems to have really found salvation, save only Charles Lamb. The *Monthly Magazine*, which Coleridge called the "Aikin-void," and to which he had contributed many verses, had nothing to say but this:—

"The author of the 'Lyrical Ballads' has attempted to imitate the style of our old English versifiers with unusual success; 'The Ancient Mariners' [sic], however, on which he particularly prides himself, is, in our opinion, a particular exception; some of his pieces are beautiful but others stiff and laboured."

From this we gather that Dr. Aikin greatly preferred 'Goody Blake' to the 'Ancient Mariners.' The critic of the *Monthly Review* called the latter "the strangest story of a cock and a bull he ever saw on paper"; its drift he could not perceive, "unless the joke lay in depriving the wedding guest of his share of the feast"; but he allows that "there are in it poetical touches of an exquisite kind." He quotes part of 'The Nightingale' with warm approval, and winds up thus: "So much genius and originality are discovered in this publication that we wish to see another from the same hand, written on more elevated subjects and in a more cheerful disposition." The *Analytical Review* devoted four pages to the little book, quoting largely from the preface, in which it found "something sensible"; but the reviewer thought 'The Ancient Mariner' had in it "more of the extravagance of a mad German poet than of the simplicity of our ancient ballad-writers." "Our young rhymsters and blank-verse men," he adds (with evident allusion to Lamb and Lloyd), who are given to melancholy, are contrasted with the author of 'The Nightingale,' the opening passage of which is quoted for their benefit; and while selecting for special approval and quotation 'Goody Blake,' the reviewer is "particularly pleased" with 'The Thorn,' 'The Mad Mother,' and 'The Idiot Boy.' Nobody has a word, good or bad, for the Tintern 'Lines'—nobody, that is, besides Charles Lamb but Southey, who wrote admiringly and generously of the poem in the same *Critical Review* notice in which he called 'The Ancient Mariner' "a Dutch attempt at

German sublimity, in which genius has been employed in producing a poem of little merit." And it was Southey alone who appears to have observed the 'Lines left on a Yew-tree Seat,' and nobody at all seems to have been attracted by the lines beginning "It is the first mild day of March," or those 'Written in Early Spring,' or the exquisite close of 'Simon Lee,' which shows how little the sweet influences of Cowper and Burns had up to that time affected the dry places of metropolitan criticism.

The sale of the volume was slow, but in a couple of years a fresh edition was printed, with an additional volume; in 1802, and again in 1805, the two volumes were reprinted, so that, all things considered, the 'Lyrical Ballads' did not fare badly. Of the single volume of 1798 we know that five hundred copies were printed; it is improbable that of the two-volume editions of 1800 and 1802 the numbers were smaller; so that we arrive at a total sale of 2,500 volumes, at five shillings each, between 1798 and 1805, say in seven years; and this when the population of the United Kingdom was somewhere between a third and a half of its present numbers, and the proportion of readers vastly smaller, while the value of money was considerably greater than now. It would be within the mark to estimate that, all things considered, the 625*l.* spent by the public between 1798 and 1805 on the first three editions of the 'Lyrical Ballads' would have to be quadrupled into 2,500*l.* to arrive at an equivalent for the present day. With these figures before them let our juvenile poets and their publishers decide whether the 'Lyrical Ballads' were a commercial failure.

Prof. Dowden's first intention, "to record the results of a complete collation of the several texts" of the poems, was abandoned, he tells us, because "it became evident that such a body of notes would add too much to the bulk of the little volume." The few examples given in the "Notes" whet the appetite for more. For instance, one would have been glad to have seen besides the rewritten passage in the 'Yew-tree Seat' the poet's wrestlings with the lines immediately following it:—

His only visitants a straggling sheep,
The stone-chat, or the glancing sand-piper;
And on these barren rocks with juniper,
And heath and thistle, thinly sprinkled o'er,
Fixing his downward eye.....

Thus the passage remained until 1815 (save that after 1798 the stranger's eye was "downcast"), when the second line was expanded into two, thus:—

The stone-chat, or the sand-lark, restless bird
Piping along the margin of the lake.

Later on the original line was restored, but the third and fourth were altered to

And on these barren rocks, with fern and heath
And juniper, and thistle sprinkled o'er,

and so happily the passage was finally left.

The numerous phases through which 'The Female Vagrant' passed before she appeared in her due setting in 'Guilt and Sorrow' (1842) are alluded to in passing by the editor, and he adds that in its first form the poem ('Guilt and Sorrow') must have given expression to much of the writer's youthful revolutionary sentiments. This supposition is warranted not only by Wordsworth's account of the time (1794)

and circumstances under which the poem was composed, but also by at least one of the stanzas printed in 1798, and reprinted in 1800, but which was dropped for ever after. The vagrant woman has just arrived in America with her soldier-husband:—

Oh! dreadful price of being to resign
All that is dear in being! better far
In Want's most lonely cave till death to pine,
Unseen, unheard, unwatched by any star;
Or in the streets and walks where proud men are,
Better our dying bodies to obtrude,
Than dog-like, wading at the heels of war,
Protract a curst existence, with the brood
That lap (their very nourishment) their brothers' blood.

Another stanza, describing the horrors of a stormed city, lingered till 1805; and yet another, whose existence was cut short at the same point, and which is worth quoting. Although the words are put into the untutored mouth of the female vagrant, they must be held to express the young revolutionary poet's own tolerant musings on the life led by a band of thieving scamps, whose depredations were carried on under the guise of "rough potters, trading soberly [unlike Peter Bell] with panniered asses driven from door to door." The stanza immediately preceded that now numbered xlv. of 'Guilt and Sorrow,' and is quite as good as anything in the *Anti-Jacobin*:—

My heart is touched to think that men like these,
The rude earth's tenants, were my first relief:
How kindly did they paint their vagrant ease!
And their long holiday that feared not grief,
For all belonged to all, and each was chief.
No plough their sinews strained; on grating road
No wain they drove, and yet the yellow sheaf
In every vale for their delight was stowed:
For them, in Nature's meads, the milky udder flowed.

The alterations made in the text of 'The Thorn' are peculiarly interesting, if only for the occasion of most of them—Coleridge's criticisms in the fourth chapter of his 'Biographia Literaria' (1817). He had before him Wordsworth's text of 1815, which was substantially that of 1798. Exception was taken to the foot-rule measurement of the muddy pond, and to part of the tenth and all of the five following stanzas, which were cruelly quoted in a footnote. Whether Wordsworth was grateful or not is unknown, but he was obedient, for the worst of the ineptitudes disappeared from future editions. They were partly balanced by the substitution of the stagey "grey-haired Wilfred of the Glen" for the more congruous "old Farmer Simpson." For evidence that there existed an actual thorn in the vicinity of a muddy pond we have not to rely merely on the poet's *ex parte* deposition, for both are mentioned in Dorothy's Alfoxden journal, wherein she wrote under April 20th, 1798, "Walked in the evening up the hill dividing the Coombes. Came home the Crookham way, by the thorn and the little muddy pond." And in the same journal we read that the 3rd of February, 1798, was "a mild morning, the windows open at breakfast"; that the party "walked with Coleridge over the hills"; and that "the red-breasts sang upon the leafless boughs"; and are inclined to suspect that the poet changed the month for a rhyme's sake, when he wrote:—

It is the first mild day of March,
Each minute sweeter than before,
The red-breast sings from the tall larch
That stands beside our door;

and invited Dorothy to "put on her woodland dress, and give the day to idleness," and Coleridge to join him in dating "from to-day the opening of the year." There can be no doubt about the identity of the "one red leaf, the last of its clan," which dances in the first or Quantockian part of 'Christabel,' when we read Dorothy's entry for March 7th, how she (or they all) saw "one only leaf upon the top of the tree—the sole remaining leaf—dance round and round like a rag blown about by the wind." (This, with one or two similar hints, was noted by Prof. Dowden in his admirable article on 'Coleridge as a Poet' in last September's *Fortnightly*.) On May 6th the Wordsworths walked in the evening with Coleridge to Stowey, and "heard the nightingale; and saw a glow-worm," doubtless one of the many birds of "one low piping sound," and one of the many glow-worms in the shade which lighted up their love-torches, heard and seen in the company of the

most gentle maid
Who dwelleth in her hospitable home
Hard by the Castle, and at latest eve
(Ev'n like a Lady wov'd and dedicate
To something more than nature in the grove)
Glides through the pathways.

This is not the place proper to annotations of the 'Lyrical Ballads,' but more than enough, perhaps, has been said to indicate the interest, biographical as well as literary, which a study of the texts may be made to yield.

The Parliamentary Representation of Cornwall to 1832. By William Prideaux Courtney. (Privately printed.)

VARIOUS influences led to the great Reform Bill taking the shape that it ultimately did. It is now the common opinion that the existence of large industrial towns in the north of England was the chief cause of that sweeping change. Perhaps it ought to have been so, had men been guided entirely by reason; but the newspapers and pamphlets of the time lead one to think that the rotten boroughs had far greater influence on the public mind than the unrepresented centres of industry. Without any gross folly men in those times might argue that the interests of large towns were fully represented by Parliament as a whole, though they had no members of their own. The argument, if foolish, was specious. It is of a kind such as we often hear now when cognate subjects are discussed. The rotten boroughs were in a different plight. No one who believed that representative institutions were in themselves a good thing could by any sophistry reconcile their existence with justice. English people have never cared much for uniformity in political machinery so long as the Government discharged its functions efficiently; but the enormous preponderance given to Cornwall in Parliament was so evident an abuse that at the present day it seems wonderful that a single human being could be found capable of defending it.

Members of Parliament even now are not unfrequently ignorant of the history of the Lower House; but we imagine that their predecessors of sixty years ago had far less knowledge than they. It was commonly imagined, both inside the House and out of it, that the Cornish

boroughs, though then mere villages, represented old towns that had fallen into decay. Had this been so, perhaps something might have been said in favour of their retaining their members. Sentimental reasons should never be ignored except after full consideration. As far, however, as the greater number of these constituencies were concerned, this argument, so often used, did not apply at all. They had, for the most part, never been populous places, but had been called into existence from purely corrupt motives. At the beginning of the sixteenth century there were but six parliamentary boroughs in Cornwall, all of them old towns which had been engaged largely in commercial transactions. On the death of Henry VIII. the advisers of the boy-king had a difficult part to play. They had determined on carrying out fully the ecclesiastical revolution begun by the dead monarch, but their power was far weaker than his had been. Henry's parliaments had been docile; but it did not follow that the desires of the ministers of a child would have the same weight as the will of a sovereign of powerful intellect and tremendous determination. Had the members of the House of Commons rebelled, it is possible that the monarch might have been dethroned, and certain that those who in Edward's name were carrying out the work of reform with such rash precipitancy would have found themselves in evil plight. It seemed, therefore, to these intriguers that one most simple means of packing the Lower House was to give the right of returning burgesses to obscure villages. Had these places belonged to independent landowners such a course would have tended to weaken the authority of the Crown; but care was taken in their selection, and as the Duchy of Cornwall was merged in the Crown for that and the two succeeding reigns, it is evident that these village members must have been during the whole period of the Tudor struggles unfailing supporters of the Crown. The Duchy possessed great power in almost all parts of Cornwall, and the revenues were at that time vested in the king. It is not clearly known what was the yearly sum derived from the real property and mineral dues, but it was certainly very large, and we believe constantly increasing. Small, too, as the Cornish villages were, there was never any intention of permitting them to be free in their choice of burgesses. The writ was almost always accompanied by a letter either nominating those who were to be chosen, or else bidding the constituents to confer with some trustworthy member of the Privy Council. As Mr. Courtney does not fail to point out, these boroughs occasionally sent eminent men to Parliament. Sir Francis Drake in the Parliament of 1584 represented the borough of Bossiney, and in 1774 Edward Gibbon was returned for the borough of Liskeard. Mr. Courtney names several other persons who have sat for Cornish boroughs of whom the county may well be proud; but, taken as a whole, little can be said for the men that Cornwall sent to the national councils. As time went on the average of character appears to have sunk lower and lower. It may be that we know more of the modern men than we do of those of the Tudor and Stuart times; but it certainly would seem, in spite of such a

name as Gibbon's appearing in the list of members for Liskeard, that in the early years of George III. things had got to their worst. Bribery had become universal. In the general election of 1761 the king took an active part in selecting candidates, for the purpose of securing personal adherents who should support his wishes apart from those of his ministry.

We have most of us forgotten that it has become a mere matter of historic interest how unfairly great was the representation of Cornwall. Admitting, as most persons who are not partisans are inclined now to do, that extent of area as well as number of population should be taken into some account in forming electoral districts, still the disproportion between Cornwall and most other parts of England was vast:—

"For nearly two centuries and a half the county of Cornwall returned to the House of Commons forty-four members, and that number would have remained undiminished until 1832 had not the House a few years previously been moved by a sudden impulse of virtue into withdrawing from the deprived borough of Gram-pound its privilege of returning two members to Parliament. This total of forty-four members was within one of the number possessed by the entire kingdom of Scotland, and it exceeded by two the members assigned to the densely populated northern counties of Durham, Northumberland, and Yorkshire."

Mr. Courtney's introductory chapter will be found by far the most interesting to the reader who consults the work for political information; but the sketch of the history of each borough, which forms the greater part of the book, will be of much value to all who are interested in the local history of one of the most important of English counties.

Life of Charles James Fox. By Henry Offley Wakeman, M.A. (Allen & Co.)

It may be wrong to assert that Mr. Wakeman has an invincible prejudice against Charles James Fox as a statesman, and entertains a singular admiration for George III.'s most reprehensible acts; yet such is the impression which the perusal of this 'Life of Fox' will doubtless make upon the reader when he finds Mr. Wakeman writing with approval of the king's conduct in breaking up the political juntos which existed when he ascended the throne, and in forming a party which was known as that of the "King's Friends," and stating that George III.'s greatest service to the country consisted in undoing much of the mischief wrought by Walpole, who, as Mr. Wakeman says,

"in order to assure his own power, and to establish the Hanoverian dynasty upon the throne, had raised corruption to the dignity of a science. The ministerial majority, nominated for the most part by a few Whig borough-mongers, was kept together by an elaborate system of places and pensions. It was idle to say that a House of Commons so returned represented the nation. It represented the great Whig families, the Pelhams, the Cavendishes, the Bentincks, and the Russells, and it represented the great Whig families alone. When on the fall of Walpole they assumed the reins of government, they used their power to further the interest of their connexion. To a prescient statesman at the death of George II., England might well have seemed already a Venice of the North, slowly sinking under the deadening rule of a selfish and suspicious oligarchy of noble families."

The foregoing passage makes us think that Mr. Wakeman has either misread the history of the eighteenth century, or else has not read it at all. No electioneering agent of that day was better versed than George III. in the arts of corruption, and none practised them on a larger scale. He wrote to Lord North about administering "gold pills" when an adherent was to be gained. He intimated that, when a measure in which he had a personal interest was not carried in Parliament, he would "remember defaulters." Fox and Barré, among many others, had painful reason to know that the king's displeasure was no light punishment for a display of independence. These are historical facts which cannot be gainsaid. But the extraordinary thing, according to Mr. Wakeman, was that George III. saved the nation from becoming a Venice of the North. If the accession of that king had been postponed but a year longer the policy of Pitt would have borne its full fruit, and the house of Bourbon might have been rendered impotent for evil. How did George III. save England from the fate of sinking under "the selfish and suspicious oligarchy of noble families"? First, by sowing dissensions among them; second, by resorting to corruption. Mr. Wakeman's own words are: "The weapon of corruption, which had proved so effective in the hands of Walpole against the Tories, was wielded with still more telling effect by the king and Bute against the Whigs." The result was that, after "seven weary years of plot and counter-plot," the king obtained a minister after his own heart in the person of Lord North.

Why corruption should be condemned in Walpole and regarded with approval when practised by George III. is hard to understand. Indeed, such a friend as Mr. Wakeman is one from whom we should pray to be delivered. On Mr. Wakeman's own showing George III. was a corrupt and unscrupulous king, and yet he holds him up as a person worthy of praise. Of course if the king were in the right, then Fox was in the wrong, and the opposition between the two was one of the marked events of the time. Dr. Johnson was correct in calling Fox an extraordinary man who had divided the kingdom with Cæsar, "so that it was a doubt whether the kingdom should be ruled by the sceptre of George III. or the tongue of Fox"; and the son of Sir Robert Walpole, who is almost as noteworthy in English literature as his father is in English politics, has recorded many details about Fox that show how great was his popularity even when his political fortunes were at the lowest ebb. Writing about the general election in 1784, when every effort was made by the Prime Minister and the king to prevent Fox and his followers from being re-elected, Horace Walpole says that in order to defeat Fox the Court

"sent at once a body of two hundred and eighty of the Guards to give their votes as householders, which is legal, but which my father in the most quiet seasons would not have dared to do."

He also writes:—

"In truth, Mr. Fox has all the popularity in Westminster; and, indeed, is so amiable and winning, that, could he have stood in person all over England, I question whether he would not have carried the Parliament."

A lady's compliment to him at the same time has its value, seeing that it was paid by Hannah More, who was not one of his admirers:—

"Unluckily for my principles, I met Fox canvassing the other day, and he looked so sensible and agreeable, that if I had not turned my eyes the other way, I believe it would have been all over with me."

The matters to which we have just referred are passed over by Mr. Wakeman, or if mentioned are treated in a perfunctory style. He is at pains to defend Fox's coalition with Lord North, and makes out a plausible case in his favour; yet we are as little disposed to agree with him in this case as in some instances where he bears harshly upon Fox. The episode of the India Bill is treated judiciously, and Mr. Wakeman gives Fox full credit for good intentions. He might have introduced a story to be found in Tom Taylor and Leslie's 'Life and Times of Sir Joshua Reynolds,' which has considerable value as an illustration of Fox's character. When Secretary of State in the Coalition Ministry the portrait of Fox was begun by Sir Joshua. The India Bill was then passing through the House of Commons, and it would have passed the Lords also had not George III. interposed and caused it to be thrown out. Being proud of it, Fox asked that he might be represented pointing with a finger towards a copy of the Bill. When the portrait was finished, the Bill had failed to pass into law and Fox had been dismissed from office. Then Sir Joshua thought it better to strike out the name of the Bill from the scroll in the picture. Fox wrote to him as follows:—

"If it is not too late to have one of the papers upon the table in my picture docketed 'A Bill for the better regulating the affairs of the E. I. Company,' &c., I shall be much obliged if you would get it done immediately. If my object in this were only a little vanity, I should not be so anxious about it; but as I have told many persons it would be so, and as I intend it shall be so whenever the picture goes home, the omission of the docket at the Exhibition at this particular time might be misconstrued into a desire of avoiding the public discussion upon a measure which will be always the pride of my life. This is the point upon which I am most anxious; but if another paper could be docketed 'Representation of the Commons to the King, March 15th, 1784,' it would be so much the better. I beg your pardon for troubling you upon these things, which may appear trifles, but which are not so, from the misconstructions that may be made."

None of Fox's speeches did him more credit than the one on the Westminster scrutiny; but of this no mention is made by Mr. Wakeman, who, though he prints several extracts from Fox's letters, does not attempt to exhibit him as an orator by giving well-chosen extracts from his speeches. Fox was not only an orator and a statesman, but he was also a man of letters, and a most interesting chapter might have been written concerning him in the latter capacity. The space at Mr. Wakeman's disposal was limited, and the difficulty of dealing with such a subject as a whole and in detail is not light; yet the task is one which could be easily discharged if the writer knew how to apportion his space. It is quite true, as Mr. Wakeman says in the first sentence of his preface, that "to write an adequate biography of Charles James Fox would be to write the history of the reign of George III.

in its social as well as its political aspects." No doubt a very large volume could be filled with a biography of Fox; but when a very small one is the limit, then the writer has to condense his materials and to select them. In making a due selection, that which concerns Fox personally ought to be chosen. There is no need for filling paragraphs or pages about Walpole or George III., the pressing requirement being to set forth Fox as a man and a statesman, and to render clear that which may seem obscure in his personal conduct and in the development of his character.

Nothing strikes the investigator of the period during which Fox lived and acted so much as the exceptional progress which he made from childhood to mature age. In his early days he was precocious and remarkable in many respects. Few men of his day had so many advantages and were cursed with so many drawbacks. His father did what he could to spoil him, and the father's cruel kindness led to his clever and promising son degenerating into a gamester and a man of fashion. If he had been an ordinary man he might have died without rising above the level in which his earlier years were passed. His eldest brother Stephen, who became the second Lord Holland and the father of the Lord Holland who is immortalized in Macaulay's essay, was as much addicted to the fashionable vices of the age as he; but Stephen left the world without any one, other than his relations, regretting his departure, while Charles lived to make a name as a statesman, and died amidst the regret of his enemies as well as of his friends. Why this should have occurred deserves a paragraph, if not a chapter, yet nothing is said about it by Mr. Wakeman. Indeed, he carefully avoids all difficult problems in Fox's career, and dwells upon those about which nothing need be written. He does not even give him any credit for one of the most creditable incidents in his life, that of ceasing to gamble. A man who becomes a gamester so young as he did seldom, if ever, is weaned from the pleasure of staking money at play, yet Fox achieved the difficult feat, and he merits praise for so doing.

Fox deserves another compliment from a biographer. He was a great politician, but his devotion to letters was scarcely less marked than his absorption in the politics of his party. Mr. Wakeman admits that Fox read the classics with genuine appreciation, yet he does not make it clear how eclectic and profound was Fox's taste as a critic and a scholar. We are almost inclined to regret that he ever busied himself with politics instead of spending his life in purely literary occupations. He read the greatest works of antiquity with the zest of a scholar, and while enjoying Homer and Virgil, Demosthenes and Cicero, he was quite as much at home in the classics of a later age, and he delighted in Ariosto and Racine, Cervantes and Calderon. Many men have been accomplished critics of the standard writers of other ages and countries than their own, but they have generally cared little for the writers of their own country and their own time. Fox is an exception. When a young man he was charmed with Goldsmith's 'Traveller'; on his deathbed he listened to the 'Village

Tales' of Crabbe; he heartily appreciated Burns; when others thought nothing of Cowper he expressed his admiration for his poems; and he was among the first to read and praise the 'Lyrical Ballads' of Wordsworth, and Scott's 'Lay of the Last Minstrel.' Works of fiction, from those of Fielding to those of Fanny Burney, delighted him during the hours which he could abstract from politics. Dryden was one of his special favourites. This was no merit in a day when Dryden's verse and prose gave pleasure to thousands, but it was much rarer then for any one to read, as Fox did, the works of Chaucer and pronounce them very good.

Much that is most creditable to Fox is omitted from this life by Mr. Wakeman. We do not suppose this is done intentionally. The truth is that Mr. Wakeman appears to lack the qualifications requisite for doing justice to such a many-sided and exceptional character as Fox, and his failure to produce an adequate 'Life' of him may have been a foregone conclusion.

NOVELS OF THE WEEK.

- The Failure of Elizabeth.* By E. Frances Poynter. 3 vols. (Bentley & Son.)
The Bishops' Bible. By D. Christie Murray and Henry Herman. 3 vols. (Chatto & Windus.)
The Miner's Right: a Tale of the Australian Goldfields. By Rolf Boldrewood. 3 vols. (Macmillan & Co.)
A New Othello. By Iza Duffus Hardy. 3 vols. (White & Co.)
By Order of the Czar: the Tragic Story of Anna Klossstock, Queen of the Ghetto. By J. Hatton. 3 vols. (Hutchinson & Co.)
Lucinda. By Major G. F. White. 3 vols. (Ward & Downey.)
Till the Great Assize. By Vere Clavering. 3 vols. (Hurst & Blackett.)
A Brummagem Baron. By John A. Bridges. 2 vols. (Ward & Downey.)
An Unfortunate Arrangement. By John Hill. 2 vols. (Same publishers.)
Sentenced! By Somerville Gibney. (Chatto & Windus.)
The House of the Wolf. By Stanley J. Weyman. (Longmans & Co.)
The Firm of Girdlestone. By A. Conan Doyle. (Chatto & Windus.)

If a little too long, 'The Failure of Elizabeth' is a pleasing, wholesome story, and Miss Poynter's carefully drawn distinctive characters can never fail to arouse interest. Elizabeth herself belongs to that charming type of fresh unspoiled girlhood which Miss Poynter knows well how to depict. Sent out alone into the world with the inexperience of seventeen years, it is scarcely surprising that this much neglected girl with her generous impulses should fall in love with the first person who interests himself in her. Unfortunately her hero is an elderly invalid clergyman of the worst type of vanity and sordid egotism, who having worked upon her too sensitive conscience, and dazzled her imagination by one sermon, eventually undertakes to mould her for the sake of her 300l. a year. Elizabeth's commendable failure to fulfil the dreary round of life expected of her, her final awakening to the discovery of her husband's weakness, the shattering of her ideal and the wreck of her faith

cannot but arouse the sympathy of the reader. We are only glad to think that this chapter of her history is finally closed while she is still young, and, we hope, wholesome-minded enough to begin life anew under brighter and more worthy circumstances. It is difficult to believe either that Madame von Waldorf is Robert Holland's half-sister, or that her continued faith in him is anything but opposition to the Baroness von Leuwine's generous affection for Elizabeth. Miss Poynter gives a humorous description of life in a German *pension*, with its uncomfortable economies, and petty jealousies, and of the dogmatic tyranny exercised by the English chaplain and his wife.

The Murray-Herman copartnership has produced in 'The Bishops' Bible' a clever and touching story. Its interest is well sustained, and there is no particular straining after dramatic effects. It reveals, indeed, the subdued tone and the ecclesiastical flavour which its authors doubtless considered appropriate to the magazine in which it first appeared. Dr. Hay, the rector of Thorbury, his churchwarden, Isaac Stringer, and his squire, Marmaduke Boyer, are decidedly the best characters in the book. Stringer and his son Joe—especially the dogged, obstinate father, with his reserve of good nature—and, in a less degree, the squire and his son Frank, are cast in the same mould as the father and son in 'Rainbow Gold,' all alike being reminiscences of the Willets in 'Barnaby Rudge.' Probably enough Mr. Murray has had living models to work from, and in any case the figures stand out with lifelike boldness. The story of the Bishops' Bible, stolen from Thorbury Church by rascally renovators, and of the rector's troubles in connexion therewith, is admirably told.

Although 'The Miner's Right' deals with somewhat more conventional and less exciting conditions of life than 'Robbery under Arms,' and though it may on that account be less attractive for the generality of readers, it is nevertheless distinguished by very much the same qualities as those which singled out the earlier narrative from the ruck of its contemporaries. The veteran Australian who has made his mark as a novelist under the assumed name of Rolf Boldrewood has the gift of seeing clearly and reproducing the romantic side of real life; and the life which has passed under his eyes is exceptionally full of romance. He represents himself in his new story as Hereward Pole, a colonist from Kent, who paid ten shillings in 1854 for a miner's right in Tambora, New South Wales; and his three volumes make up a detailed picture of men and things under the circumstances described. The picture is unquestionably interesting, thanks to the very detail and fidelity which will tend to qualify its attractiveness for those who like excitement and incident before everything else.

Mesmerism is employed by the author of 'A New Othello' to create a batch of new situations. The latest name for the familiar facts of mesmerism is hypnotism, and the cleverest hypnotists have recently told us that they cannot induce a victim to commit an act altogether repugnant to his or her moral character. Miss Duffus Hardy requires her readers to believe that a profes-

sional mesmerist compels a refined girl to enter a man's room in the dead of night and poison him. This may or may not be possible—it is not for the man of letters to decide so great a controversy. In addition to the villainous compound who plays the titular rôle in the story—poor Othello!—there is a new Desdemona, who sings on the stage, and crosses the Atlantic more than once without her husband. The new Cassio has more to say for himself than his prototype in the play, and there is some very pretty fooling before the author assumes her tragic mood, and demonstrates what a jealous mesmerist may do when his blood is up. The closing chapters are tremendous in their intensity, and the reader is not at all likely to complain that Miss Duffus Hardy's new Othello is tame in his methods.

'By Order of the Czar,' as we learn from the publisher's preface, "has found great popularity in the newspaper media." There has, of course, been no opportunity of testing its popularity in Russia, for it would stand no chance of crossing the frontier, and the fact of its formal prohibition by the censorship is recorded twice over at the beginning of the first volume. To tell the truth, Mr. Hatton's story is not a fair picture of life in Russia, however accurately or plausibly it may depict Russian administration at its worst. The story is cleverly told, and it is a ghastly record of horrors, true at any rate in some of its details. The persecution of the Jews is not confined to the dominions of the Czar, nor are cruelty and oppression the sole characteristics of the Russian Government. With due reservations, the story of Anna Klostok may serve the purpose for which it was written. That is to say, it may be popular amongst its readers, and it may appeal to the conscience of any influential Russian who happens to come across these old facts in a new dress—improbable as the chance must appear. Mr. Hatton has evidently taken pains to work up his authorities, and the result is satisfactory enough so far as the fiction is concerned.

For badness of style and general incompetency it would be difficult to match 'Lucinda.' It is vulgar and long-winded too, and is put together in such a way as to defy every rule of composition. One conspicuous feature is the author's love of dates, and his mania for piloting his readers backwards and forwards, here, there, and everywhere, in bewildering fashion. The story is supposed to take place in the fifties, but for some unknown reason the slang is the slang of the eighties; there is a great deal of it, and of practical joking of a far from humorous, but not un-English type as well. There is a description also of a Woolwich establishment that is somewhat nauseating and not too funny, and of a young lady's mode of welcoming her guests that is not to be recommended. Were parents and guardians the least likely to take the book seriously the incomes of the cramming fraternity might suffer. Major White appears to have constituted himself an authority on the clothes question, amongst others. The following is one of the valuable conclusions he has arrived at:—"Ladies never know much about male garments except that they would always, in a general way, have men overdressed than underdressed."

The heroine of Vere Clavering's last novel is a colourless creature with twenty thousand pounds, who marries, in opposition to the wishes of her wealthy aunt, one Capt. Wilfred Ackroyd. Capt. Ackroyd woos Gladys Mervyn for the sake of her money, and then neglects her; but a very good young man, Basil Glendyne—the proper names in this story must have used up all the y's in the printer's case—falls in love with her. Ackroyd is a commonplace villain, as Basil and Gladys are commonplace in their goodness; and the three are reserved for a conventional rather than a commonplace fate.

The author of 'A Brummagem Baron' has things of a certain sort to say, and he says them with some energy and conviction. The life of a bookmaker followed by the making of quack pills and the degree of a "baron" is not represented as being a career of unmixed joy, nor entirely wretched either. Indeed, an air of truth is given to the story by a pretty strong touch of the commonplace and the absence of exaggeration and heightening of effects. The hero is a kind of average human being who, after a variety of adventures and incidents, works himself into the possession of an acquired morality. Then he is finally redeemed, without any high-falutin', by his love for a young girl. There is little sentiment and no affectation about the story, but there is a good deal of honest purpose and directness of treatment which makes it not bad reading.

'An Unfortunate Arrangement' is not in that tentative, yet pleasing vein which sometimes marks first novels, and justifies one in saying they "contain promise for the future." If there be promise in Mr. Hill's book it is hardly a promise of pleasantness. As a story it is less stupid than it is disagreeable, and the author's tone is vague, wrong-headed, and affectedly cynical. There is a woeful want of any rallying-point or central idea, which would alone mark the tale out for failure if nothing else did. Besides its vague unsatisfactoriness it is often actively unpleasant and vulgar, especially when Stanton, the cold-blooded pleasure-seeker, is brought on the stage, sometimes suddenly and autobiographically, but always inartistically. Through its pages also meanders a high-souled Scotch enthusiast who drinks more than is good for him, and plunges deeper in metaphysics than is good for the reader. This generous, but misguided person also writes verses, and divides his fortune with a worthless wretch. He is not very lifelike, and is probably a set-off against the mean poverty-stricken natures that surround him. Of the company are also youthful females who consume a great deal of champagne, and take their "favourite dish" in season, and out of it too.

Somerville Gibney relates a wonderful piece of detective ingenuity, showing how a man sentenced to death for a murder is saved by the acuteness of a friend, who discovers that the gun of the deceased has been scratched by a dog, and convinces the Home Secretary that it was the dog, not the sentenced man, who pulled the trigger and shot the victim. The elaboration of the amateur detective business is marvellous in its way. There is nothing else in the hundred and twenty pages of 'Sentenced!' which could induce a desire to read it.

'The House of the Wolf' is quite a brilliant affair—the ideal historical romance, in fact—a type of literature but too rare. St. Bartholomew's Eve is the moment chosen, and is described with uncommon skill and energy. The general presentation of the old place in the country and its people is also excellent. Some of the situations are dramatic and moving, and the play of action and incident is spirited, quick, and clear. In a word, the rendering of epoch, speech, and locality is first rate. The style is marked by finish and lightness, reminding the reader in places of Mr. Stevenson's way of treating such of his shorter episodes as 'The Sire de Maletroit's Door.' The main facts of the story, as Mr. Weyman gives them, are common ground and historically correct. The supposed source is an old French memoir used with considerable capacity and judgment, and with an eye for certain quick and delicate effects in human and natural scenery. The strong sense of illusion produced is not the result of any careful imitation, but of intimate knowledge, and a free and fearless touch besides. The flexibility with which Mr. Weyman uses his material, taking and leaving what he pleases, shows how well he has his subject in hand, and the power he has of investing dead deeds and days with a spirit and grace of his own. If the narrative of M. Anne de Caylus shows a more introspective and subjective touch than men of his century are usually credited with, the effect is so slight and happily given that a critic is not the least inclined to quarrel with it. The interest is largely human, and centres more than might be expected upon the individuality and characteristics of those who play their parts in this brief drama. The three young brothers, who set out on a rescue expedition to Paris, are carefully "differentiated," and the reader acquires a good notion of their various temperaments. Amongst the scenes which are strikingly good is one in which the brothers find themselves suddenly thrown into company with sundry strange elements and beings charged with dread and stealthy purposes of their own, soon to be revealed in the lurid light of the fatal dawn even then breaking over Paris.

Dr. Conan Doyle tells us that his book is a romance of the unromantic, and there we cannot agree with him, for it seems to us that commerce is full of the possibilities of romance. It is true that the romance of commerce does not always find so clever an exponent as Dr. Conan Doyle. The firm of Girdlestone consists of a father and son, as pretty a pair of villains as one may meet; they are African merchants, and grow rich in unholy ways. There comes an unlucky moment in the history of the firm when money is wanted, and then the hurly-burly begins. First there is the magnificent fraud of the great corner in diamonds, and we go to South Africa, where are wild adventurers and adventures. Then comes the slow and hideous torture of pretty Kate Harston, old Girdlestone's ward, whose fortune is aimed at by fair means or foul. The wicked and unhappy pair clutch at any one and anything which will yield money and save the reputation of the great firm, and strange scenes occur and strange folk figure in the tale before the last tragic scene

in which they disappear for ever. The book is not without lighter touches to beguile the reader from the contemplation of the gruesome two, notably the examination, which is full of rollicking fun, and the grand football match, which, despite an occasional confusion between Scotch and English terms, would satisfy an expert and yet give a clear idea of the ruthless game to an ignorant outsider.

OUR LIBRARY TABLE.

MESSRS. BENTLEY & SON publish *Lord Althorp*, by Mr. Ernest Myers, a little biography of the great Lord Spencer under his best-known name—a volume which is unfortunately marred by the intrusion into it of the asperities of the politics of the present day. The book, which might have been of interest to a political student, is defaced by the introduction of statements concerning matters of our time, such as that which points out how, in the opinion of the writer, "the present leader of the Irish faction has been compelled to confess that he had deliberately lied to the House of Commons." The *Athenæum* is not concerned with the question whether or not Mr. Parnell has lied to the House of Commons, and we are quite content that Mr. Myers should think, if he pleases, that that is so. The writer of these lines of notice is one of those numerous Englishmen who have abstained from perusing a single line of the proceedings of the Special Commission and of the parliamentary debates upon the subject, and his reading does not fit him for dealing with the topic. But all historical students must regret to see a book which has been written in excellent style, and which would otherwise be impartial, spoiled by repeated allusions of the description named. In his preface Mr. Myers mentions his great indebtedness to the present Lord Spencer for the loan of his uncle's letters. We should have thought that the view probably taken by the present earl as to the opinions upon the Irish question which the third earl would have entertained if living might have influenced the biographer of the third earl so far as to have induced him to abstain from dragging in whole pages of references to the acts of the existing Irish Nationalist party. Mr. Myers draws a distinction between the times of Lord Althorp and the present as regards Irish affairs, by arguing that at the former date the Irish could not expect the removal of their grievances by the imperial Parliament, whereas the people of Great Britain are now so sincerely bent on removing their grievances that the removal of them may be safely trusted to Parliament. A few pages further on Mr. Myers himself states, however, that the House of Lords is hardly impartial upon questions that touch Church or land, and it is not the case that Irish affairs are even now wholly dissociated from either of those topics. The excision from the work of Mr. Myers of some ten or twenty pages would make it an excellent record of the career of a statesman less known than he deserves to be, although remembered by his party with respect.

UNDER the title of *The Trials of a Country Parson* (Unwin) Dr. Jessopp has reprinted from the magazines some pleasant essays which will please the many readers who delighted in his 'Arcady.' The same humour, the same genial temper, and the same knowledge of country folk which distinguished the earlier volume are to be found in its successor. The stories which Dr. Jessopp picks up in Arcady continue to be excellent:—

"It is very shocking to a sensitive person to hear the way in which the old people speak of their dead wives or husbands exactly as if they'd been horses or dogs. They are *always* proud of having been married more than once. 'You didn't think, Miss, as I'd had five wives, now did you? Ah! but I have though—leastways I buried five on 'em in the churchyard, that I did—and *tree on 'em beenties!*'"

On another occasion I playfully suggested, 'Don't you mix up your husbands now and then, Mrs. Page, when you talk about them?' 'Well, to tell you the truth, sir, I really do! But my third husband, he was a man! I don't mix him up. He got killed, fighting—you've heard tell o' that I make no doubt. The others warn't nothing to him. He'd ha' mixed them up quick enough if they'd interfered w' him, Lawk ah! He'd a made nothing of 'em!'

Dr. Jessopp has an essay of protest, thoroughly justified, against the wanton injury done to their churches by the clergy (who ought to cherish and preserve them), sometimes with and sometimes without a faculty, under the plea of "restoration." The clergyman with a taste for architecture is oftentimes even a greater vandal than Mr. Five per Cent., and the devastation he has managed to perpetrate during the last forty years is terrible to think of. Dr. Jessopp also argues against the "parson's freehold," and urges that the freehold of every church and glebe and the patronage of every living should be vested in a body of trustees, who should have the power of dismissing the incumbent for misconduct or inefficiency.

MR. SHARP'S *Life of Browning* (Scott) shows very considerable ability, although it is marred by traces of haste, the use of long words, and a somewhat excessive display of the author's familiarity with books in many languages. Of course Mr. Sharp has no new facts of importance to give, and, indeed, he wisely and frankly says so. The bulk of his volume consists of criticisms (mainly sensible and sound, if not particularly acute) of Browning's works, of which an excellent bibliography is supplied by Mr. Anderson. For a satisfactory biography we must wait till Mrs. Orr completes the task she has just begun. One novel fact—we believe it is a fact—may be mentioned here as it forms a link between two men of genius. Mr. Browning's wide acquaintance with the minor men of Italian history was largely due to his becoming acquainted with Stendhal when Stendhal was French consul at Civita Vecchia. Stendhal had a passion for the romance and crime to be found in the annals of many notable Italian houses during the Middle Ages and the Renaissance, and he inspired Browning with some of his own enthusiasm. Hence in a measure we owe 'The Ring and the Book' to the promptings of the French novelist.

We have received the *Reports of the Free Libraries at Birmingham, Wigan, and Great Yarmouth*. At Birmingham arrangements are being made for the erection of three additional branches; at Wigan the news-room is to be enlarged, and the letter D of the *Catalogue of the Reference Library* has been issued, and is now on our table; at Yarmouth the library is making signal progress. An *Index Catalogue of the books in the Lending Library at Cardiff* (Owen & Co.) has reached us, compiled by Mr. Ballinger; and so has a new number of the *Indici e Cataloghi* published by the Italian Government. It is the first part of the second volume of the valuable catalogue of the Palatine MSS. in the Central Library at Florence.

We have on our table *The Beginnings of American Nationality, 1774 to 1789*, by A. W. Small (Baltimore, Johns Hopkins University);—*The State and Federal Governments of the United States*, by W. Wilson, LL.D. (Boston, U.S., Heath);—*The Ontario Township*, by J. M. McEvoy, First Series, No. 1 (Toronto, Warwick & Sons);—*Murray's Illustrated Penny Pocket Guide to Cheltenham* (J. P. Murray);—*A Short Comparative Grammar of Greek and Latin for Schools and Colleges*, by V. Henry, translated by R. T. Elliott (Sonnenschein);—*Passages for Practice in Translation at Sight: Part IV., Greek*, by J. W. White (Boston, U.S., Ginn & Co.);—*The Essentials of Method*, by C. de Garmo (Boston, U.S., Heath);—*National Education*, by the Cardinal Archbishop of Westminster (Burns & Oates);—*A Search for Knowledge, and other Papers*, by A. N. Pearson (Melville, Mullen & Slade);—*Recent Economic Changes*, by D. A. Wells, LL.D.

(Longmans),—*Spinal Concussion*, by S. V. Cleverger, M.D. (F. A. Davis),—*Combination and Coercion*, by the Right Hon. G. Shaw Lefevre, M.P. (Kegan Paul & Co.),—*The Old Order and the New*, by J. M. Davidson (Reeves),—*The Promotion of General Happiness*, by M. Macmillan (Sonnenschein),—*The Story of Bradshaw's Guide*, by P. Fitzgerald (Field & Tuer),—*Nocturnal London*, by a late Secretary of the Legation to the Court of St. James's (Stanesby),—*Little Dinners*, by a Live Lord ('Society' Office),—*Two Women or One?* by H. Harland (Cassell),—*Lost in a Bucket Shop*, by C. J. Scotter (Field & Tuer),—*The Great Doriini*, by C. J. Willis (Gardner & Co.),—*Fireside Flittings*, by T. Hutchinson (Derby, Murray),—*Heroes and Martyrs*, and other Poems, by J. A. Langford (Fisher Unwin),—*Sunlight and Shade*, by E. A. Newton (G. J. Palmer),—*Wallace, or the Battle of Stirling Bridge*, an Historical Play in Five Acts, by C. Waddie (Edinburgh, Gemmell),—*Tatters from a Student's Gown*, by A. Mitchell (Aberdeen, Bisset),—*Mary of Nazareth, a Legendary Poem*, by Sir John Croker, Bart., Part III. (Burns & Oates),—*The Water Lily*, by F. Waters (Ottawa, Durie & Son),—*Carmina Silvulae, Poems Original and Translated*, by J. A. Story (Authors' Co-operative Publishing Company),—*Milton's Comus*, with Introduction and Notes by W. Bell (Macmillan),—*The University Shakespeare: The Tempest*, edited by Herbert A. Evans (R. Sutton & Co.),—*The Three Banquets and Prison Poems*, by Ida White (Sonnenschein),—*Words of Light, Poems*, by F. A. Bonney (Sydney, Turner & Henderson),—*The Composition of the Four Gospels, a Critical Enquiry*, by the Rev. A. Wright (Macmillan),—*Theology and Piety: Alike Free, from the Point of View of Manchester New College, Oxford*, by an Old Student (Kegan Paul & Co.),—*The Messages of Christ*, by the Rev. J. J. Ellis (Authors' Co-operative Publishing Company),—*The Philosophy of the Mazdayasni Religion under the Sassanids*, translated from the French of L. C. Casartelli, with Prefatory Remarks, Notes, and a brief Biographical Sketch of the Author, by Firoz J. D. J. Asa (Bombay, J. B. Karani),—*Christian Theism*, by the Rev. C. A. Row (Hodder & Stoughton),—*From Strength to Strength, in Memoriam J. B. D. (Macmillan)*,—*Simon Peter, his Early Life and Times*, by Charles S. Robinson, D.D. (Oliphant, Anderson & Ferrier),—*and Jesus the Messiah*, being an Abridged Edition of 'The Life and Times of Jesus the Messiah,' by A. Edersheim, D.D. (Longmans).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Allen's (J. R.) *The Monumental History of the Early British Church*, 12mo. 3/6 cl.
Bailey's (H.) *A Devotional Manual for the Clergy at Home or Abroad*, 12mo. 2/6 cl.
Frazer's (J. G.) *The Golden Bough, a Study in Comparative Religion*, 2 vols. 8vo. 28/ cl.
Garner's (T. E.) *The Title Deeds of the Church of England*, 12mo. 3/6 cl.
Hodge's (A. A.) *Evangelical Theology, a Course of Popular Lectures*, cr. 8vo. 5/ cl.

Law.

Stephen's (H. L.) *The Law of Support and Subsidence*, 5/ cl.

Philosophy.

Fraser's (A. C.) *Locke*, 12mo. 3/6 cl. (Blackwood's Philosophical Classics.)
Lilly (W. S.) *On Right and Wrong*, 8vo. 12/ cl.

History and Biography.

Clinton's (H. R.) *From Crete to Assaye*, cr. 8vo. 6/ cl.
Engel's (L.) *From Handel to Hallé, Biographical Sketches, with Autobiographies of Profs. Huxley and Herkomer*, 42/ McCarthy's (J. H.) *The French Revolution, Vols. 1 and 2*, 24/ Myers's (E.) *Lord Althorp*, cr. 8vo. 3/6 cl.
Scottish National Memorial, edited by J. Paton, folio, 52/6 Timmis's (J. A.) *Chronological, Historical, and Heraldic Charts of the Royal House of England*, folio, 42/ cl.
Whately (Mary Louisa), *The Life and Work of*, by E. J. Whately, cr. 8vo. 2/ cl.

Geography and Travel.

Bridgman's (F. A.) *Winters in Algeria*, illus. roy. 8vo. 10/6 Chisholm's (G. G.) *A Smaller Commercial Geography*, 2/6 Levinsohn's (J.) *The Story of my Wanderings in the Land of my Fathers*, cr. 8vo. 2/ cl. gilt.

Science.

Backhouse's (J.) *Handbook of European Birds*, post 8vo. 10/6 Dawson's (Sir J. W.) *Modern Ideas of Evolution as related to Revelation and Science*, cr. 8vo. 5/ cl.

Dickinson's *Rational Arithmetic, Addition and Subtraction Sheets*, Nos. 1 and 2, 6/ each on roller.

Longman's *Junior School Algebra*, by W. S. Beard, with Answers, cr. 8vo. 2/ cl.

Longman's *School Trigonometry*, by Rev. F. Sparks, 2/6 cl.
McNally's (Surg. Major J.) *Elements of Sanitary Science*, 8/ Ripper's (W.) *A Course of Instruction in Machine Drawing and Design for Technical Schools, &c.*, 4to. 25/ cl.
Shortland's (Vice-Admiral) *Nautical Surveying*, 8vo. 21/ cl.
Watson's (J.) *Sketches of British Sporting Fishes*, 3/6 cl.

General Literature.

Bell's (Mrs. H.) *Will o' the Wisp*, illus. cr. 8vo. 2/6 cl.
Boseley's (J.) *The Living Loom, or Light on Factory Life*, cr. 8vo. 2/6 cl.
Brown's (T. M.) *The Musgrove Ranch, a Tale of Southern California*, cr. 8vo. 2/ cl.
Crommelin's (M.) *Midge*, cr. 8vo. 6/ cl.
Curzon's (L. H.) *The Blue Ribband of the Turf*, cr. 8vo. 6/ cl.
Dawson's (W. H.) *Bismarck and State Socialism*, cr. 8vo. 2/6 cl.
Dixie's (Lady F.) *Gloriana, or the Revolution of 1800*, 6/ cl.
Dunboyne's (Lady) *Heather and Roses*, illus. cr. 8vo. 2/ cl.
Fitch's (J. G.) *Notes on American Schools and Training Colleges*, 12mo. 2/ cl.
Fleet's (F. R.) *A Theory of Wit and Humour*, cr. 8vo. 5/ cl.
Gilman's (M.) *Social Lepers, a Realistic and Sensational Story of Society Life in New York*, cr. 8vo. 2/5 swd.
Habberton's (J.) *All he Knew*, cr. 8vo. 2/6 cl.
Haliburton's (H.) *In Scottish Fields*, cr. 8vo. 4/6 cl.
Keary's (G. F.) *A Marriage of Convenience*, 2 vols. cr. 8vo. 21/ Lang's (A.) *From Prison to Paradise, a Story of English Peasant Life in 1557*, cr. 8vo. 3/6 cl.
Loomie's (L. C.) *The Index Guide to Travel and Art Study in Europe*, 12mo. 15/ leather.
Macleod's (H. D.) *The Theory of Credit*, Vol. 2, Part 1, 4/6 cl.
Madreyhijo's (L.) *A Photographic Mystery*, cr. 8vo. 6/ cl.
Molesworth's (Mrs.) *Little Mother Bunch*, cr. 8vo. 3/6 cl.
Montagu's (J.) *Camp and Studio*, with 33 Plates and Cuts, 8vo. 10/6 cl.
Once upon a Time, or the Boy's Book of Adventures, 2/6 cl.
Pheps (E. S.) and Ward's (H. D.) *The Master of the Magiclan*, imperial 16mo. 7/6 cl.
Plumptre's (Mrs. F. H.) *The Braille System for the Blind, arranged for "Seeing" Writers*, 4to. 3/ cl.
Russell's (W. C.) *Marooned*, cr. 8vo. 3/6 cl.
Sargent's (G. E.) *George Burley, his History, Experience, and Observations*, cr. 8vo. 2/6 cl.
Stories of the Bāgh o' Bahār, being an Abstract made from the Original, by E. F. Parry, cr. 8vo. 2/ cl.
Troy Farm, by Author of 'Our Valley,' cr. 8vo. 2/ cl.
Walford's (L. B.) *Mr. Smith, a Part of his Life*, cr. 8vo. 2/ Walker's (F.) *First Lessons in Political Economy*, cr. 8vo. 5/ Westall (W.) and Stepiak's (S.) *The Blind Musician (from the Russian of Korolenko)*, cr. 8vo. 2/6 cl.
Wood's (H. F.) *The Englishman of the Rue Cain*, 12mo. 2/

FOREIGN.

Theology.

Delff (H. K. H.) *Das Vierte Evangelium*, e. authent. Bericht, 2m.

Law.

Scansa (L.) *Traité des Magasins Généraux*, 7fr.
Fine Art and Archaeology.

Album Caran d'Ache, Vol. 2, 3fr. 50.
Lys Amara d'Helain-Pisan, et d'écrit de Savoie, mix en écrits par L. J. Gastine, et ornés d'images par E. Zier, 20fr.

Pillet (C.) *Madame Vigée-Le Brun*, 2fr. 50.

Philosophy.

Friedrich (W.) *Lessing's Lehre v. der Seelenwanderung*, 2m.

History and Biography.

Ayroles (J. B. J.) *La Puelle devant l'Eglise de son Temps*, 15fr.
Cars (Duc des) *Mémoires du Duc des Cars*, 2 vols. 15fr.
Instructions données aux Ambassadeurs de France depuis les Traités de Westphalie jusqu'à la Révolution: Russie, avec Introduction par A. Rambaud, Vol. 1, 20fr.
Mirabeau (Comtesse de) *Le Prince de Talleyrand et la Maison d'Orléans*, 3fr. 50.
Tissot (J. J.) *Les Armées Allemandes sous Paris*, 7fr. 50.
Zeller (J.) *Habsbourg et Luxembourg*, 7fr. 50.

Science.

Reich (E.) *Physiologie d. Magischen*, 10m.
Renard (A.) *La Chimie appliquée à l'industrie*, 20fr.
Vaschy (A.) *Traité d'Electricité*, 2 vols. 25fr.
Zimmermann (A.) *Beiträge zur Morphologie u. Physiologie der Pflanzenzelle*, 4m.

BEATRICE.

THROUGH Dante's hands, in dreamy vigil clasped,
A pale green bud shot skyward from the sod;
He bowed and sighed; then laid the prize he grasped,
A folded lily, at the feet of God.

There it has slowly opened, age by age,
And grown a star to lamp Man's heart to heaven;
Its perfume his divinest heritage,
Its love the rarest gift God's self hath given.

EDMUND GOSSE.

A BIBLIOGRAPHICAL CURIOSITY: 'HISTOIRE DES JOYAUX.'

Dublin, April 29, 1890.

IN the introduction to vol. i. of my recently published edition of Tavernier's 'Travels' I gave a brief account of Tavernier's relations with Samuel Chappuzeau, a historian and dramatical writer who, according to his own account, edited the 'Travels' with great reluctance, and in consequence only of the pressure

which was brought to bear upon him by Louis XIV. at Tavernier's instance.

So far as I have been able to ascertain, there is no mention in the biographies of either of them of any previous relations having existed between them, and therefore the following discovery may be considered to have sufficient interest to justify this special notice.

It is necessary to premise that Tavernier's sixth and last voyage to the East lasted from November, 1663, to December, 1668, and that his first publication appeared in 1675—the 'Travels' following in 1676.

When searching the *Philosophical Transactions* for early notices of India, I came upon a review or abstract of a work entitled 'Histoire des Joyaux,' published at Geneva in 1665, and said to be by Le Sr. Chapuzeau (sic), and this abstract is sufficiently detailed to show a remarkable agreement in the facts quoted with some contained in certain of the chapters in the 'Travels,' while several of the incidents described are of a nature which connects them with Tavernier personally.

On inquiry I found the book to be of very great rarity; but while seeking for a copy my attention was attracted to a book with an identical title in English ('The History of Jewels') in a catalogue of second-hand books. On obtaining it I found that it was dated London, 1671, and that its contents were, so far as an opinion could be formed, identical with those of the 'Histoire,' but the names of the original author and the translator are not given. I have dealt with these points in App. vi. vol. ii. of Tavernier's 'Travels.'

Quite recently I have had the unexpected good fortune to obtain a copy of the original 'Histoire' itself. Except that it contains a considerable geographical appendix, it proves to be identical in contents with the English version. And as no author's name is given in it, the already mentioned review in the *Philosophical Transactions* is the sole authority for attributing the work to Chapuzeau (sic).

How he got access, as he most certainly must have done, to Tavernier's memoranda in 1665, while the latter was absent in India, and why the fact is not referred to in connexion with the controversies which took place between them, are questions that may never be answered; but I am glad to be able to add that they are now being investigated by Prof. Joret, of the University of Aix, whose devotion to Tavernier lore renders it probable that if ever they are to be answered he will succeed in doing so.

V. BALL.

MR. EDWIN WAUGH.

MR. EDWIN WAUGH, the Lancashire poet, whose illness we recently recorded, passed away on the last of April at his house in New Brighton, Cheshire. He was born at Rochdale in 1817, and was apprenticed there to Mr. Thomas Holden, a well-known bookseller and printer of the period. After working as a compositor for some years, he became secretary to the Lancashire Public School Association, the headquarters of which were in Manchester; but after occupying this post for nearly five years, Mr. Waugh gave his attention almost entirely to literature. Amongst his works may be named 'Lancashire Sketches,' 'Rambles in the Lake Country,' 'Rambles and Reveries,' &c. In 1861 he published, through Messrs. Whittaker & Co., 'Poems and Lancashire Songs,' which contains some of his most popular lyrics. About thirty-five years ago he wrote his well-known lyric 'Come whoom to thi' childer an' me,' and he at once became a local celebrity. He will doubtless be best remembered by his poems in the Lancashire dialect, though many of his numerous prose sketches, owing to the vein of humour pervading them, enjoy a wide popularity. Out of his native county Mr. Waugh was not so well known as might be supposed. One of his metropolitan admirers some years ago proposed

to him to give a series of readings from his works in London, and the matter was discussed, but nothing came of it. The funeral of the deceased poet took place on Saturday last at the Kersal suburb of Manchester, where at one period he resided. Deputations were present from the Manchester Literary Club (of which he was one of the founders), the Arts Club, the Lancashire and Cheshire Antiquarian Society, the Manchester Geographical Society, and other clubs and associations. Canon Crane delivered an address before the interment.

THE LETTERS OF LORD CHESTERFIELD TO HIS GODSON.

Clarendon Press, Oxford, May 6, 1890.

YOUR correspondent who complains of the differences between the quarto and the octavo editions of Lord Carnarvon's 'Letters of Lord Chesterfield' has not, I think, realized their nature.

The quarto, as he remarks, will necessarily become a rare book, and twice the published price has already been paid for it. Practically the whole of its contents were unique, and saw the light for the first time at its publication.

The appendix, &c., which Lord Carnarvon has added to the octavo edition is merely a reprint of illustrative materials well known to every student of eighteenth century literature. At the time of the publication of the quarto edition these 'Stanhope Letters' (of which two editions appeared in 1817) were common enough; and to have loaded the volume with such matter would have been almost as superfluous as for Mr. Goschen to recite the multiplication table before delivering his Budget speech.

It came to our knowledge, however, that the appearance of Lord Carnarvon's volume caused the 'Stanhope Letters' to become more difficult to obtain; and when we found that an edition of the former was demanded for ordinary library purposes, Lord Carnarvon hoped it would be a convenience to the "general reader" to reprint the letters in small type as an appendix.

I cannot believe that any experienced book-collectors would in the least care to load their *editio princeps* with such well-known materials. They have probably got the original book on their shelves already, and would disdain a reprint, serviceable though it may prove to the ordinary reader.

Still, I should be obliged if any owners of the *editio princeps*, who do not possess these supplementary letters in their original form, will write to me, giving the number of their copy; and if any considerable demand arises, the Delegates of the Press will, I feel sure, be desirous to meet it.

P. LYTTELTON GELL.

THACKERAYANA.

British Museum, May 3, 1890.

In the *Athenæum* for January 1st, 1887, appeared a communication respecting the two undergraduate magazines, the *Snob* and the *Gownsmen*, to which Thackeray contributed while at Cambridge. It was there mentioned that in a MS. note in a copy of the *Gownsmen* believed to have belonged to Edward Fitzgerald, Thackeray's contributions to this periodical are stated to have been signed *θ*. The British Museum has very recently acquired a copy which formerly belonged to the Rev. John Forster, to whom it was given by Thackeray; and the vendor, a relative of Mr. Forster, states on the authority of the latter that the signature was *θ*. The contributions thus signed are more numerous and more Thackerayan than those signed with a *theta*, and it seems not unlikely that the ascription of the latter to Thackeray was merely grounded on the correspondence of his initial. On the other hand, it may remind us of Policeman X.

R. GARNETT.

SALE.

THE last two days of the sale of Mr. Gaisford's library at the rooms of Messrs. Sotheby, Wilkinson & Hodge showed no falling off in the extraordinarily high prices. Amongst the books more eagerly contested were the Shakespeareana. The First Folio, imperfect, sold for 198*l*.; the Second for 60*l*.; the Third for 168*l*.; the Fourth for 62*l*.; the first edition of Love's Labour Lost, 140*l*.; first edition of Sir John Oldcastle, 46*l*.; Midsommer Night's Dream, printed by Roberts and considered by Mr. Halliwell the first, 116*l*.; first edition of Much Ado about Nothing, 130*l*.; first edition of Merrie Wives of Windsor, 385*l*. (the highest price known); first edition of London Prodigal, 20*l*.; Pericles, 1619 edition, 36*l*.; Henry IV., 1622 edition, 17*l*.; Poems, first collected edition, 52*l*. Shaw's Dresses, largest paper, 32*l*. Shelley's Works, 119*l*. Shepheard's Calendar, 25*l*. Skelton's Works, 1568 edition, 31*l*. A Collection of Song-Books, 178*l*. 3*s*. Spenser's Complaints, first edition, 20*l*. 10*s*.; Faerie Queene, second edition of vol. i. and first of vol. ii., 20*l*. 10*s*.; first edition of Prothalamion, 8*l*. Sir W. Stirling-Maxwell's Artists of Spain, 15*l*. 10*s*. Sussex Illustrations, 57*l*. Swinburne's Poems and Ballads, both series, first editions, 37*l*. 19*s*. Taylor the Water-Poet's Works in folio, 11*l*.; and his separately printed Poems, 19*l*. 4*s*. Whitman's Leaves of Grass, the edition in type set up by himself, 5*l*. 7*s*. 6*d*. Wilbye's Madrigals, 27*l*. Wither's Poems, 89*l*. 4*s*. Woodde's Conflict of Conscience, 13*l*. 5*s*. Yonge's Musica Transalpina, 17*l*. The sale realized 9,236*l*. 15*s*. 6*d*.

THE RECORD SOCIETY.

THE first general meeting of the British Record Society was held on the 1st inst. Mr. Robert Harrison was in the chair, and Earl Beauchamp was elected President of the Society, and the Bishop of Oxford, Sir James Hannen, Sir Reginald Hanson, and the Hon. E. J. Phelps vice-presidents. Mr. Athill, Richmond Herald, was appointed honorary treasurer, and Mr. W. P. W. Phillimore honorary secretary and general editor. It was announced that Sir James Hannen had given his permission to print calendars to the Prerogative wills of Canterbury at Somerset House. The Society will print Mr. J. C. C. Smith's calendar to the wills from 1383 to 1558, some 40,000 to 50,000 in number. It is arranged lexicographically in one index, and it is hoped will be sent to the press at an early date.

THE BEATRICE EXHIBITION.

Florence, May 3, 1890.

THE drizzling rain and the cold of May 1st, though assuring the most timid of the improbability of any public commotion, was dispiriting enough to those who, under the guidance of Count Angelo de Gubernatis, have laboured indefatigably for the success of the Beatrice Exhibition. Nevertheless, by eleven o'clock the large arena of the Politeama was fairly filled. A graceful fantasia, composed for the occasion by Signor Walter, was performed by the orchestra. Then Count de Gubernatis, in a few well-chosen words, explained how this general competition of female industries was designed not only as a means for advancing the artistic and technical instruction of women, but also as a tribute to her to whom Dante's genius had erected an everlasting memorial. He was followed by the learned poetess Signora Brunamonti. Discussing the 'Vita Nuova' from every point of view and the condition of women through several centuries, she displayed her physical and mental gifts in an oration of an hour and a half. I fear, however, that such eloquence must have alarmed not a few of her audience as to some of the possible consequences of extending the education of her sex. In the evening every part of the theatre was crowded to

hear the 'Maggiolata,' a May-day idyl set to bright and appropriate music by Prof. Matini, and executed by a numerous amateur choir dressed in thirteenth century costumes. The performance was most animated, picturesque, and successful. The *tableaux vivants* representing scenes from the 'Vita Nuova' have been eagerly expected, but are now postponed till the middle of the month.

In another week the exhibition will be far more complete; seen even in its present state, it is difficult to imagine how Count de Gubernatis, vanquishing much opposition, produced such a result from an idea conceived only four months ago. The gem of the fine-art gallery is undoubtedly a marble statue of the young Giotto by Amalia Duprè daughter of the late well-known sculptor whose 'Reminiscences' created so much interest a few years ago. The intent expression of the face and the modelling of the limbs are admirable. A painting of an old woman in spectacles by Pia Rovere is an excellent specimen of the realistic school untainted by vulgarity; the hands are capitally drawn. "Federica" (Francesca Ghigliani) sends a lady in Turkish attire sitting among Oriental draperies, cushions, rugs, and tiger skins; the picture glows with colour, and the texture of all the accessories is beautifully rendered in those broad touches which also distinguish her study of a peasant's head. Full-length figures by Ernestine Fabbri and — Ronghi show thorough training, whilst a well-arranged composition by Lilla Maldura of a girl draped in white by a fountain displays a good feeling for colour. I also much admired the 'Cameriera Svogliata' by A. Mirandoli. Harmonious, too, is the portrait of a dark-haired girl standing against a grey background, and dressed in dark slate-coloured gown relieved by a tan glove and a gleam of gold in belt and necklet. Amongst some elaborate interiors I may mention a *salon* in the Pitti by Argentina Bresca. The Countess Ada Francescetti-Mangilli is more ambitious and less successful with her very large canvas of the three Marias descending from Calvary. Contrary to my expectation, the standard of the art exhibited is higher in technique than in conception. The ceramic display is disappointing. A quantity of the most exquisite lace, embroidery, and needlework of all kinds is to be seen, but it is sad to think how severely young eyes must be strained before such perfection can be reached, and sad also is it to note the low value at which such labour is priced. In the Beatrice tribune is arranged a small collection of Dantesque relics: there are copies of the 'Divine Comedy' illustrated by Botticelli, Flaxman, and Doré, whilst most interesting of the manuscript copies is that lately obtained from the Ashburnham collection, which is annotated by the poet's son Pietro Dante.

E. H. HAMILTON.

Literary Gossip.

IT is reported that Mr. Stanley's forthcoming book has for preface an open letter addressed to "Dear Sir William" (MacKinnon), in which Mr. Stanley repeats his determination to testify to the hand of God before the eyes of men. He speaks, it is said, in somewhat contemptuous terms of Emin Pasha's vacillation.

MR. S. LANE-POOLE's memoir of Sir Richard Church, Generalissimo of the Greek army during the War of Independence, will be concluded in the July number of the *English Historical Review*. Mr. Poole is sanguine that the facts adduced will go far to disprove Finlay's unfavourable judgment of the general's conduct of the war.

MESSRS. CHAPMAN & HALL have in the press a work on the North-Western Frontier of India, dealing more especially with the Biloch and Pathân border tribes from

Karachi to Kashmir. The work is by Mr. E. E. Oliver, under-secretary to the Public Works Department, Punjab, and it will be copiously illustrated by Mr. J. L. Kipling, principal of the Mayo School of Art, Lahore. The same publishers will shortly issue 'Old Sea Wings, Ways, and Words,' by Robert C. Leslie, with numerous illustrations.

'OPPOSITES,' the volume which Messrs. Blackwood are going to publish, by an author who assumes the pseudonym of Lewis Thornton, consists of essays dealing to a considerable extent with theological subjects. Such titles as 'Philosophy, Religious Thought, and the Bible,' 'Evolution,' 'Atheistic Christianity,' 'The Christ of Scripture,' and 'Theology' indicate the nature of the subjects discussed. The author, who by his own confession is far from orthodox, remarks: "Theology and religion may often be quite separate; and if history shows anything, I think it shows that they have usually been so. Therefore any remarks which may be felt obnoxious to theology, need not on that account be thought injurious to religion." He professedly takes the unpopular side on popular questions, and prefixes as his motto the lines of La Fontaine:—

L'homme est de feu pour le mensonge,
Il est de glace aux vérités.

THE annual meeting of the Chetham Society was held last week in Manchester under the presidentship of Chancellor Christie. Amongst the works in progress to be issued by the Society are the Poems of John Byrom and the Commonplace Book of Byrom, to be edited by Dr. Ward, of Owens College; 'A History of the Parish of St. Michael's-on-Wyre,' by Col. Fishwick; 'The Lancashire Recusants of 1716'; and 'A History of the Chapelry of Newton.'

THE Council of the Camden Society propose to issue three volumes during the next twelve months: (1) 'The Visitations of the Collegiate Church of Southwell,' edited by Mr. A. F. Leach. These visitations are of a different character from those given in Dr. Jessopp's book, and add to our knowledge of the condition of a collegiate church in the period immediately preceding the Reformation. (2) The first volume of 'The Clarke Papers.' These contain some new letters, and many speeches of Cromwell himself, edited by Mr. C. H. Firth. (3) 'Accounts of Henry, Earl of Derby (afterwards Henry IV.), during his Travels Abroad,' edited by Miss L. Toulmin Smith. She will have the co-operation of the Historical Society of East and West Prussia. The book illustrates the mode in which a wealthy prince travelled in distant regions towards the end of the fourteenth century, and affords valuable material for the biography of an English king before he came to the throne. It is, moreover, a contribution of some importance to the history of chivalry.

WE are pleased to say that of the last work of the lamented Mr. Blades, his "Bibliographical Miscellanies," the remaining essays are almost entirely finished and ready for publishing, especially the one on 'Chained Libraries.' It may be of interest to many if we add that Mr. Blades had a medal struck for his trade jubilee, which would have been celebrated on

May 1st, but unfortunately he did not live to see that day. It is supposed he intended presenting it to his numerous printing and literary friends.

THE second volume of Mr. John S. Farmer's 'Slang and its Analogues' will be issued at the end of June. The whole work is so far forward that the third volume is expected to be ready early in November. Since the publication of vol. i. Messrs. Chatto & Windus have generously placed at Mr. Farmer's disposal the whole of the slang MS. collected by the late Mr. John Camden Hotten. Mr. A. P. Watt is the agent for the work.

MR. JEROME K. JEROME, author of 'The Idle Thoughts of an Idle Fellow'—which we learn has just reached its hundredth edition—is engaged on a work in a similar vein. It is to be published at the Leadenhall Press.

YET another series, to be entitled "Heinemann's International Library." It will contain translations of works by continental authors. The first volume will be 'In God's Way,' by Björnsterne Björnson, translated by Elizabeth Carmichael, and will be ready early in June; to be followed by 'Pierre and Jean,' by M. G. de Maupassant, translated by Clara Bell; and 'The Chief Justice,' by Emil Franzos, translated by Miles Corbet. The series will be edited by Mr. Edmund Gosse. Mr. Heinemann will issue during the season Mr. Harold Frederic's historical novel 'In the Valley,' now appearing in *Scribner's Magazine*.

MR. GEORGE ALLEN, of Orpington, is going to issue, at the end of May, the posthumous poems of Charles Mackay, LL.D., under the title of 'Gossamer and Snowdrift.' An introduction by his son, Mr. Eric Mackay, will be prefixed.

THE defeat of the Copyright Bill in the United States Congress will not cause much stir in this country, as it was generally expected that it would be thrown out. Its warmest supporters were far from sanguine. It is obvious that no measures of the kind can be expected to pass until a change comes over the ideas of the American people as to rights of foreign authors.

MR. JOSEPH HATTON writes:—

"As the announcement of the publication of 'By Order of the Czar' in Lovell's 'International Series,' with my consent and by special arrangement with me, has seriously interfered with a business understanding between my publishers in London and a New York house for the issue of a special American edition, will you permit me to say that Messrs. Lovell's announcement is entirely without my consent, asked or given? With the establishment of piracy as a regular business in the American book-trade there appears to have sprung up a game of 'bluff,' which would be amusing if it were not tragic. The other day a publisher on the other side stated, in an interview, that he had paid thousands of dollars to a certain English author by way of royalties on his books, the truth being that he had not paid the author in question as much as a single penny."

THE Hibbert Lectures of the late Rev. Dr. Hatch on 'The Origin and Growth of Religion, as illustrated by Greek Influence on Christianity,' which, owing to his serious illness and subsequent death, have been so long in the press, will probably be published

this month. The editing of the portion of the lectures which remained unprinted at the time of Dr. Hatch's death has been committed by the trustees to the Rev. Dr. Fairbairn, Principal of Mansfield College, and the Rev. Dr. Sanday, of Oxford.

THE Villon Society is about to issue an English version of the 'Novels' of Baudouin de Villon, Boccaccio, and the 'Arabian Nights.' The translation will be in six volumes, of which three will be issued immediately, the remainder in the autumn.

THE new volume of the "Story of the Nations" series will appear next week. Entitled 'The Jews under the Romans,' it will deal with a phase of the history of the Hebrews quite distinct from that dealt with by Prof. W. K. Hosmer in 'The Jews.' The author in this case is the Rev. W. D. Morrison, M.A.

THE death is announced of the Rev. James A. Wylie, LL.D., of Edinburgh, at the age of eighty-two. He was the author of 'Scenes in the Holy Land,' 'A History of Protestantism' (a partisan pamphlet in three big volumes full of exploded fables, which had better never have been published), 'A History of the Scottish Nation,' and other works, and was also a frequent contributor to serial literature.

BY the publication of the seventh part (pp. 2016-2245) of the first series of Tabari's 'Annales,' edited by Prof. de Goeje, this important historical work is almost brought to a conclusion. The second and third series (A.H. 40-302) are complete, and only the final years of the first series (A.H. 15-39) remain to be printed. A minute index is of course necessary.

THE report on public instruction in Bengal for the year 1888-9 shows a very marked expansion of higher education, but little or no progress in the diffusion of elementary knowledge. The total number of pupils under instruction in the province was 1,482,150, being about 30,000 more than in the previous year. The spread of education among the upper classes is said to be due not so much to any increase of Government expenditure as to the efforts of the people themselves. It is estimated that only one boy in four is on the rolls of some school, and one girl in fifty-seven. The system of controlling public instruction by district boards, which has been in force now for two years, is reported to be working favourably.

THE demand for university education is to a marked extent on the increase in the North-Western Provinces of India. During the last five years the number of pupils in the college classes has increased by nearly 40 per cent., and close on the whole increase is contributed by students who are independent of Government support. This class of students has doubled during the last four years. The superior popularity of the literary as compared with the scientific course for the B.A. degree is remarkable. In the last year 81 students presented themselves for the former, and only 17 for the latter.

THE report on public instruction in Bombay for the year 1888-9 is a record of continued progress throughout the year in almost every branch of education. There are now in the presidency 582,853 pupils under instruction in 11,732 institutions, public and private.

Public institutions number 8,642, with 507,752 pupils; private institutions 3,090, with 75,101 pupils. Out of the total number of those who are of an age to go to school 28 per cent. of the boys and 3 per cent. of the girls are under instruction. The total expenditure of the Bombay educational department during the year was 5,453,328 rupees.

THE collected works of the distinguished theologian Dr. Karl Hase, whose death we recently announced, will be issued at Leipzig in twelve volumes. The collection will contain several posthumous writings, chiefly relating to ecclesiastical history and to the author's own life. The publication of them is expected to be completed in three years.

THE first number of *Lloyd's Weekly Newspaper* in its enlarged shape has reached us. The amount of matter is very large, the type is good, and the paper has been nicely worked off.

THE chief Parliamentary Papers of the week are the Accounts of the Metropolitan Gas Companies for 1889 (3d.); Return showing the Number of Experiments performed on Living Animals during 1889 (3d.); Report on the Finances of Egypt (3d.); Report of the Progress of the Ordnance Survey to December 31st, 1889 (2s. 3d.); Returns of Railway Accidents, with Reports, for 1889 (2s.); List of School Boards and School Attendance Committees in England and Wales, April 1st, 1890 (9d.); Life Assurance Companies, Statements of Account, &c. (2s. 6d.); and among the Trade Reports (Annual Series, 1890) there are France, Trade of the District of Havre (3d.), and Russia, Trade of the Consular District of Taganrog (2d.).

SCIENCE

SCHOOL-BOOKS.

Algebra: an Elementary Text-Book for the Higher Classes of Secondary Schools and for Colleges. By G. Chrystal, M.A. 2 vols. (Edinburgh, Black.)—This work consists of two large volumes, and the quantity of matter contained in them may be roughly estimated by their aggregate number of pages, which is 1,130. The word "elementary" should be struck out of the title-page, for, though the treatise opens with a philosophical discussion of the elements of algebra, it is altogether unsuitable for beginners. But this unimportant objection made, we have little to say that is not wholly favourable. It is the completest work on algebra that has yet come before us, and in lucidity of exposition it is second to none. The author views his subject from the high ground of the educationist, without reference to the exigencies of established examinations; yet neither the candidates who are training for such nor the teachers who prepare them will act wisely if they neglect his lessons. Little adapted as some of his chapters may be for their special needs, they will in others find expeditious and simple methods which we do not recollect having come across in any other text-book. We may instance as particularly neat and elegant the chapter on the "Summation of Series" in part ii. It is true that here, as elsewhere, the author occasionally employs symbols and principles which belong strictly to more advanced branches of mathematics; but the simplicity and brevity which he thus secures justify the innovation. With regard to another novelty we will let Prof. Chrystal speak for himself. In his preface to part ii. he says:—

"Chapters xxix. and xxx. may be regarded as an elementary illustration of the application of the modern Theory of Functions. They are intended to pave the way for the study of the recent works of continental mathematicians on the same subject. Incidentally, they contain all that is usually given in English works under the title of Analytical Trigonometry. If any one should be scandalized at this traversing of the boundaries of English examination subjects, I must ask him to recollect that the boundaries in question were never traced in accordance with the principles of modern science, and sometimes break the canon of common sense. One of the results of the old arrangement has been that treatises on Trigonometry, which is a geometrical application of Algebra, have been gradually growing into fragments more or less extensive of Algebra itself; so that Algebra has been disorganized to the detriment of Trigonometry; and a consecutive theory of the elementary functions has been impossible."

Interesting historical notes are numerous, and at the end of part ii. is given an alphabetical list of the various writers referred to, with an indication of the page or pages where each is spoken of. But the author has made some serious mistakes in constructing this index. All the references to part i. appear to be wrongly numbered; at least, out of several that we looked up we did not find a single one that was correct. This is all the more curious as we have only detected one error in the references to part ii. In "Cayley II., 33, 287," &c., the number 287 should be 288. It is probable that some general law governs this wholesale inaccuracy in the references to part i., though we have been unable to discover any. In that case a simple formula of correction might remove the inconvenience. We should much like to have the author's explanation of the phenomenon.

Euclid's Elements of Geometry. By H. M. Taylor, M.A. Books I. and II. (Cambridge, University Press.)—We cannot conscientiously say that we are wholly satisfied with this book, which Mr. Taylor has written at the request of the Syndics of the University Press. While admitting that some of his innovations are improvements upon Euclid's text, we fail to see the advantages of others. His proof of I. 5, for instance, though shorter than the one with which we are all familiar, is much less easily grasped by a beginner. Most boys, we believe, would experience no difficulty in swallowing the proposition wholesale as an axiom; and we are by no means sure that this would not be the best way of first presenting it. It would be a still shorter cut than that adopted by the author, and, in our opinion, less objectionable. Similar criticism applies to several others of his demonstrations.

Elementary Dynamics of Particles and Solids. By W. M. Hicks, F.R.S. (Macmillan & Co.)—This work differs in several respects from the generality of text-books of mechanics. One of its characteristics is that no separation is made in it between statics and kinetics, the author considering the former merely as a special case of the latter. The first chapter treats of simple rectilinear motion, both uniform and accelerated. Then comes a discussion on mass and momentum before the student is introduced to the notion of force. As the science of mechanics ultimately rests upon experimental laws, it must be admitted that this is a strictly logical procedure, though it will probably clash with the conservative instincts of most teachers. The book does not presuppose very advanced knowledge of pure mathematics. All the essential portions may be mastered by any one fairly conversant with elementary algebra and geometry. Trigonometry is very rarely appealed to, and the calculus never. The last four chapters, which treat of the motion of solid bodies, including moments of inertia, will especially interest engineers, a class of students which the author seems to have had principally in his mind throughout. The definitions and explanations are, on the whole, clear and accurate, though here and there we have come across expressions

which some readers might find perplexing. For example, on p. 321 the author discusses the momentum of a body moving *parallel to itself*. The words in italics are not happily chosen, to say the least. Properly defined they might be convenient as an abbreviation, but no definition of them is given. The diagrams in the book are good, as are also the examples for practice, which are very numerous.

GEOGRAPHICAL NOTES.

THE Zho Valley expedition has resulted in the acquisition of a good deal of fresh geographical information at the hands of Lieut.-Col. T. H. Holdich, R.E., Lieut. R. J. L. Mackenzie, R.E., and Assistant-Surveyor Hira Sing, K.B., and in the annexation of a considerable expanse of country to the north-east of British Baluchistan and adjoining the British district of Dehra Ismail Khan. Col. Holdich has since been placed in charge of a special branch of the Quartermaster-General's (Intelligence) Department, which is to be charged with the duty of preparing trans-frontier maps. Col. Holdich's position as officer in charge of the Baluchistan Survey, and his experience and knowledge of Afghan topography, render him specially qualified for these new duties.

A recent despatch from Sir William Macgregor gives some interesting details about the island of Kiwai, a great detached deltaic mass lying in the entrance to the Fly River, about thirty-six by two and a half miles in extent. It is nowhere more than six feet above high-water level, and much of it is submerged in high tides. On two-thirds of its south-east shores the sea is encroaching, and the land would appear to be sinking. There are several villages along the coasts which seem exceptionally prosperous, having abundant and remarkably varied supplies of food. They all possess and cultivate the cocoa-nut and the sago palm, sugar-cane, and various vegetables, and, as the writer puts it, "it is impossible not to respect a people who cultivate thirty-six kinds of bananas, twenty kinds of yams, ten kinds of sweet potatoes, &c., and who use eleven kinds of fibre, and drain their gardens by ditches four yards apart. It should be possible to make such men good subjects of government if their rights are respected."

Under these conditions, he believes the island "will have a commercial future of considerable importance." Kiwai was visited two years ago by Mr. Theodore Bevan, whose account of the islanders, describing cannibal feasts, &c., was put to a crucial test, being translated and read to them in their own tongue. "Some roared with laughter; others looked at it much more seriously, and said it was 'karokaro auera' ('bitter language') and 'warame' ('not true'). Certainly no traces or evidence of such doings were to be found at the village described. For one hundred miles or more above Kiwai the mainland, with the exceptions of a few mounds of red clay, is not more than a foot above high-water level, and covered with an impenetrable mass of forest trees entangled with creepers.

Petermann's *Mittheilungen* publishes letters recently received from Emin Pasha. Writing on March 25th, 1888, the late governor of the Equatorial Province says rather despondingly, "We are lost unless Stanley arrives soon." With reference to the shrinking of the Albert Nyanza, Dr. Emin writes: "I do not remember so considerable a fall in the level of the lake or so prolonged a dry season during a thirteen years' residence in the country. At Wadelai the river can be forded with ease, whilst in the lake sandbanks and islands have made their appearance the existence of which was never before suspected by us."

Dr. Danckelman, in the latest *Heft* of the *Mittheilungen aus den Deutschen Schutzgebieten*, publishes the results of a very complete series of meteorological observations from Bismarckburg, a German station lying at an elevation of 2,300 feet in the interior of Upper

Guinea. A comparison of these observations with those made at other places in the same region shows distinctly that the rainfall increases very rapidly as we reach the bottom of the Gulf of Guinea. The annual rainfall on the Gold Coast (Accra) is less than 30 in.; at Bismarckburg it is nearly 60 in., and at the mouth of the Niger, 140 in. The Harmattan of the Gold Coast differs essentially from the easterly wind bearing the same name in Senegambia. The latter is dry, but intensely hot, whilst the Harmattan of the Gold Coast, though dry, scarcely affects the temperature of the atmosphere, and is felt as a cold wind.

In the same periodical we meet with a report on Dr. Zintgraff's remarkable journey through the regions lying between Camarons and the Benue. Dr. Zintgraff was obliged to fight his way through the territories of the Banyang and Babe. Of 180 men whom he took with him, as many as twenty-four died—sixteen of them from exposure to a cold rain and hailstorm whilst camping at an elevation of 5,200 ft. above the sea.

Mr. Jackson is credibly reported to have reached Uganda from Mombaza, and to have made a treaty with King Mwanga which places that kingdom under British protection. This achievement places Mr. Jackson in the foremost rank of African explorers.

We have received a new edition of Mr. Stanford's *Library Map of Africa*, which appears to have been prepared with considerable care. The scale of the map—1 : 6,000,000, or 94 miles to the inch—is large, and a considerable amount of detail could thus be given without overcrowding it.

'Les Origines de l'Empire Français de l'Indo-Chine,' by M. A. Faure, in the *Revue de Géographie*, is historical rather than geographical, and illustrates very instructively how missionary enterprise in the East may ultimately lead to the foundation of European colonies.

The *Journal of the Manchester Geographical Society* publishes a valuable paper on the coins of China by Mr. C. T. Gardner, H.M.'s Consul at Tientsin, with numerous illustrations, as also a collection of negro melodies from Western Africa, collected by Governor Moloney, of Lagos. Some of these are not without merit. The members of the society evidently take a practical view of geographical studies, for they held their hundred and fourth meeting at Paris, when they called in a body at the Élysée, when "the President was introduced to them."

ASTRONOMICAL NOTES.

MESSRS. BROOKS AND SWIFT both note, in No. 2965 of the *Astronomische Nachrichten*, that they have made many very careful searches for the periodical comet of Brorsen without success, so that it would seem now to be another case of a lost comet. It was also looked for in December and January by Mr. Tebbutt at Windsor, New South Wales. Discovered in 1846, this comet was found to have a period of about five and a half years, and was last observed about the end of May, 1879, not being seen at the return calculated to take place in the autumn of 1884.

Prof. Pickering writes to the *Astronomische Nachrichten* (No. 2962) that an examination of a photographic plate taken by Mr. S. J. Bailey at the Olosica Station, in Peru, shows that the G and h lines due to hydrogen are bright in the spectrum of a star in the constellation Cælum, about a degree to the south of β Cæli. The spectrum when this was taken was as bright photographically as (and probably much brighter visually than) that of a star in the Cordoba Catalogue registered of the 7½ magnitude, and other plates showed it to be brighter than that of the latter star in September and October, 1889. Eye observations at the Harvard College Observatory gave its magnitude in February of the present year as only about 10½, and it would seem that the star in question is a long-period

variable, belonging to the same class of objects as α Ceti, R Hydree, and R Leonis.

Dr. J. Palisa, of Vienna (already the discoverer of no fewer than seventy bodies of this class), observed two small planets about midnight on the 25th ult., one of which is undoubtedly new (reckoning, therefore, as No. 291); but it is uncertain whether the other is new, or only a rediscovery of Seylla, No. 155, which was discovered by Palisa himself nearly fifteen years ago, and of which the only observations hitherto made were those obtained in the year (1875) when it was first discovered.

The *Berliner Astronomisches Jahrbuch* for 1892 has recently been published. The only difference we notice in the data furnished as compared with those of previous years is that ephemerides for the small planets are no longer given except in the cases of nineteen which come into opposition during the present year.

SOCIETIES.

ROYAL.—May 1.—The President in the chair.—The list of candidates recommended for election into the Society was read.—The following papers were read: 'Magnetic Properties of Alloys of Nickel and Iron,' by Dr. Hopkinson; 'Photographic Determination of the Time-relations of the Changes which take place in Muscles during the Period of so-called "Latent Stimulation,"' by Prof. B. Sanderson; 'Note on an Experimental Investigation into the Pathology of Cancer,' by Messrs. C. A. Ballance and S. G. Shattock; and 'The Development of the Sympathetic Nervous System in Mammals,' by Prof. A. M. Paterson.

SOCIETY OF ANTIQUARIES.—May 1.—Dr. J. Evans, President, in the chair.—His Eminence Cardinal Manning, through Rev. J. Morris, exhibited a mitre of white damask embroidered with gold, with red opheys, formerly belonging to St. Thomas of Canterbury, which was brought from Sens just fifty years ago by the late Cardinal Wiseman. This mitre Mr. Micklethwaite compared with another mitre of St. Thomas from the Treasury of Sens, engraved by Shaw, and expressed his opinion that this was St. Thomas's best mitre, and the forerunner of the form of mitre called in later times *pretiosa*. Cardinal Manning also exhibited his own *pallium*, concerning which Father Morris said that his Eminence had suggested that the three jewelled pins, which now are simply ornamental, were of practical use in the days of remote antiquity when the pall was a strip of woven wool, which could only be kept in its place by such means.—Before the discussion as to the archbishop whose tomb had been opened was resumed, Mr. W. H. St. John Hope, who had visited Canterbury on behalf of the Society and made a careful examination of the tomb in question, read a minute description of the various articles found in it, including a number of additional objects not exhibited on the last occasion. Father Morris, in resuming the discussion, referred to a MS. in the British Museum, which gave a pen-and-ink sketch, made in 1599, exactly resembling the tomb, but called in the MS. by the name of Odo; and he suggested the possibility that this tomb might be, not, indeed, the tomb or shrine of St. Odo, as the visitor in 1599 distinguished it from the tomb under notice, but perhaps the fellow shrine of St. Wilfrid, on the hypothesis of his having been newly enshrined by some prior of Christ Church. This theory was subsequently shown to be impossible by Mr. St. John Hope, who by careful measurements and examination had ascertained that there was not room for the tomb in the corona where the shrines of St. Odo and St. Wilfrid were; and, moreover, that the tomb and stone coffin were of one date and were made for their present place. As to the identity of the archbishop, Father Morris would have been inclined to call him Theobald, from the desiccated condition of the body and from the local tradition, which the MS. already mentioned takes back to 1599, if it were not conclusively proved that Mr. Scott Robertson was right in attributing this tomb to Archbishop Hubert Walter, by a list of archbishops written between 1517 and 1532, taken from Canterbury by Parker and deposited in the Corpus Christi College Library at Cambridge, in which Hubert Walter is described as buried "near the shrine of St. Thomas." By this another local tradition, which calls a tomb in the choir aisle by his name, is proved to be unfounded.—Dr. Freshfield spoke of the important part played by Archbishop Walter in English history, and of the interest attaching to the remains of so great a man.

ROYAL SOCIETY OF LITERATURE.—April 30.—*Anniversary Meeting*.—Sir P. Colquhoun, President, in the chair.—The address of the President having been read, the following were elected officers and Council for the ensuing year: *President*, Sir P. Colquhoun; *Vice-Presidents*, the Duke of Devonshire, Sir H. C. Rawlinson, Sir C. Nicholson, Sir C. Dickson, Sir C. T. Newton, J. Haynes, Dr. W. Knighton, Lord Halsbury, the Master of St. John's College, Cambridge, and the Duke of Northumberland; *Council*, P. W. Ames, F. Bennoch, J. W. Bone, E. W. Brabrook (Secretary), C. H. E. Carmichael (Foreign Secretary), Baron G. de Worms, W. H. Garrett, T. R. Gill (Librarian), Col. J. Hartley, Major A. Heales, E. G. Highton, R. A. D. Lithgow, Major G. A. Raikes, H. J. Reid, Dr. G. A. Tucker, Dr. G. G. Zerffi; *Auditors*, the Earl of Limerick and J. H. Heaton.

GEOLOGICAL.—April 30.—Dr. A. Geikie, President, in the chair.—Messrs. E. B. Lindon and E. M. Richards were elected Fellows.—The following communications were read: 'On certain Physical Peculiarities exhibited by the so-called "Raised Beaches" of Hope's Nose and the Thatcher Rock, Devon,' by Mr. D. Pidgeon, and 'The Devonian Rocks of South Devon,' by Mr. W. A. E. Ussher.

ARCHÆOLOGICAL INSTITUTE.—May 1.—Rev. Sir T. Baker, Bart., in the chair.—Chancellor Ferguson exhibited two "Dummy Picture-board Grenadiers," the property of the County Hotel Company at Carlisle. He said they represented grenadiers of the 2nd, or Queen's, Regiment, between the years 1712 and 1727. This regiment was raised in 1661 for service in Tangier, and, according to Lord Macaulay, because it had been intended for engagements against the heathen, bore the badge of the Paschal lamb. The Chancellor, however, pointed out that in 1684 the regiment had no badge at all; though later, as these dummies clearly showed, it bore a lamb pure and simple, while the Paschal lamb was not granted to it as a badge until the general warrant of 1751, which recites that the "ancient badge" of the regiment was a lamb, and therefore, by a curious *non sequitur*, ordained that it should carry on its colours the Paschal lamb.—Mr. J. Park Harrison said he had already mentioned in the first part of his paper 'On Anglo-Norman Ornament compared with Designs in Anglo-Saxon MSS.' (1) that the evidence obtained by Mr. J. H. Parker and Mr. Boust at Caen showed conclusively that the style now termed Norman did not exist in Normandy at the date of the Conquest; and (2) that there were numerous architectural details in illuminated MSS. of pre-Norman date which it could scarcely be doubted were derived from existing buildings. Photographs were exhibited of Saxon churches which exhibited similar features. He believed that Britton's view, that the Normans, when rebuilding English churches on a larger scale, adhered, both from policy and choice, to the severe style of architecture they brought with them, was generally correct. Whilst, however, Remigius built the three great portals at Lincoln in identically the same style as the Conqueror's church at Caen, the narrow arches on either side, if of contemporary date, afford an early instance of the adoption of roll mouldings and ornamented labels such as occur at Stow, as well as in the picture of "Dunstan" in the Cottonian MS. Claudius A 3, the date of which is c. 1000. Numerous features derived from Cædmon's "Paraphrase" and other illuminated MSS. of the same period were shown to correspond with details in Anglo-Norman churches. In Oxford Cathedral this was especially the case. And as the weathering of the majority of the choir capitals contrasts with the sharper lines of the carving believed to be of twelfth century date, this, Mr. Harrison said, would appear to afford sufficient proof that the interlacing stalks and other peculiarities in four of them, and the acanthus foliage in two, a revival of which, according to Prof. Westwood, took place in the tenth century, belong to the period which documentary evidence would lead one to select for them, viz. the beginning of the eleventh century. The "break of joint" which has been detected in the eastern half of the cathedral, and the fact that vaulting ribs were not contemplated when the choir aisles were built, point to the same conclusion.—Mr. A. Evans concurred with the views laid down by Mr. Harrison.—Sir H. Dryden, Bart., exhibited a tracing from a dummy grenadier guard.—Rev. G. I. Chester exhibited a large collection of bronze implements lately found in Egypt.

LINNEAN.—May 1.—Mr. J. G. Baker, V.P., in the chair.—Rev. J. T. Scott was admitted, and Messrs. J. H. Garrett and J. Young were elected Fellows; Dr. E. von Regel, of St. Petersburg, and Mr. S. Watson, of Harvard University, Cambridge, Mass., being elected Foreign Members.—Mr. M. Christy exhibited and made remarks on specimens of the so-called Bardfield oolite, which he had found growing abundantly not only in the neighbourhood of Bardfield

Essex, but over a considerable area to the north and west of it.—Mr. Buffham exhibited under the microscope specimens of *Myristichia claviformis* with plurilocular sporangia, and conjugation of *Rhabdomenacratum*, found upon *Zostera maritima*.—Rev. Prof. Henslow exhibited a collection of edible mollusca which he had recently brought from Malta, and described the native methods of collecting and cooking them.—Prof. Stewart exhibited some spirit specimens of a lizard in which the pineal eye was clearly apparent.—Mr. Sherring exhibited a series of excellent photographs which he had taken near Falmouth, and which showed the effects of climatic influence on the growth of several subtropical and rare plants cultivated in the open air.—A paper was read by Prof. W. Fream 'On a Quantitative Examination of Water-Meadow Herbage.'—This was followed by a paper from Mr. R. I. Pocock 'On some Old-World Species of Scorpions.'

INSTITUTION OF CIVIL ENGINEERS.—May 6.—Sir J. Coope, President, in the chair.—It was announced that ten Associate Members had been transferred to the class of Members, and that twenty gentlemen had been admitted as Students.—The monthly ballot resulted in the election of three Members and of thirty-one Associate Members.—The paper read was 'On the Screw-Propeller,' by Mr. S. W. Barnaby.

ROYAL INSTITUTION.—May 1.—Annual Meeting.—Sir J. C. Browne, Treas. and V.P., in the chair.—The annual report of the Committee of Visitors for the year 1889, testifying to the continued prosperity and efficient management of the Institution, was read and adopted. The real and funded property now amounts to above £2,000, entirely derived from the contributions and donations of the members. Fifty-one new members were elected in 1889. Sixty-three lectures and nineteen evening discourses were delivered in 1889. The books and pamphlets presented in 1889 amounted to about 283 volumes, making, with 539 volumes (including periodicals bound) purchased by the managers, a total of 822 volumes added to the library in the year. The following gentlemen were elected as officers for the ensuing year: *President*, the Duke of Northumberland; *Treasurer*, Sir J. C. Browne; *Secretary*, Sir F. Bramwell; *Managers*, Sir F. Abel, Sir B. Baker, Right Hon. A. J. Balfour, G. Berkley, W. Crookes, Warren W. De La Rue, E. Frankland, C. Hawksley, W. Huggins, D. E. Hughes, A. B. Kempe, Earl Percy, E. Pollock, W. C. Roberts-Austen, and B. W. Smith; *Visitors*, J. W. Barry, S. Bidwell, A. Carmichael, A. H. Church, E. H. Goold, G. Herbert, J. Hopkinson, J. W. Miers, Sir T. Pycroft, L. M. Rate, Sir O. Roberts, A. W. Rücker, J. B. Sedgwick, J. W. Swan, and T. E. Thorpe.

May 5.—The Duke of Northumberland, and afterwards Sir J. C. Browne, Treas. and V.P., in the chair.—The following Vice-Presidents for the ensuing year were announced: Sir F. Abel, W. Crookes, E. Frankland, W. Huggins, Earl Percy, B. W. Smith, Sir J. Crichton Browne, and Sir F. Bramwell.—Miss F. Busk, Mrs. J. I. Thornycroft, Messrs. H. Baldwin, A. R. Binnie, J. S. Jeans, A. K. Lloyd, R. A. Scott, J. J. Vezev, and L. Walters were elected Members.—Dr. J. Tyndall was elected Honorary Professor of Natural Philosophy, and Lord Rayleigh was elected Professor of Natural Philosophy.

SOCIETY OF ENGINEERS.—May 5.—Mr. H. Adams, President, in the chair.—A paper was read by Mr. F. H. Cheesewright 'On Breakwater Construction.'

SOCIETY OF BIBLICAL ARCHEOLOGY.—May 6.—Mr. P. Le Page Renouf, President, in the chair.—The following papers were read: 'The Priestly Character of the Earliest Egyptian Civilization,' by Mr. P. Le Page Renouf, and 'The Terms for "God" and "Sacrifice" in Accadian and Chinese,' by the Rev. C. J. Ball.

PHYSICAL.—May 2.—Prof. W. E. Ayrton, President, in the chair.—Mr. C. A. Carus-Wilson read a paper 'On the Distribution of Flow in a Strained Elastic Solid.'—Mr. C. V. Boys made two communications, 'On Photographs of Rapidly Moving Objects' and 'On the Oscillating Electric Spark.'

MEETINGS FOR THE ENSUING WEEK.

- MON.** Aristotelian, 8.—'The Philosophical Conception of Property,' Prof. J. Brough.
—Surveyors' Institution, 8.—'Encroachment of the Sea on some Parts of the English Coast, and the best Means of Preventing it,' Mr. R. F. Grantham.
—Society of Arts, 8.—'Sugar, Tea, Coffee, and Cocoa, their Origin, Preparation, and Uses,' Lecture III., Mr. R. Bannister (Cantor Lecture).
—Library Association, 8.
—Geographical, 8.—'The Karun River and the Commercial Geography of South-West Persia,' Hon. G. Curzon.
TUES. Royal Institution, 8.—'Wood Engraving,' Mr. L. Fagan.
—Society of Architects, 7½.
—Photographic, 8.
—Colonial Institute, 8.
—Society of Arts, 8.—'The Use of Alloys in Art Metal-work,' Prof. W. C. Roberts-Austen.

- TUES.** Anthropological Institute, 8.—'New Instrument for measuring the Velocity of the Arm or other Limb,' Mr. F. Galton; 'Ethnographical Basis of Language, with special reference to the Customs and Language of Hunza,' Dr. G. W. Leitner; 'Wildlife Circles,' Mr. A. L. Lewis.
—Civil Engineers, 8.—Discussion on Mr. S. W. Barnaby's Paper 'The Screw-Propeller'; 'The Kewick Water-Power Electric Light Station,' Messrs. W. F. J. Fawcett and E. W. Cowan.
WED. Cymrodorion, 8.—'The Development of Music in Wales from an Historical Point of View,' Mr. D. E. Evans.
—Society of Arts, 8.—Prof. Elinor Thomson's Electro-Magnetic Induction Experiments, Dr. J. A. Fleming.
—Geological, 8.—'The so-called Upper-Lias Clay of Down Cliffs,' Mr. S. S. Buckman; 'New Mammals from the Red and Norwich Crags,' Mr. E. T. Newton; 'Burrows and Tracks of Invertebrate Animals in Palaeozoic Rocks, and other Markings,' Sir J. W. Dawson; 'Contact-Alteration at New Galloway,' Miss M. J. Gardiner.
—Huguenot, 8.—'The President's (Sir H. A. Layard) Annual Address.
THURS. Royal Institution, 8.—'Flame and Explosives,' Prof. Dewar.
—Society of Arts, 8.—'Jamaica and its forthcoming Exhibition,' Mr. C. W. Evans; 'Design applied to Wood-Carving,' Lecture II., Mr. L. F. Day.
—Numismatic, 7.
—Electrical Engineers, 8.
—Chemical, 8.—'Reaction of Fellows; Diethylphosphoric Acid,' Prof. Thorpe and Mr. B. North; 'The Ten Isomeric Dichloronaphthalenes, and the Action of Chlorine on Naphthalene and Naphthalene Derivatives,' Prof. Armstrong and Mr. W. P. Wynne; 'A Thirteenth Naphthaquinone,' Prof. Meldola and Mr. F. Hughes.
—Historical, 8.—'The Desirability of treating History as a Science of Origins,' Mr. J. S. S. Glennie.
FRI. United Service Institution, 5.—'The Draught of Military Carriages,' Col. G. B. Hobart.
—Physical, 5.—'On Huggins's Gearing in Illustration of Electric Induction,' Lord Rayleigh; 'Dr. R. König's Researches on the Physical Basis of Music,' Prof. S. P. Thompson.
—Philosophical, 8.—'Anniversary; Address or Paper by Rev. Dr. R. Morris.
—Royal Institution, 9.—'The Photographic Image,' Prof. R. Meldola.
SAT. Royal Institution, 3.—'Excavating in Greece,' Dr. G. Waldstein.

Science Gossip.

DR. ST. GEORGE MIVART, F.R.S., has in the press an important 'Monograph of the Canidae.' In treating of dogs, jackals, wolves, and foxes, the author, though dealing mainly with wild species, does not ignore the domestic dog and the interesting question of its origin. The volume, which is to be issued to a limited number of subscribers by Mr. Porter, of Prince's Street, Cavendish Square, will be profusely illustrated by woodcuts, and by nearly fifty coloured plates drawn from nature, and hand-painted, by Mr. J. G. Keulemans.

AMONG the leading candidates for the second mastership in the City of London School—the second master is first mathematical master—are Mr. J. Brill, Mr. F. W. Hill, and Mr. R. W. Hogg, all Fellows of St. John's, Cambridge; Mr. W. E. Johnson, of King's, Cambridge, author of a new book on trigonometry; Mr. A. L. Selby, Lecturer in Physics at Queen's College, Oxford; Mr. A. W. Cave, who succeeded Mr. Pollard as head master of the Oxford High School; and Mr. E. S. Macaulay, of St. Paul's School. There is a very strong array of candidates, and the school is sure to develop strongly in mathematics under any one of them.

AN electrical laboratory is to be established at King's College, London, through the liberality of the late Sir William Siemens, whose widow has offered, in accordance with his intention, a sum of 6,000l. for the purpose. Mr. John Hopkinson, the well-known scientific engineer, is to be the first Professor of Electrical Engineering in the College.

We must call the attention of those interested in the fur-seal to the *Investigation of the Fur-seal and other Fisheries of Alaska*, published at Washington (Government Printing Office), or, to speak more correctly, of those who have a direct financial interest in the question. The report is not one which wearers of fur-seal will find good reading, and the points for the naturalist are not numerous.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND THIRTIETH EXHIBITION IS NOW OPEN. —5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

THE LEGEND of the BRIAR ROSE, painted by E. BURNES JONES, A.R.A.

THE LEGEND of the BRIAR ROSE.—THE EXHIBITION of Mr. BURNES JONES'S Four Pictures is NOW OPEN at Messrs. Thos. Agnew & Sons' Old Bond Street Galleries, 29, Old Bond Street, W.—Admission, 1s. 10 to 5 o'clock.

THE GROSVENOR EXHIBITION.

This collection of nearly four hundred paintings and thirty-five sculptures is in every respect below the standard of its forerunners. Not one of the works is first rate, few of them are excellent, and no small number are so crude and defiant of taste as well as of technical principles that we are compelled to wonder how they obtained admission into a gallery with such honourable traditions as the Grosvenor's. The worst of them are outrages on the cardinal laws of art, and are not redeemed by any intrinsic merit. The names of the most conspicuous of these will suffice for the reader. Every visitor will be surprised by the strangeness and ugliness of Mr. Muhman's *Harvesters, Evening* (No. 30), a frightful libel on nature, only to be equalled by Mr. A. Melville's astounding *Audrey and her Goats* (109). We may class with these Mr. E. E. Simmons's *Youth and Age* (31), so far as its coarse painting is concerned; and Mr. W. Stott's *Diana, Twilight and Dawn* (190), but the last named must be a joke. We shall say something about it lower down.

On the whole, the best work of art here is Sir John Millais's whole-length, nearly life-size portrait of *Master Ranken* (60), a handsome boy of eight, wearing long light-brown hair, dressed in green velvet, and holding his cap in one hand. The spirit of the attitude, the ingenuous and intelligent face, the beauty of the colour throughout and of the complexion in particular, combine to make this work almost worthy of the painter's best time.—The next in the order of merit is Mr. J. M. Swan's *Maternity* (68), a life-size group of a lioness suckling her cubs. The best bit of humour in this capably painted piece is the serene and satisfied air of the mother lifting her face to look at her offspring. Unluckily, the lighting of the work is conventional, there is but little research in its execution, and there is no colour; indeed, the picture is practically a monochrome, and the textures of the hides are merely indicated, not represented. In consequence, though in many ways a capital work it is only half a picture, and more than half the difficulties of art are evaded.

So far as technical charms and a tasteful representation of the beauty of nature can go, very few things here surpass the flower pieces of M. H. Fantin-Latour, whose *Lys et Roses* (25), blush roses and yellow roses in a low vase, comes next on our notes. The flowers are painted with extraordinary artistic spirit; the lovely natural colours and brilliant lighting are handled with felicity irresistible by artists. The firm touch and brush-sweep of M. Fantin-Latour are things to be enjoyed and envied. The *Marguerites* (78), by the same hands, is simpler, but hardly less beautiful and quite as well painted. It is a brilliant study in white, pale green, and yellow.—The portrait of W. Q. Orchardson, Esq., R.A. (36), standing before an easel and looking as if he could not help taking himself quite seriously, is technically a perfect example of all the best qualities of his art. Have we not seen it before? It must have been painted some years ago.—Mrs. M. Stokes's *Light of Light* (82) depicts the Virgin seated on the floor of a stable by the side of her Son's cradle, and lost in a day-dream of His future (a frequent motive in art). The figures are nearly life size. The Virgin's face is illuminated by the radiance of the Saviour's form lying in the cradle. The expressions, although not spiritual in the higher sense, are good, sincere, and human. The effect, although the light is too red, is ably rendered, and the handling of the whole work attests the excellence of Mrs. Stokes's training and the very unusual amount of brush-power which she has at command, and which she exercises with frankness and judgment.

The First of September (149), by Mr. W.

Dendy Sadler, is as far removed from the academic technique of Mrs. Stokes as from her subject. All the figures in it are humorous and true; the lighting is excellent, and the whole is well finished. The motives of the design explain themselves, and the meaning of the painting is made clear. Still this picture is not quite so good as its counterpart the artist's 'Hunting Morn,' No. 1034 at the Academy, which we praised last week.—*The Sandal* (152) gave Mr. Haynes Williams an opportunity for painting a brilliantly lighted Louis XIV. interior, crowded with gilded and carved furniture, and two figures of pretty women in the costume of the Empire. A plump and comely damsel clad in white satin (whose "embonpoint," as Leigh Hunt delighted to call the sheeny smoothness of the material, our painter has dealt with successfully) sits in a *Napoleon* chair and muses with a pretty sentimental air, while a maid as comely as herself fastens a sandal round the dainty ankle placed on a stool for the purpose. The crisp execution of all the details, the taste with which the faces are painted, the aptness and elegance of such minor points as the white Greek fillet round the lady's dark hair, are enjoyable features in a work which is excellent in every respect except a tendency to paintiness that may in time become unpleasing, if not inartistic, and is even now rarely undiscoversable in Mr. Williams's work.—Mr. D. Murray's "*Sweet is Evening's tranquil Hour*" (181) is one of his prettiest pastorals. There is some lack of clearness and purity in the less deep half-tints and semi-tones, as well as of brilliancy in the higher tints, which are not so luminous as could be wished, but in all other respects it, without plagiarizing, reminds us of George Mason's exquisite art. It comprises a meadow flushed with evening light, and a winding road receding into the distance and passing an orchard of old fruit trees clad in spring foliage and laden with blossoms whose colour imparts a charm to the picture, while the much twisted boughs have a most attractive quaintness. On one of the boughs a boy is perched, who pipes to a milkmaid attending a cow, and all three figures are beautifully touched with sunlight. It is a true idyl, of which the original title, 'When Shepherds pipe on Oaten Straws,' aptly indicates the sentiment. A *Summer Breeze* (192), blowing through a group of grey and silvery willows on the edge of a pool, and swaying the tall flags and rushes at the waterside, resembles No. 181 in technical qualities, and indeed equals it. As the more or less truthful expression of the sentiment aimed at by an artist is one of the most admirable elements of his art—a truism it requires some courage to question—we recommend to our readers the poetry and sentiment of these and other works. It is a quaint kind of criticism which fails to discover the poetry that pervades pictures like these, yet there are some people who think poetry ought to be "printed on paper and bound in leather," as Browning said, and who will not have it otherwise. Such limited notions are, perhaps, due to the pedantic character of much of our school and college education. Sentiment of a minor kind, but still graceful and well expressed, is to be found in Mr. Murray's landscapes *A Doubtful Crop* (59) and *Sundown* (71). The former is rather slight; of the latter it may be said that it is luminous and effective. Still these less ambitious instances, as well as Mr. H. Moore's *Sand-laden Surf* (63), though it is a powerful sketch of breaking waves on a windy day, had better have remained at home.

Mr. K. Halswelle's *Wet Day in a Country Town* (186), which is wrongly named in the Catalogue, has, although it is roughly painted, a capital and true effect, and the colour is good.—The colour and handling of "*Sail, Ho!*" (219) of Mr. Brangwyn are disappointing, yet the design is worthy of high praise. The scene is the deck of a water-logged ship which is rolling

slowly and heavily in the trough of the sea. The crew have stopped pumping, and have abandoned themselves to despair. Far off, and standing out ghost-like against the pale brassy light of the horizon, which the lowness of the deck makes very near to us, are seen the tall masts and wide canvas of a big ship. The vigour of the design is evinced in the gestures of the crew, the upheaving of waves against the sky, and the rolling masts of the rescuer.—In the Fourth Room another disaster at sea is represented with characteristic force and sympathy by Mr. W. L. Wyllie in a small, but brilliant, well-coloured, and thoroughly drawn work called *The Wreck* (258), an iron ship, with all her masts standing, which sits low and reels heavily in the sea that deluges her deck. The modelling of the sea could hardly be better, while Mr. Hook would admire its drawing and colour. Mr. Wyllie's unnamed piece, No. 263—a wide expanse of pale yellow sands, counter-checked with the blue shadows of the sunlight, and in the sea a combination of sapphire, ultramarine, turquoise, and grey-glass hues, such as summer makes in brilliant weather—is one of the finest of its kind. It is painted so brightly, touched so crisply, and graded with such admirable skill, that the whole is as stereoscopic as nature herself. As a specimen of draughtsmanship there is nothing better in any gallery of the year.—As an illustration of what art can do and what is desirable, it is instructive to compare this instance of about 20×12 in. with the *Diana, Twilight and Dawn* (190), of Mr. W. Stott, a picture which is painfully conspicuous in the East Gallery, and represents one of the boldest vagaries of the English Impressionists. Here the scene is a very damp and green meadow. Close to some slate-coloured water lies a naked nymph. She lies flat on her back, and her legs are stretched along a sloping bank of raw and almost unbroken green, meant for grass. Her figure and face have been designed, drawn, and painted in defiance of anything like grace of attitude and loveliness of form and colour. Of modelling, and that delightful art which excels in the skilful representation of the female figure, Mr. Stott is evidently and wilfully ignorant. He works as if all these charms, these ineffable beauties upon which painters of incomparable genius and power have lavished their labour without stint—while some of the best thought themselves happy in mastering but one of the charms of "the life," and humbly left to other students the task of dealing with the others—existed not at all and had never existed. Verily Mr. Stott, who calls himself "of Oldham," is a person of enterprise, and inspired by notions of design which may be original, although they are not happy. But he need not have insulted the public by adding to his unlovely nymph (who cannot be the Diana of the title) two ill-drawn girl attendants. Not satisfied with rejecting all charms of form and colour, the painter refuses to have anything to do with aerial perspective and tone, to the cultivation of which we understood that the Impressionists are expressly devoted. Knowing that the "Grosvenor" was founded for the encouragement of fine art, and for the study of beauty of all kinds, we wonder how this outrageously vulgar and foolish piece found its way here.

Of the less prominent pictures, let us more briefly say that Mr. S. A. Forbes's *Road from a Market Town* (4) is rather flat, but it is softly handled; Mr. A. Priestman's *Laid up for Repairs* (6) has good colour and air, but it hangs too high for fair criticism; Mr. Stott's *Soft Winds* (11), an estuary in grey and calm weather, is flat and painty, and by its low keys of tone and colour, its lack of modelling and finish, as well as of the effect of light of any kind, evades the difficulties of true art.—In the *Anglesea* (14) of Mr. H. Wilkinson the rocks are cleverly painted, and the colour of the beach is good.—Mr. Pettie's *In the Dark Continent* (19) is very cheap

art indeed, and a most audacious pot-boiler of the lowest class. Much better is a clever and brilliant version in small of his best picture, called *Finished Sketch of 'The Traitor'* (127).—*The Weekly Despatch* (45) of Mr. Brangwyn is full of good-humoured satire, and would be a very good picture if it were less spotty, lighter in touch, and more finished.—M. G. Clausen's *Girl at the Gate* (51) will puzzle the visitor by her dismal expression. Except her depressing and inexplicable face, which is carefully and very well painted, there is little worthy of the name of art in this flat and dull commonplace, which is a sort of false Bastien Lepage. Apart from this the artist deserves credit for his desire to do what he rarely, if ever, did till now, i.e., produce with care a picture as a whole, and not a part of a picture, as hitherto.—*The Breakers, Evening* (80), of Mr. Adrian Stokes, compares unfavourably with his larger and very similar contribution to the New Gallery.—*The Law's Delay* (100) is a clever minor work of Mr. Yeames, his sole appearance of the season.—*The Misty Morn* (148) of Mr. E. Parton represents a calm, full stream flowing by groups of white-stemmed birches, and pleases us by its tenderness and vaporous mid-distance; it is a little painty.—Mr. A. Hacker's *Mrs. C. G. Laurance* (159), a portrait, is clever to excess, and needlessly demonstrative.—*The Oporto* (174) of Mr. C. N. Hemy is rather topographical than artistic, but it has many good points.—Although they are not masterpieces, we commend to the reader's attention Mr. H. Vos's *Room in a Brussels Almshouse* (248); Mr. W. Prehn's *View towards the Hills at Green-castle* (353); and Mr. J. A. Aitken's *Pass of Glencoe* (368).—Among the best pieces of sculpture are Mr. H. Bates's *Hector* (1); Mr. O. Ford's *A Camel* (12), and *Study of a Head in Bronze* (13); and also two capital busts (Nos. 25 and 27) by Mr. T. N. Maclean, which are careful and scholarly.

THE NEW GALLERY, REGENT STREET.

(Second and Concluding Notice.)

CONTINUED examination confirms the opinion we expressed last week, that, barring the noteworthy pictures, which are unusually few, this collection is unfortunately marked by a general neglect of those graces of style, knowledge, and finish which are essential to fine art. We shall notice in the order of the Catalogue the best and the worst of the pictures we passed over last week, beginning with the figure subjects, continuing with the portraits, and concluding with the landscapes and seascapes.

We cannot admire Mr. W. Maclaren's *Fruit Time* (No. 7), which illustrates the Italian custom of weighing pumpkins. The subject is not a good one, but in the hands of a vigorous painter inspired by love of colour, animated gesture, and beauty, a good picture might have been the result where picturesque costumes, variety of attitude, action, and character, comely damsels and good-looking young men, were introduceable at the artist's pleasure, to say nothing of sunlight, greenery, and flowers. The painter has achieved none of these things, but produced tame representations of commonplace persons; the illumination is dull, and he has painted in a hard and laboured manner.—Why Mr. J. T. Nettleship called his large picture, No. 8, *The Adversary*, is a greater mystery than why he painted it or how it found a conspicuous place here. It represents a huge python coiled up in a thicket near water where a tiger and tigress approach to drink. The snake is well drawn and ably modelled, but its colours—to which nature always imparts a certain beauty, fearsome as it is—are crude and coarse; the sole redeeming element of this feature of the work is the manner in which the blueness of the sky is reflected on the hideous panoply of the monster. In painting such a thing the artist displays his courage and indifference to Fortune. Obviously

he cannot expect a purchaser, except it be the proprietor of a menagerie or the keeper of a zoological museum.

The title of *The Four Maries* (14), by Mr. J. E. Christie, is even a greater puzzle than that of 'The Adversary,' but it is consistent with reason that the ladies who are depicted in a field of coarse grass which is nearly surrounded by trees and hedges of the coarsest foliage, while the sky overhead is painty, may possibly bear the well-known name. But what then? They are doing nothing, they are not even grouped, and the whole is a sketch in crude colours and dark tones, made with heavy hands, and fortunate only in suggesting the effect of twilight on woods and grass. The worst of it is we are not quite sure whether daylight, or even sunlight, instead of twilight, was not intended.—*The Old Pump* (54) of Mr. E. A. Rowe is not a very valuable subject, but it includes a nicely painted figure of a little girl. The colouring and tones are also nice in their way.—Mr. A. Moore's head of *A Young Girl* (101) in a black skull cap, whose features are plump and quasi-classic and her complexion very fair, is of the type he has affected for many years, and has the charms of an animated expression, rosy flesh, and a sense of style. Apart from these elements this is an inconsiderable example of a somewhat mannered kind; it means nothing in particular, and is not particularly well drawn nor highly finished. It is probably a study for a head in a more ambitious work, and certainly should have been reserved for an exhibition of sketches, or, better still, for the painter's portfolio.

Mr. R. W. Macbeth is hardly at his best in the group called *The Gipsy's Weary Way* (108), although the figure of the woman is well designed and masculine. It manifests more power than sincerity, more vigour than taste, and as a subject is simply naught. The subject, indeed, would matter little if the technique justified the picture's existence; it cannot be said to do so unless we consider the work a mere pot-boiler. A far finer picture is Mr. Macbeth's *Mother and Child* (139), grouped in a happy way and full of natural character. The red dress of the matron and the complexions of both the figures are in harmony with each other, and were doubtless suggested by the colour of the lady's hair, which is pronounced, to say the least of it. The modelling is free, frank, and bold.—*The Silent Adieu* (103) of Mr. C. N. Henry marks a change in the sentiment as well as in the technical motives of an able painter who is not unfrequently unjust to himself in both respects. We are not quite sure whether morning or evening is intended in this dim and vapour-laden view of the sea. From the old-fashioned garden of an old cottage a graceful damsel is watching a schooner vanishing into the grey and shadowy distance with her lover. Her attitude is true and apt; her figure, although somewhat roughly painted, is spontaneous and original. The sea and land are seen under a soft and broad effect which is entirely different from those too sharply defined and hard views of nature the painter has produced so often that we have become tired of them. He likewise sends *A Poor Catch* (112), a fishing-boat returned to the pier-head. The time is late in the season, and the weather is about to change. The picture is as bright as usual, but less hard and mannered, and the sea is equal to the artist's best. In his *Bass Fishing* (1) the colour is richer, finer, and truer, and there is more energy than Mr. Colin Hunter's works can pretend to, but its surface is rough and coarse enough for the popular Associate.

Mr. G. H. Boughton's *Winter in Brabant* (113) is unusually acceptable because it is better finished and there is in it an animated figure of a lady who is really pretty, and not so painty as most of Mr. Boughton's figures. Dressed in silvery grey and pearly tints of pale green, she is placed in a snowy landscape. It cannot be said that paint is lacking in the picture, where the technical conventions Mr. Boughton always

expects us to accept are only too evident; nevertheless, the pretty coloration of the whole work and the naturalness of the figure are welcome. If its every other element equalled these two, the value of the picture would be enhanced.—A large and ambitious painting by Mr. La Thangue is called *Leaving Home* (132) because it shows a girl parting from her people assembled at their garden-gate. Here everything, except some parts of the landscape, is ugly, although it would seem difficult to avoid charms of form, features, colour, light, shade, or lines of one sort or another. There is no sort of arrangement, no natural grace nor any art of composition, coloration, chiaroscuro, or movement in this work, but stiff and uncouth figures, awkwardly placed side by side, and not in relation with each other. They have no more vivacity than so many lay figures, and their faces are unattractive in every respect, and therefore cannot be true to nature. So much ugliness must have been hard to find. Technically speaking, there is in this perverse work one well-painted object, the old white pony, who, as if to emphasize the artist's scorn of elegance, even in the humblest form, is shown end on, and drawn as if he had been studied in one of the Noah's Arks of our childhood! *A Boy Fishing* (183) is less objectionable, but it is so chiefly because it is less ambitious. It is perverse in the same way, but in a minor degree, and there is nothing equal to the painting of the horse.

At no time have we had from the Hon. J. Collier a picture so good, sound, and well painted as that which he modestly, but very rightly styles *A Study* (141)—a title it deserves because there is more thought and knowledge in it than in most of his works. It is a life-size, whole-length figure of a comely young lady apparently asleep in a reclining chair. Essentially an exercise in pale amber and greyish hues, it is capably drawn and modelled with rare skill so as to be at once soft, broad, and firm. The closed eyes, restful pose, and pendent left arm inform us that the painter intended us to believe the lady is sleeping. Yet he must have known, when he drew her right hand raised and holding a fan, that the moment she lost consciousness in sleep mere gravitation would bring the hand down and straighten the arm; he must have known also that if her left hand hung downwards as he has painted it, even for a minute or two, the veins would swell in a way he has not represented.—Although the flesh is a little flushed, while its surface is polished and somewhat opaque, Mr. C. V. Prinsep's *Study in Red* (145), a life-size figure of a lady in a red dress, is masculine and sound.

Everybody expects from Heer van Haanen groups of Venetian wench and their admirers as picturesque and lively as in real life, but a good deal cleaner and more daintily dressed. His *La Sagra, Venetian Popular Feast* (154), contains, besides the usual lovers, a number of older folks and children. The materials are not fresh, but they have been used with spirit and energy; the technique of the picture is better than we have had from the artist of late, and indeed is, according to his standard, admirable. The sun-shadows are blacker than in nature.—*The Persens* (162) of Mr. C. N. Kennedy might be called a supplementary mistake to his equally ambitious production of last year, but his present subject being much more difficult than that of 'Neptune,' and the rescue of Andromeda having been dealt with by Sir F. Leighton and Mr. Burne Jones, to say nothing of old masters such as Rubens, Tintoret, and Veronese, the dangers of comparisons are considerable. The monster resembles an uncouth fish in an advanced stage of decomposition. Of all things art can deal with, monsters are the most difficult to painters who lack imagination, and whose technique is not quite so vigorous as Rubens's or Veronese's. Andromeda looks like a courtesan. Perseus is a very tame figure. His legs are girlish, and he holds Medusa's head as if he

was afraid of it, although there is no reason whatever why he should be. When Ingres painted the cognate 'Roger et Angélique' he employed all his knowledge of form and expression, and imparted to his theme that intensity of subdued passion which was his noblest characteristic. The majestic vigour of Tintoret combined with his gorgeous palette to add power to that triumphant imagination which is manifest in the famous picture at the Hermitage. In No. 162 there is no passion, no form of a refined kind, no colour nor imagination, nor any symptoms of an effort to attain either, although something of the kind might be expected from the artist who had courage enough to work on a canvas so large as that in view. Mr. Kennedy has painted some capital portraits of ladies, but he has failed to make these whole-length portraits of two professional models pass muster for Perseus and Andromeda at the crisis of their fate.

The *Lounging* (187) of Miss A. Alma Tadema is poetical and suggestive. A girl seated with her back towards us is looking from a window at twilight and contemplating the day's decline. The blue dress has been drawn and painted with great care and skill, the modelling is thorough. A most difficult effect has been treated with honourable success. As if to contrast with this sympathetic and learned work on a canvas a twentieth of the size, we come next upon the large landscape with figures which Mr. J. J. Sargent calls *Ightham Mote* (188). It compels us to wonder why an artist of reputation should trifle with the world and produce a huge exercise in raw greens and dull purples, a lightless atmosphere laden with paint, and a company of ill-drawn, formless figures. We are accustomed to the eccentricities of Mr. Sargent, but never till now did we fail to discover charms of a sort, and sometimes valuable ones, in anything he did. To paint thus is to court failure.—No picture here is so charming and sweet, simple, and yet full of delicate art as Mr. G. D. Leslie's *Perfect Bliss* (236). It is a beautiful picture beautifully painted. We described it some time ago.

In the Balcony—besides Mr. E. R. Hughes's *Portrait of Dorothy Parker* (268); *The Pyramid of Maydoom* (281), by Mr. F. Dillon; Mr. R. S. Stanhope's *Chillon* (314); *At a Florentine Wedding Feast* (316), by Mrs. Stillman; Lady Lindsay's *Design for Book 'About Robins'* (356); Mr. A. Goodwin's *Wells* (362) and *Lansanne* (379); and Mr. J. Orrock's *Canal Lock in Essex* (372)—there are a number of drawings in different materials by Mr. Burne Jones, prepared for 'The Legend of the Briar Rose,' his 'Andromeda,' and others of his pictures. They extend from Nos. 320 to 355, and will reward any amount of attention.

The noteworthy portraits besides those to which we have already referred are as follows:—Mr. Herkomer's *W. Cowkwell, Esq.* (28), a life-size seated figure in full view, full of character, and painted in a frank, but not refined style; *J. Grierson, Esq.* (33), an admirable head and figure, in technique resembling No. 28; and *Thomas Hawkley, Esq.* (39), which is better than the other two in all respects, but especially in *vraisemblance* and ability in reading character. One of the best of Mr. Herkomer's works, the touches of humour about it are as welcome as its clever painting and deft draughtsmanship. *Sir J. Pender* (43) is not so good. Mr. H. G. Herkomer is not up to his mark at the New Gallery this year.—Mr. W. B. Richmond's best portrait, *Louisa, Lady Ashburton* (57), is also one of the best he has ever produced. The lady is dressed in black, and in three-quarters view to our left. Her face is full of character. The modelling of the flesh is, as usual with the artist, charmingly dexterous and clever, but less sound than we desire from so accomplished a painter. His *Duchess of Manchester* (247), seated before a convex mirror, is very attractive, but even less sound than usual;

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the flesh is waxy, and the face looks as if it had been rouged, a look which ladies do not like.—Mr. Shannon's *Sir A. Lyall* (64), a whole-length standing figure, is well designed, spirited, and a capital likeness. This is the best of four portraits by Mr. Shannon.—Mr. E. Ward's *Mrs. N. S. Jackson* (66) is painted with a great deal of spirit in a coarse way, and is dexterous; but the figure and limbs, especially the legs, are very badly drawn.—The *Sons of W. Herringham, Esq., M.D.* (192), by Mrs. Swynnerton, two little boys in blue, has some capital qualities under a load of paint coarsely laid on, and in spite of many other crudities.

Of the landscapes, besides those we have already mentioned, we may praise Mr. E. A. Waterlow's *Night before Shearing* (6), which is somewhat slight and painty, but a fine effect of misty moonlight is sympathetically rendered, and the trees are cleverly painted.—Lord Carlisle's *Claude's Villa* (40) is good in colour and dignified in sentiment, but rather hard; the figures descending to the shore are too small. His *Belinzona* (37), seen between trees, with the grand hills in deep blue shadows, their outlines appearing rather hard against the rich and golden sky, treats a noble subject with noble sentiment.—There is a great deal more paint than real sentiment in Mr. Padgett's "*As the red Moon rose o'er a Sussex Down*" (2), of which the subject and composition are worthy of more care and greater refinement of treatment. *Breaking Mists on Maiden Moor* (62) is much better, and displays true feeling. It represents a view from a hillside over a valley that is filled with mist to the high blue ridges beyond. They are sharply defined against the sky; but there is more paint than fine art allows.—In *A Wild Duck's Paradise* (29) there is also an excess of paint, yet it has many capital qualities. It is by Mr. W. J. Laidlay.—*The Meadow Dyke* (32) of Mr. T. F. Goodall is bright and softly lighted, tender in colour, and generally good.—Mr. M. R. Corbett's *On the Edge of the Wood* (44) is a characteristic and poetical piece. The *After-Glow* (179) is still richer in colour and delicate tones of grey, blue, and yellow delightfully harmonized. It is quite worthy of the painter, who knows well how to manage such materials as sunset over a sandy waste and spindling trees scattered between us and the distant hills.—Bright, solid, sharply defined, firmly drawn, and full of knowledge of nature are the coast pieces of Mr. C. P. Knight, which deserved better places than they occupy. They are *The Mayo Mountains* (80), *The Evening of a Day of Thunderstorms* (234), and the brilliant, clear, and natural *Estuary of the Exe at Low Water* (258). In respect to the qualities here mentioned the pictures of Mr. Knight are the opposites of Mr. A. W. Hunt's rather weak and mannered *Windsor Castle, Twilight* (92), which is flat and seemingly as evanescent as a landscape seen in a dream, although noteworthy for tenderness of tone and silvery colour. It is not up to the artist's standard. Mr. Hunt also contributes *Holy Island Castle* (174), seen above a huge bank of vapour, a grander subject more powerfully treated. The tones and gradations of the air are highly artistic; still the work is by no means one of Mr. Hunt's best.—Very good is the *Beam Field* (46) of Mr. A. Parsons, a rich effect of sultry weather, full of tone and true in colour, in which warm clouds are gathering over the flat country, where dark brown stacks of bean haulm are ranked in a diagonal line across the scene; a village church appears amid trees in the distance, and the whole charms us by its harmony and repose. *Fladbury Mill* (233) is solid and firmly touched. The atmosphere is clear, but the picture as a whole is a little black.—The large *Summer* (78) of Mr. L. Thomson is notable for good sunlight and rich colour. The composition is simple, natural, and happy, and the trees on the bank above the river give it dignity.—The evening scene, with a violent effect of sunlight glaring

above banks of trees and a gloomy foreground which Mr. R. W. Allan calls *Homewards* (96), is coarse and even vulgar in its obtrusiveness.—On the other hand, Mr. A. Lucas's *In San Trovaso, Venice* (117), the interior of a church hung with red, is modest, rich in tone and colour, and in treatment throughout sympathetic; the shadows are at once clear and dark.—Much better than his portraits of *Lady Rayleigh* (100) and the *Hon. R. Strutt* (102) is Mr. P. Burne Jones's sketch of a house and garden called *Old Kensington* (124), a good study of local character and colour which would charm us if the shadows were less black.—M. Mesdag's *Early Morning on the Dutch Coast* (126) differs little, if at all, from scores of pictures for which we are indebted to him.—Very beautiful indeed is the *May* (137) of Mr. W. M. Wyllie, a bright and harmonious landscape with a low horizon. The expansiveness of the glowing evening sky is admirable.—*From the Malvern Hills* (144), by Miss A. Alma Tadema, is a landscape without figures, and may therefore be placed here. It is impressive and beautiful. A glowing sky is seen beyond a high hill, while the nearer valley is lost in the deep blue shadow of the twilight—a capital piece of colour.

A noteworthy group of landscapes and coast pieces by Prof. Costa are hung in the South Room. They are *Bocca d'Arno* (207), a fine instance of colour and tone, although the subject is one of which it is easy to feel that the artist and those very numerous imitators of his mannerisms whose versions of his ideas and technique are to be met with here and elsewhere have treated it often enough; "*They sleep by Day to strive by Night*" (208), a beautiful instance of colour and drawing; and "*If Love be dead why dost thou rise, O Sun?*" (209), a most poetical and delicately graded picture of twilight on a calm grey lake and distant dark blue hills.

Among the pieces of sculpture it is our duty to praise Mr. A. Gilbert's *Decorative Panel* (402) of delicately modelled flowers in low relief and gilded, and Mr. H. Bates's finely designed and poetical trio of designs illustrating the *Story of Psyche* (407).—Mr. E. O. Ford's *Dancing* (399), a statue destined for India, we have already admired for its spirit, originality, and grace.

NOTES FROM CYPRUS.

Salamis, March 15, 1890.

SINCE our last report the work has been continued at the same rate. Men, women, and boys, we have, roughly, 150 engaged.

Having opened up the Agora throughout its length, two problems were left us: the hillock at the southern, the "Loutron" at the northern end. So far as this site is concerned, it is mainly to these two points that our efforts have been directed. The hillock proves to have been almost entirely a late accumulation within and about the inner and outer walls of what was probably an open court, perhaps enclosing an altar, but certainly representing the *ara foci* of the later city. Here were grouped the dedicatory statues and public inscriptions, a few of which we have been fortunate enough to recover. One of these I may mention here particularly, as it apparently bears record to a victory gained by Ptolemy Philometor, presumably over his brother Physkon. The record of the victory has been deliberately chiselled away, doubtless at the time when subsequently Cyprus came into Physkon's hands. With this inscription may, perhaps, be connected the remains of a colossal marble trophy (?) found near by; unfortunately no more than the stump and one thigh now remains. A second inscription from the same spot deals, it would seem, with fines inflicted for trespass on the lands of Zeus Olympios, and is of special interest. Not far from the hillock, and near the south-eastern end of the colonnade, we came upon a marble head (female) of more than life size. Unfortunately, though of very fair work, it was much mutilated, and we have failed to find the remainder of the statue.

A good deal of time, too, has been given to the Loutron itself, between which and the colonnade intervenes the wall of the later city, itself built upon the north front of the outer colonnade wall of the Agora. The Loutron was a fine building, with a length of 198 ft. and breadth of 75 ft., a proportion as nearly as possible of 3:8. The southern side was strengthened by piers having engaged columns at each angle; of these we have opened four, but, rather singularly, they are at irregular intervals. The west end had in front of this wall, itself 12 ft. thick, a second wall some 7 ft. 6 in. through, and standing 10 ft. away. The interior was vaulted, and apparently there were four arches to the width, as we have found a triple line of pedestals for the springs. The flooring was of cement, and was extraordinarily strong; in two days' work we only succeeded in cutting through 2 ft. 6 in. of it, and even then had not reached its limit. This agrees with other indications in confirming the traditional name of the site as the reservoir of Roman Salamis. Probably the piers, which are of immense strength, served as well to carry the continuation of the aqueduct as to support the building itself against the lateral pressure of the water within.

On our second site, that of the later shrine, near the Forest-guard's house, much progress has been made in clearing away the upper sand layer. The inner western wall has been laid bare, and has a length of 130 ft., with an intercolumniation varying around 8 ft. 6 in. Though poorly built it is in a remarkably sound condition, the lower courses unbroken, seven columns complete without a fracture, and almost every base in position. The columns are, according to late Roman practice, uneven in length, and the bases lie at different levels. The outer wall is 17 ft. 6 in. and 16 ft. 7 in. distant respectively, according as the measure is taken on the west end or the south side. As yet we have hardly got down to the older building which remains beneath; and the next fortnight's work will show what is the value of this lower layer.

As the Agora was gradually working itself out we tried probes to the west in the adjoining fields. This did not prove very satisfactory; for though they produced a certain number of remains, such as small marble statuettes, various terra-cottas, and objects in bone and bronze, they did not lead to anything beyond, and, except quite late foundations, opened no relics of buildings. Accordingly, early in the week just closing, we began to draft men off to a fresh site. This ridge, or rather its slope, bears a local name of good omen—the *Dæmonostasion*. Some probing was attempted, first on the hillcrest; but I soon found it advisable to move the men. Here, where the last billow of rising ground merges itself in the flat land of the ancient mouth of the Pedieus, we have within the last few days come for the first time upon a really ancient layer. Fragments of pottery are numerous upon the surface, and a few feet below there have come to light pieces of red-figured ware, of Cypriote vases of the older class, of "Kleinmeister" black figures (one such fragment inscribed), of earlier rude black figures with incised lines, and finally two portions of an amphora of early Rhodian work representing part of a zone of deer grazing. As yet we have fragments only, the sole objects moderately complete being heads in terra-cotta, one or two semi-Phœnician in style, the others probably fourth century, and certainly under the influence of developed Greek art. Thus we seem to have excellent promise for the near future, and, having passed beyond the narrower limits of later building, to have hit a corner of Salamis as it was long before the era of Evagoras. One point is puzzling—what this tract of ground was anciently remains as yet indeterminate. Everything would suggest a necropolis, at least so far as the finds are concerned; but against this we have the position of the site itself and the

absence of anything that could be called a tomb. So far, however, the site has only been tapped; in our next report I trust we may be able to give a good account of it. H. A. TUBBS.

Salamis, March 31, 1890.

DURING the past fortnight good progress has been made with the sand site. The west wall is sufficiently cleared, and great part of the north wall. The work has now been transferred to the east side, and the principal object here aimed at is the finding of the east wall, especially the corners. The sand is very deep at this side, but the wall cannot now be far off. The site seems now to be rather an open court with stoa all round than a covered temple. Whether the east side is like the other three, or is occupied by a building, remains to be proved. The great fluted marble columns, the capital of one of which has been found, seem rather to point to the latter solution. As regards the finds the site is a disappointing one. It is singularly barren, and with the exception of some limestone fragments and a little terra-cotta head has so far yielded nothing worth mention which can be assigned to a period previous to the Roman. The large number of lumps of fused bronze suggest that there may have existed a goodly stock of statues in that material.

At the Agora there is little or nothing left to be done, and for the last week or more the site has not been worked. We may yet, however, go deeper in the hillock at the south end. The massive late constructions on the north defy everything short of dynamite.

We have, therefore, been chiefly occupied in seeking a new site. The slope full of fragments of promising pottery has already been reported. Another week's work was done on it, and it fully maintained its high quality. Interesting terra-cottas of excellent archaic and developed style continue to turn up, with specimens of the early Greek pottery of various types. The latter included a fragment of vase, probably Rhodian, with a large beast upon it painted in red, the head only outlined; a bit of "Kleinmeister" cylix with a female head of the well-known type; and a piece of red-figured Attic ware of the best fifth century style; also fragments resembling the early Corinthian makes. The neck of one black glazed vessel bears the scratched inscription ΣΩΤΗΡΟΣ. There being no sign of tombs, the supposition of a neighbouring early temple site was natural. Deep down below the surface the remnants of poorly built walls were found, but nothing could be made of them, and the better fragments seemed to lie uniformly near the surface. We sank shafts in every direction in the vicinity without finding what we sought, especially in and around the ruin known as the Campanopissa. I regret to say that a deplorable accident in one of these shafts cost one of our workmen his life.

Another venture has been made on the highest point in the ancient city. There are the lowest drums of two large limestone columns still in position; but the ground is heavily choked with late accumulations, and not much progress has yet been made. A Roman portrait head and fragments of a marble statuette of Aphrodite are all that the site has hitherto yielded.

We are now also probing two more sites. The one lies between the Agora and the granite columns where we first started. It is littered with the *débris* of a very large building, including numerous fragments of marble and blue blocks, and the drums and capitals of enormous columns of the same type as those of the Agora colonnades, but even larger. Two bases have been discovered *in situ*, but it is still too early to pronounce on our prospects. The other site is an outlying one, a rocky rise between the two branches of the river. Along the base of the rock we are finding numerous fragments of terra-cotta figures, ranging from a few inches in height to colossal size. Most of the figures are male and bearded, and adorned with colour,

chiefly red and black. One, about two and a half feet high, is almost perfect. They are well executed, and seem to me to be of genuinely archaic style. With them we find scarabs, Cypriote pottery, and odds and ends. Certain terra-cotta fragments which appeared to-day are extremely interesting. They are decorated with elaborate patterns in red and black on light ground, and with human and animal figures of the very earliest type. There can be little doubt that we have hit upon the site of an early shrine, which may yield most important results.

The eastern end of the sand site, and any or all of the other three, may in the course of a week or two develop into a field for operations of first-rate importance. The excavations have, therefore, reached a critical and very interesting stage, and we hope to be able to give a good account of their results in the next report.

J. ARTHUR R. MUNRO.

Salamis, April 12, 1890.

It has not been possible in the fortnight covered by the present report to do anything like a fortnight's work. At first the usual March rains and then the beginning of the Easter festival have greatly interfered with the progress of the excavations proper, though enabling us to get forward with other work. And yet the fortnight has certainly been an eventful and prosperous one.

The last report showed that we had five sites then in hand. Since it was written two of these have been closed, not because they are worked out, but because, being in the first instance only experiments, the results did not justify us in carrying on their clearance beyond a certain point. The one opened walls of a building whose character could not be determined, and excavated at a greater depth an interesting layer of older remains, which unfortunately were entirely fragmentary; the other, from which came the Roman portraithead mentioned in last fortnight's report, seems to have been occupied by a large Roman house or small palace, and like the first had an older layer beneath, which also was productive of little beyond *débris*.

It is accordingly on the remaining three sites that the chief work has been done. These are the outlying shrine or *Toumpa*, a new and rather large site north-east of the Agora, and the temple in the sand by the house. The last has gained immensely in importance. The eastern end—that towards the house and the sea—presents a number of new problems, and these will require a good deal of labour for their solution. The fortnight began with the discovery of three statues—one life size, one just above ordinary stature, and the third a colossal figure. The first two are practically complete but for the heads, and are Roman "drapery" figures; the third, a female statue, preserved from the girdle down, is of far finer work. It may have been a divinity. All three are of white marble of different qualities.

By the side of the large statue was a limestone column standing upright; but a subsequent fall of sand has prevented our ascertaining whether it was in position. Not many feet away south-west is another limestone base drum, apparently in place; and as we have opened a third limestone column (prostrate) at the corresponding south-east end it would seem that there was a series, to which also a corner base (reused) at the south-west will belong. Thus we have a first older line than the marble columns which occupy the existing wall. A second series is that of large marble columns, fluted in later shallow fashion, which lie prostrate all along the line of the east end, and to which probably belong three capitals of delicate work and large size. The height of the columns—shaft only—is 21 ft. 9 in., and their top diameter 2 ft. 4½ in. The base end is in no case sufficiently cleared to enable its measure to be taken. Whether in these columns we have a more imposing sea frontage, the supports of a new building perhaps

at right angles with the temple, or the remains of a slightly older temple on the same site, has yet to be seen. I may mention that these columns have suffered greatly in an attempt to cut them up and move them, perhaps at the time when *Famagosta* was being built. One series of the limestone columns (and an additional base seems to indicate that there were two series) has almost certainly belonged to an older temple, whose *débris* has been used for the later erection.

For long we have been puzzled as to what this temple was, and to whom it was dedicated; and the almost absolute want of inscriptions has made a decision impossible. Now at length a fragment of marble plaque has turned up, containing portions of twelve lines of an inscription, which indicates the shrine as that of Zeus; un- luckily the portion containing the epithet, if there were one, is, as will be seen from a squeeze I am sending, not to hand; so that it is impossible to say with entire certainty that we have found the temple of Zeus Salaminios. And yet any other conclusion seems hardly possible on a site of such magnitude and occupying so bold and important a position in the ancient city.

If we have indeed found the temple of Zeus Salaminios our other results will seem insignificant. Still, on one of the two sites of which I have hitherto given no account, we have opened a Cypriote shrine, plundered indeed, but of a good epoch. Some of the results from it were mentioned in our last report. Since then we have found several small objects, chiefly scarabs and porcelains, and in particular a seal with strange characters, which might be called "Hittite." Besides various terra-cotta and limestone figurines, more or less complete, there have also appeared large pieces of terra-cotta, perhaps from colossal statues, with elaborate and striking ornamentation in black and red, and in some cases with figures of men and animals almost "Tyrnthian" in character. Of building there is little or no trace; but the native rock which crops up on the crest of *Toumpa* has been cut and quarried in a strange style, and there is a report of a subterranean chamber.

The remaining site—though now nearly worked out—is of less moment, though of larger size. It seems to have consisted of a narrow central block running east to west, supported on huge limestone columns, and surrounded by at least two outer walls, the nearer of which also bore columns. The work is late, and the ground has been much built over, and even been used as a Turkish burial-place. On the southern side is a Roman sewer, which I traced for some 115 ft. underground in the direction of the *Loutron*.

H. A. TUBBS.

THE EXCAVATIONS AT MEGALOPOLIS.

British School, Athens, April 28, 1890.

THE excavations of this school at Megalopolis are proceeding in a very satisfactory manner, and it is now possible to estimate the results that will be attainable this season. It has proved that our first opinion as to the site was correct—that it is certain to yield very valuable results, but that it will require long and patient excavation before all those results can be attained. This is especially the case with the theatre, which seems likely to equal, if not to surpass, in interest any that has hitherto been excavated; but the soil will have to be removed to a depth of about 13 ft. in the orchestra before the stage, building, and seats can be properly cleared. This great accumulation is due to the nature of the embankment of the caves, which is partly artificial, and consists of a mound of earth held in by retaining walls; naturally a large amount of this earth has been carried down into the level ground below.

Some hopes of an easier and more sensational discovery seemed to be offered by the tumulus on the north bank of the *Helisson*, probably the same as that described by Pausanias as the tomb of Aristodemus. Local traditions describe

fabulous treasures as hidden there; but though the round hillock has undoubtedly been used for burials, I am by no means sure that it is of artificial construction; indeed, I believe a natural formation is visible quite near its top. The cylindrical marble urn with gold ornaments, described in a previous report, naturally gave rise to considerable hope; but a closer examination of the gold diadem and disc shows that they are not prehistoric, as was at first supposed. The ornament on the diadem is not distinctive, but may very well be late Greek; and the disc, which is hollow, seems to be made by pressing a thin plate of gold against the two sides of a coin, which are thus very faintly reproduced; on one side the type of an eagle on a thunderbolt can be recognized, with an indistinct inscription underneath. A little deeper in than the marble urn was found a curved wall, which looked at first like the retaining wall for a heaped-up tumulus; but it proved to be of much smaller diameter, and only to occupy a small portion of the mound: it apparently was the remnant of a circular vaulted tomb; but the stones were small and bedded in lime mortar. It was, therefore, not much surprise to find inside nothing but a lamp of later Greek shape, an iron strigil, and some rough vases. It is, of course, possible that earlier tombs may lie deeper, or on the other side, and so we are still continuing our work. In later times numerous burials took place here, as is shown by many rough tile coffins and bones.

The stage buildings of the theatre and the square portico behind them have been described in a previous report. Numerous column bases, at various levels in the stoa, offer difficult and complicated problems that cannot yet be solved; but it seems clear that at least a part of it must have been roofed over. In front of the front wall of the stage building is a step descending towards the orchestra; but as the orchestra is still some four or five feet lower, it will be most interesting to see what more is to be found here. At present wherever the trenches approach this level they are filled with water, and consequently great delay has been caused; but a drain has now been dug through to the river, and we hope this difficulty will soon be removed. The same cause has prevented the front row of seats from being completely cleared, and only the top of it shows above the water at present. It consists not of a row of chairs, as at Athens, but of continuous benches, with arms only at the ends. The most interesting point is that the back of these benches, wherever as yet visible, contains inscriptions, and has evidently served as a record for the history of the theatre and other matters; we have thus only to clear the whole row to get a rich harvest of inscriptions. Whether there are also inscriptions on the lower part of the seats, as at Athens, cannot be discovered until the water is drained off.

Two altars also have been found, one to the east, one to the west of the theatre; that to the west is of considerable length, and is ornamented with metopes, thus confirming a theory of Dr. Dörpfeld as to the altar of Zeus at Olympia. Pausanias mentions two altars in this region, one to Hercules and one to Ares; but there is no evidence as yet to justify an identification. Our excavations have been visited by many friends; I may especially mention Dr. Dörpfeld and his party from the German School. He expressed the highest opinion of the interest of the theatre, and also made several valuable suggestions as to the work. Mr. Richards has now left Megalopolis, and Mr. Woodhouse has joined Mr. Loring in the direction of the work. I am able to send this report after a visit of a few days to the site.

ERNEST GARDNER.

M. ROBERT-FLEURY.

THE death is announced, at the great age of ninety-three, of the celebrated painter M. Robert-Fleury. He was born at Cologne in 1797, when that city was the chief town of the De-

partement de la Roer. He became a pupil of Girodet, Gros, and H. Vernet, and began exhibiting at the Salon as long ago as 1824. As was well said, he made his *début* like a master, and made as great a sensation as Sir F. Leighton did at the Academy on his first appearance. A Second-Class Medal rewarded the young artist. He was one of the most able and popular of the school of painting which, under the influence of the Romantic movement, devoted itself to incidents in the history of France, and his works became widely known through engravings. His 'Scène de la Saint-Barthélemy' and 'Le Colloque de Poissy' are at the Luxembourg; his 'L'Entrée de Clovis à Tours' is at Versailles. Among his other works were 'Les Derniers Moments de Montaigne,' 'Henri IV. rapporté au Louvre,' 'Une Scène d'Inquisition,' and 'Charles Quint au Monastère de Saint-Just.' In 1834 and 1835 he obtained First-Class Medals; and the same honour befell him at the International Exhibitions of 1855 and 1867, where his pictures formed an important part of the French collection. He was elected a member of the Académie des Beaux-Arts in 1850; he became a teacher at the École des Beaux-Arts in 1855, and head of the school in 1863. In 1865 he became director of the French Academy at Rome, but only held that post a year. He was made a chevalier of the Legion of Honour in 1836, an officer in 1849, and a commander in 1867. His 'Charles Quint au Monastère de Saint-Just,' and a scene from the life of Louis XIV., were at the International Exhibition in 1862, and spread his fame in England. He was the father of the well-known painter M. Tony Robert-Fleury.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 3rd inst. the following pictures, from the collection of Mr. C. Neck:—E. Ellis, A March Morning off the Cornish Coast, 178l. Sir J. Gilbert, A Woodland Scene, 162l.; After the Battle, 420l. H. W. B. Davis, On the French Coast, noon, 115l. Colin Hunter, Daybreak, Digging for Bait, 341l. J. Linnell, A Landscape, with shepherd and sheep, 320l.; The Old Oak Tree, 236l.; Crossing the Ford, sunset, 199l.; Pons Asinorum, 945l.; The Barley Harvest, 1,207l.; The Happy Valley, 987l.; A Stormy Sunset, 913l.; The Anglers, sunset, 152l.; A Sultry Day, 735l.; Sunrise, 756l.; The Fishermen, sunset, 735l.; Woods and Forests, 1,995l.; Pointing the Way, 1,197l.; Crossing the Bridge, 1,176l. J. Pettie, Dost know this Waterly? 420l.; Eugene Aram, 651l.; Reductio ad Absurdum, 162l. J. C. Hook, The Nearest Way to School, 1,417l.; Cornish Mermaids, 1,417l.; The Cowherd's Mischief, 635l.; "It's an ill wind that does nobody good," 2,572l. J. S. Noble, The Otter Hunt, 141l. A Bonheur, A Mountain Scene in Auvergne, shepherd and sheep, 330l. Harlamoff, The Flower Girls, 556l. C. van Haanen, Juliet, 336l. R. Bonheur, A French Picnic Party, 892l. M. Fisher, Evening, 126l.; A Kerry Pastoral, 315l.; A Sussex Pastoral, 262l. W. Q. Orchardson, A Morning Call, 472l.; In the Triforium, 315l. Also the following, the property of a gentleman: K. Halswelle, Hart's Lock Wood, and The Thames, looking towards Cliveden, 117l. E. A. Waterlow, Breezy Tintagel, 105l. A. S. Wortley, The Big Pack, 336l. G. D. Leslie, Whispering Leaves, 294l. E. Long, The Easter Vigil, 840l.; In the Welsh Mountains, 446l. V. Cole, Sinodun Hill, from Day's Lock, Dorchester, 745l. B. Riviere, After Naseby, 745l. F. Dicksee, Too Late, 997l. H. Macallum, Before the Sun goes Down, 315l.

The same auctioneers sold on the 5th inst. the following works by Randolph Caldecott, the property of Mr. C. J. Waddell. Drawings: John Gilpin, four works in colours, 30l. each; The Farmer's Boy, 32l.; Brighton in the Season, pen and ink, 39l.; A Quiet Rubber, in colours, 33l. Pictures: The Volunteer's Courtship, 47l.;

The Young Hussar, 94l. Also the following drawings, from various collections: J. M. W. Turner, Florence, 609l. T. M. Richardson, Lago di Garda, 52l. G. Barret, A Classical River Scene, with buildings, 94l. R. Anderson, Autumn on the Tweed, 65l. C. Green, A Sailor's Hornpipe, 68l. J. Linnell, Woodcutters, 99l. D. Cox, Hayfield, with white horse, 111l.; Kenilworth, 75l. J. Israëls, The Knitter, 50l. W. Hunt, A Boy blowing Bubbles, 56l. Carl Haag, A Greek Soldier and a Greek Woman, 70l.

The large collection of etchings and line engravings formed by Mr. J. Chaloner Smith, the author of the well-known book 'British Mezzotint Portraits Described,' has just been sold by auction by Messrs. Sotheby, Wilkinson & Hodge. The collection was remarkable for bulk rather than quality, but the following prices were noteworthy: Madame Ellen Gwynn and her two Sons, after Gascar, by A. Masson, 23l. 10s. History of a Young Woman, after G. Morland, by J. R. Smith, five plates out of the set printed in colours, 28l. A. D. Winius, by C. Visscher, 20l. The sale realized 2,230l. 2s. It will be recollected that the mezzotinto engravings were sold by Messrs. Sotheby, Wilkinson & Hodge two years ago, and realized 9,898l. 15s. 6d., so that the total sum produced by this collection is 12,128l. 17s. 6d.

Fine-Art Society.

It is said, we are sorry to hear, that the gateway of Lincoln's Inn, which the Benchers promised to spare in deference to the earnest representations made to them, is again in danger. The inn is unfortunately rich just at present, and Lord Grimthorpe, having pretty well destroyed everything of historical interest at St. Alban's, is longing to destroy some other relic of the past, and display his incompetence as an amateur architect.

A REPRESENTATIVE selection of the works of Alfred Stevens is being made by a small committee composed of those most interested in him and most closely connected with him, and will be reproduced for early publication by the Autotype Company. It will be accompanied by a brief essay by Mr. Hugh Stannus, one of his pupils. The issue proposed is a crown folio volume containing not fewer than fifty nor more than sixty full plates. Nearly all of the persons contributing drawings, &c., to the Royal Academy Exhibition have placed these originals at the service of the Autotype Company. Mr. Holford has given facilities for photographing the chief works by Stevens at Dorchester House, and the Marquise de Santurce, the drawing-room of whose house in Kensington Palace Gardens contains ten fine figure-paintings by Alfred Stevens, has been equally courteous.

MESSRS. CHRISTIE, MANSON & WOODS will sell on the 17th and 19th inst. the collections of pictures, drawings, and engravings belonging to the late Mr. F. W. Cosens, of Melbury Road. Among these are sketches by Rowlandson, J. Nash, J. F. Lewis, D. Cox, and De Wint; and pictures by Escoeurs; Fortuny, 'Views in Granada'; Jimenez, 'Reading the Ship-boy's Letter'; A. Schreyer, 'Bulgarian Carriers, 1873'; J. W. Oakes, 'A Summer's Day'; W. P. Frith, 'Portrait of C. Dickens' and 'Coming of Age,' 1849; W. Holman Hunt, 'Rienzi,' 1849; G. D. Leslie, 'The Empty Sleeve'; Sir J. E. Millais, 'Trust me!' R.A. 1862; L. Alma Tadema, 'Confidences,' 1869; J. C. Hook, 'The Valley on the Moor,' 1860; J. Phillip, 'Doubtful Fortune' and 'Presbyterian Catechizing,' 1847; C. Stanfield, 'Dort,' 1847; T. Faed, 'From Dawn to Sunset,' 1862; D. MacIise, 'Banquet Scene in "Macbeth,"' 1840; and, by Sir F. Leighton, 'Dante in Exile.'

At the Fine-Art Society's Gallery may be seen Madame H. Ronner's capital paintings of "Animal Life," 115 in number, comprising some good studies of cat and dog character, including

bits of humour, clever draughtsmanship, and dexterous imitations of diverse skins. We prefer 'Dead Cock' (No. 3), 'Gem' (9), 'Kittens' (23), 'Typ' (34), 'Boy' (46), and 'Gem' (74).

MR. ALMA TADEMA's picture entitled 'Eloquent Silence,' which we described last week in criticizing the New Gallery Exhibition, will be etched by M. Arendsen and published by Mr. Lefevre.

A CORRESPONDENT writes:—

"With regard to the notice of Mr. Abbey's picture, 'A May Day Morning' (No. 109), in your article on the Royal Academy, is it not somewhat opposed to the usual order of things for even 'a lover and his lass' to find 'a wall laden with fruit' on a May Day morning?"

Our admiration of the picture ran away with us, but we live in hope of Mr. Abbey's forgiveness for omitting "trees" after "fruit." The sentence to which our acute correspondent refers should have been, as he may have guessed, "a wall laden with fruit trees." In our notice of Sir F. Leighton's 'Solitude' the words "the genius of a" were accidentally omitted before the word "spring."

THE first volume of Mr. S. Lane Poole's 'Catalogue of the Additions made to the Collection of Oriental Coins in the British Museum,' since the publication of his original catalogue, which has been announced for some time, has now appeared. It contains the description of about two thousand coins, and is illustrated by twenty autotype plates. The second volume is almost entirely in type and will shortly be published. It describes about seven hundred coins, chiefly of the North African, Arabian, and Mongol dynasties, and will be illustrated by nine plates. Among the curiosities of this volume is a coin struck by the late Mahdi. A general index to the ten volumes of catalogue and additions will be appended, with the view of assisting the historical student as much as the special numismatist. The catalogue of the fine series of glass coin-weights, by the same scholar, is also in the press. The whole Arabic collection of the Medal Room, with the exception of the Mogul Emperors of India, has now been described by Mr. Lane-Poole. The work is issued by order of the Trustees of the Museum, and sold by Mr. Quaritch and other publishers.

AN architectural museum is to be formed at King's College with liberal aid from Mr. Banister Fletcher (the present Master of the Carpenters' Company), who has likewise undertaken the Professorship of Architecture.

THE sculptor Camille Demesmay has died at Besançon, aged seventy-four years. He executed the statue of Mademoiselle de Montpensier which is in the garden of the Luxembourg, and many statues of saints for churches in Paris and elsewhere. He won a medal of the Second Class in 1848.

WE learn from the Troad that Dr. Schliemann and Dr. Dörpfeld will continue their excavations there for two years, as they intend to bring to light the greater part, if not the whole, of the ancient city. The present campaign will last till the end of June and will be resumed in the autumn.

AMONG the more daring and wasteful propositions of the so-called archaeologists who desire to destroy everything by "restoring" it may be reckoned the desire to pull down and rebuild the Tour de l'Horloge at Auxerre, one of the most venerable and valuable relics of the ancient city.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—'Nebuchadnezzar,' a Dramatic Cantata, by Dr. Joseph Parry. 'Gwen,' a Cantata, by J. Haydn Parry.

A PERFORMANCE was given in St. James's Hall on Tuesday evening which in one sense is probably unique. The programme con-

tained two cantatas the composers of which are father and son. Dr. Joseph Parry, principal of the Musical College of Wales at Swansea, is not unknown to the metropolis, his oratorio 'Emmanuel' having been performed some few years ago, and his smaller choral compositions many times by Tonic Sol-fa choirs. In 'Nebuchadnezzar,' or Scenes in Babylon, he has abandoned the Handel style which was conspicuous in 'Emmanuel,' and has sought to give expression to his ideas in modern phraseology. The libretto, founded on the narrative as we find it in the book of Daniel, deals with the miraculous deliverance of Shadrach, Meshach, and Abednego, and the subsequent deposition and restoration of the Babylonian monarch. The subsidiary title 'Scenes in Babylon' precludes adverse criticism respecting the fragmentary nature of the treatment and the want of dramatic feeling in the details. Still it must be said that the adapter has utterly failed to impart any semblance of life to his characters or any picturesqueness to his scenes. Dr. Parry's music is nearer akin in spirit to Spohr than to that of any other great composer, but it lacks earnestness and breadth of style. Even in the choruses of the worshippers of Jehovah there is little contrapuntal elaboration, and the best number is a prayer of the Hebrews, which is afterwards taken up by the repentant king. This, however, is extremely simple. Much is made of a "Dedication March" in which choirs of magicians, Hebrews, the king's guards, and Babylonians are eventually welded together in polyphonic harmony. Musicians know how work of this sort is constructed, but to the average listener it is extremely clever. The present example is trivial in subject-matter, and the final cadence recalls the soldiers' chorus in 'Faust.' It cannot be said that 'Nebuchadnezzar' is either ineffective or unmusically, but neither can it be said that it worthily illustrates its theme.

Dr. Parry's son, Mr. J. Haydn Parry, is a professor at the Guildhall School of Music, and the ladies' choir of that institution took part in the performance of his cantata 'Gwen,' the choruses of which are written for female voices only. The libretto, by Mr. J. Young Evans, deals with a Welsh legend, in which Gwen, a water-nymph, weds Meurig, a cowherd, on condition that if he strikes her three times without cause she will return to the lake. In the course of twelve years he deals the fatal blows and she is summoned back to her watery home. Many varieties of this story exist, both in Oriental and European fairy lore, and the present version is as suitable as any for musical treatment. Nothing whatever can be said in favour of Mr. Evans's verse, which belongs to the worst class of "words for music," but the arrangement shows some intelligence, and Mr. Parry's setting is excellent, having regard to the fact that the work is primarily intended for ladies' choirs. The flow of unaffected melody is scarcely checked throughout, and the ballad-like character of the solos will not prove any bar to the success of the cantata. But the composer might surely have avoided such glaring reminiscences of Gounod as are scattered up and down the work. Sometimes the plagiarism was so palpable—as, for instance, on p. 10 of the vocal score—that many in the audience

were unable to repress a smile. 'Gwen' would, of course, prove more effective in a small room than in St. James's Hall; but the composer need not confine himself to works for students. He is evidently an able musician, from whom much may be expected. As regards the rendering of both works, the Guildhall School choir may be unreservedly praised; but the male voices of the United Welsh Choir in 'Nebuchadnezzar' were rather uncertain, perhaps from insufficient rehearsal. The solos received justice from Mrs. Mary Davies, Miss Eleanor Rees, Mr. Maldwyn Humphreys, Mr. Hirwen Jones, Mr. Lucas Williams, and Mr. David Hughes. The cantatas were conducted by their respective composers, and were warmly received by a large audience.

Musical Gossip.

THE Carl Rosa opera season, which concludes this evening, has been, on the whole, very satisfactory, though some mistakes have been made, from ignorance of the present requirements of London audiences. Forty performances of ten operas have been given, but 'The Talisman,' 'The Rose of Castille,' 'The Pearl Fishers,' and 'La Juive,' which were named in the prospectus, have not been mounted. Concerning the first three of these works not much regret need be felt, but a revival of Halévy's work would have been interesting.

THE appearance of the Bristol Orpheus Glee Society in London has given rise to erroneous statements to the effect that part-music for male voices is not cultivated in the metropolis. This is far from being the case, but the associations which practise this form of music meet for the most part in private. One of the most fully equipped of these bodies is the South London Musical Club, which gave a performance at the Gresham Hall, Brixton, on Tuesday evening. A number of glees and part-songs, and Grieg's 'Landkennung' were sung in admirable style under the direction of Mr. Charles Stevens. Among the soloists was Miss Burghes, a young pianist, who displayed much promise in pieces by Mendelssohn and Liszt.

THE choice of Dr. F. Bridge as musical professor at Gresham College is one that cannot fail to commend itself to the public and the profession. For the future the appointment is to be annual; but there is little doubt that Dr. Bridge will be permitted to hold the office so long as he wishes to retain it. A better successor to the late Dr. Wylde could not have been found.

MR. J. S. SHEDLOCK is about to translate Wagner's letters to Uhlig, Fischer, and Heine. The book will be published by Messrs. H. Grevel & Co.

THE concert given by Miss Synge in the Princes' Hall on Thursday afternoon last week was too miscellaneous to be of interest. Miss Synge appears to be a pianist of some ability, but she was only heard in some minor pieces and some rather clever trifles of her own composition. The rest of the programme does not call for comment.

HERR HANS WESSELY gave an excellent concert at the Princes' Hall on the same evening. He was heard to much advantage in Max Bruch's Violin Concerto in G minor, with piano-forte accompaniment, and Brahms's Sonata in D minor for piano and violin, Op. 108, in which he was assisted by Madame Haas.

ON the same evening the recently formed Brixton Choral Society gave a performance of the first and second parts of 'The Creation,' Mr. Walter Macfarren's 'Brighton' Symphony, and Mendelssohn's 'Loreley.' Under the able direction of Mr. Douglas Redman the society bids

fair to take high rank among suburban associations.

The last concert of the Strolling Players' Society, at St. James's Hall on Saturday evening, was made up of works not often heard in the concert-room, and at a less busy time would have commanded more attention than it can now receive. The programme included a rather uninteresting symphony by Verhulst, to whom Schumann dedicated his 'Overture, Scherzo, and Finale'; Méhul's overture, 'Le Jeune Henri'; and Massenet's 'Suite Égyptienne,' from his 'Hérodiade.' The playing, under the direction of Mr. Norfolk Megone, was for the most part highly creditable.

It was earnestly hoped that the unhealthy excitement concerning musical "prodigies" had evaporated, and the appearance of Miss Elsie Hall, described as "the Australian child pianiste," aged twelve, at the Steinway Hall on Monday afternoon, happily afforded no ground for the supposition that it is likely to be revived. The audience was very small, and not by any means demonstrative. It appears that Miss Hall has played with success in Germany, and has gained attention from the Queen of Württemberg. She has recently won a scholarship at the Royal College of Music, and there, for the present, she should remain in quiet pursuit of her studies, the authorities enforcing the rule that forbids the appearance of students on the public platform. The child has unquestionable talent, and if it is permitted to develop in a legitimate manner she should do well. She went through the pianoforte part in Rheinberger's Quartet in E flat very carefully, and among her solo performances that of Mendelssohn's 'Lied ohne Worte,' commonly known as 'The Bees' Wedding,' was perhaps the most successful. But the thin tone, the evident effort with which many of the passages were attacked, and the number of false notes afforded evidence of the trying nature of the task imposed upon the little player. The Messrs. Hann assisted in the concerted music, and Mrs. Trust and Mr. Gabriel Thorpe contributed some songs.

MISS MARGARET WILD's pianoforte recital at the Princes' Hall on the same afternoon was an entertainment of a more legitimate nature. The young executant displayed good technique in Beethoven's Sonata in E flat, Op. 27, No. 1, and Schumann's in G minor, Op. 22; but her most successful effort was in three of Scarlatti's pieces. Miss Wild has excellent fingers, and only needs to put more heart into her work to become a wholly acceptable pianist.

THE Borough of Hackney Choral Association made a successful conclusion to its season on Monday, when Mr. Prout's cantata 'The Red Cross Knight' was performed, with Miss Zippora Monteith, Madame Orlando Morgan, Mr. James Gawthrop, Mr. Bantock Pierpoint, and Mr. W. H. Brereton as the principal vocalists. This society maintains its honourable position, notwithstanding the rapid increase in large and efficient suburban musical associations.

THE Misses Marianne and Clara Eissler's concert at the Princes' Hall on Tuesday afternoon was very successful, the first-named young artist giving a highly creditable, and even brilliant, rendering of Dr. Mackenzie's 'Pibroch.' She was less satisfactory in Spohr's 'Dramatic' Concerto, being apparently somewhat nervous. Miss Clara Eissler's harp solos were extremely well played. The concert-givers were assisted by Miss Emmy Eissler, Mr. John Thomas, Mr. Durward Lely, and Signor Foli.

BARE mention must suffice concerning Miss Ida Henry's chamber concert at the Princes' Hall, and Miss Hilda Wilson's second vocal recital at the Steinway Hall, both of which took place on Tuesday evening.

THE last of the Young People's Orchestral Concerts took place on Wednesday, the principal items in the programme being Beethoven's

Symphony in C, No. 1; three movements of Grieg's 'Peer Gynt' Suite; and the Overtures to 'Genoveva' and 'Rienzi.' Mrs. Henschel, as before, contributed some songs. We are glad to learn that Mr. Henschel is satisfied with the measure of success he has already received in this useful enterprise, and that it will be resumed next season.

THE programme of Mr. Franz Rummel's pianoforte recital at the Steinway Hall on Wednesday afternoon included Bach's Chromatic Fantasia and Fugue (the Hans von Bülow version); Beethoven's Sonata in A flat, Op. 110; Schumann's Fantasia in C, Op. 17, and a number of pieces by Chopin. The player showed very powerful technique, but the tone was too loud for such a small room.

MISS MEREDYTH ELLIOTT gave a miscellaneous concert at St. James's Hall on Wednesday evening. A feature of the programme was Schumann's 'Phantasietücke,' Op. 88, played by Misses Nellie, Kate, and Mabel Chaplin. Several vocalists and a choir of 250 voices, under the direction of Mr. W. Carter, assisted the concert-giver, who was highly successful in her songs.

AN extra concert was given at the Crystal Palace last Saturday, the performance consisting of 'The Golden Legend,' with Mrs. Hutchinson, Miss Marian McKenzie, Mr. Henry Piercy, and Mr. Watkin Mills as the soloists. The rendering was exceedingly praiseworthy in every respect, the efforts of the choir being above the average, while the principal vocalists secured nearly a perfect ensemble.

SOME of the New York papers speak in contemptuous terms of the old-fashioned absurdities perpetrated during the performances of Italian opera by the Abbey-Grau troupe. On one occasion during a performance of 'Lakmé' Madame Patti was called upon to sing 'Home, sweet Home,' and complied. This is one of the chief reasons why the educated musical public give their preference to German opera.

DURING the German opera season in New York, recently concluded, sixty-five performances were given, of which thirty-five were devoted to Wagner. These produced an average of 688*l.* each, while the remainder only reached an average of 553*l.*

M. GEVAERT has just published at Brussels the first part of a 'Cours Méthodique d'Orchestration,' which, according to the continental journals, promises to be an important work.

Le Monde Artistico, of Milan, states that the condition of Signor Faccio is not so hopeless as was at first imagined, a recovery being, if not probable, at any rate not impossible.

CONCERTS, &c., NEXT WEEK.

MON.	Miss Beata Francis and Miss Helen Meason's Concert, 3, St. James's Hall.
—	Highbury Philharmonic Society, 'The Spectre's Bride,' &c., 8, Highbury Athenæum.
TUES.	Mr. Sidney Vainya's Piano and Song Recital, 3, Steinway Hall.
—	Royal Artillery Band Concert, 3, St. James's Hall.
—	Mr. Henry Phillips's Concert, 3, St. James's Hall.
—	Gluck's 'Ophéus and Eurydice,' 8, Theatre Royal, Cambridge.
—	Mrs. Marguerite Hall and Mr. William Nichol's Vocal Recital, 8, 30, Steinway Hall.
WED.	Mr. Franz Rummel's Pianoforte Recital, 3, Steinway Hall.
—	Miss Isabel Thorpe-Davis's Concert, 8, Steinway Hall.
—	Patti Concert, 8, Albert Hall.
—	Mr. Ernest Kiver's Concert, 8, Princes' Hall.
THURS.	Mr. Albert Henning's Concert, 8, Steinway Hall.
FRI.	Herr Svanenhagen's Pianoforte Recital, 3, St. James's Hall.
—	Miss Elsie Hall's Pianoforte Recital, 3, Steinway Hall.
—	Mr. Max Hirsch and Mr. Schönberger's Vocal and Pianoforte Recital, 8, 30, Steinway Hall.
SAT.	Madame Marie Rozé's Concert, 3, St. James's Hall.
—	Mr. E. H. Thorne's Concert, 3, Princes' Hall.
—	Mr. Isidore de Lara's Vocal Recital, 3, Steinway Hall.
—	Madame Madeline Schiller's Orchestral Concert, 8, 30, Princes' Hall.

DRAMA

THE WEEK.

ST. JAMES'S.—'Esther Sandraz,' a Drama in Three Acts. From the French of A. Belot by Sydney Grundy.

PRINCES'S.—'Theodora,' a Play in Six Acts and Seven Tableaux. Adapted from Victorien Sardou by Robert Buchanan.

'ESTHER SANDRAZ' does not improve on acquaintance. We are accustomed to the

presentation on the stage of *femmes de glace, de feu, de sang*, and what not, and have almost lost hope of seeing again on the stage a type of respectable womanhood. Nothing, however, except the desire to present a series of striking pictures could induce an actress to select a heroine at once so unsympathetic and so untrue to herself as Esther Sandraz. With the original work of M. Belot, 'La Femme de Glace,' we are unfamiliar, and we are unable accordingly to judge how Mr. Grundy has dealt with a necessarily intractable subject. His play can, however, add nothing to his reputation. Esther Sandraz is at the outset a feminine counterpart to the Armand Duval of M. Alexandre Dumas, and the great situation of the first act of the play which bears her name is simply a reversal of that in the fourth act of 'La Dame aux Camélias.' In place of a man insulting and outraging his late mistress before an assemblage of courtesans and their companions, we have, with the same surroundings and in the same manner, a woman vilipending her lover and throwing at his feet the diamonds with which he has loaded her. With the scene thus obtained all that is genuinely powerful in the piece ends. The remaining two acts are occupied with a duel between a wife who, loving another, has married a man who is indifferent to her, and her husband's mistress, who, with her husband's reluctantly extorted sanction, has entered her house as her companion. Without being superfluously squeamish, it is pardonable to say with Lear, 'Fie, fie, fie! pah, pah! Give me an ounce of civet, good apothecary, to sweeten my imagination.' Morality, however, is the less shocked inasmuch as the whole idea is futile. Esther Sandraz, who poses as a goddess of vengeance and incarnation of hate, is a weak creature who is talked over in half a minute. Her presence in the house of Madame Vandelle is not so much an outrage as an absurdity; and her death at the hands of her former lover, who afterwards commits suicide, gives no idea of fatefulness, but conveys the notion that accident has freed us from a very cross woman and a very foolish gentleman.

All that can be said in favour of the play is that it gives rise to theatrical, not dramatic situations, and that it accordingly furnishes an actress with opportunities. Mrs. Langtry in delivering her arraignment of her perjured lover looks uncommonly handsome and speaks with considerable power. She subsequently changes moods with an effective waywardness and petulance, and is alternately caressing and acrimonious. This she does with ease and effect, and she dies with all becoming penitence, slain in mistake for another. Miss Marion Lea was excellent as the wife; Mr. Arthur Bourchier played with earnestness and truth to nature in a sentimental character; and Mr. Everill was moderately funny in a comic rôle.

The superstition or tradition that the feminine possessors of immoderate passions and ambitions must be imperious and majestic creatures has died, and Lady Macbeth even may now be seen with a blonde wig. It is, therefore, impossible to say that a being so innocent and ethereal-looking as Miss Grace Hawthorne presents

may not have been the Messalina-like creature whom Procopius depicts. Miss Hawthorne possesses, however, no tragic gifts. In appearing as Theodora she has taken much pains, and she has, for the time at least, conquered the worst of her mannerisms. There are aspects, indeed, in which her performance inspires something not far short of admiration. She assigns the character in the early scenes a sort of humour, and her defiance of her angry spouse has a quiet simplicity that is effective. With all the advance that she has made, and with all her efforts, she is incapable of passion, and in the stronger scenes she is tedious or extravagant. A cry which she utters after taking poison is only strident and displeasing, and conveys no notion of torture; and her actions over the body of her dead lover are insincere and even inept. As a whole, her performance is creditable, but it is not good enough to vindicate her experiment. Mr. W. H. Vernon played with marked power as Justinian; Mr. Cartwright was seen to fair advantage as Marcellus; and Mr. Leonard Boyne promised well as Andreas, but failed to reach the stronger aspects of the character. As is seen by what has previously been said, Mr. Buchanan makes the empress die of poison which she takes instead of by the bowstring. As the real Theodora died of cancer, one form of death is as pardonable as the other. The innovation is only so far unfortunate as it introduces a scene in which Miss Hawthorne is seen at her worst. 'Theodora' is well mounted, and scenery, dresses, and decorations are worthy of much praise.

Dramatic Gossip.

MR. IRVING reappeared on Saturday afternoon last as Louis XI., the greatest and subtlest of his comic creations. Miss Coleridge was Marie; Mr. Macklin, Coitier; and Mr. W. Terriss, who returned to his old home, Nemours. On the 19th inst. and during the week 'Louis XI.' will form the evening's entertainment.

THE long connexion between Mr. Gilbert and Sir Arthur Sullivan is now severed, Mr. Gilbert seceding also from association with Mr. D'Oyly Carte.

On Tuesday 'She Stoops to Conquer' was withdrawn from the Vaudeville, and 'Miss Tom-boy,' Mr. Buchanan's adaptation of 'The Relapse,' hitherto seen at afternoon representations, was placed on the evening's bills.

MR. BENSON's company, recently performing at the Globe, has appeared during the past week at the Grand Theatre in 'A Midsummer Night's Dream,' and on one occasion in 'Hamlet.'

'RACHEL,' a very lachrymose sketch by Miss Clo Graves, was given on Wednesday afternoon at the Haymarket, Miss Laura Villiers playing the heroine. On the same occasion Miss Julia Neilson played Clarice, the heroine of Mr. Gilbert's 'Comedy and Tragedy.' In this character, created at the Lyceum by Miss Mary Anderson, Miss Neilson showed her possession of much emotional power. Mr. F. Terry was D'Aulnay, and Mr. Lewis Waller the Regent Orleans. 'The Ballad-Monger,' with Mr. Tree as Gringoire, was also played.

NEXT WEEK'S NOVELTIES AND REVIVALS.

MON. Drury Lane (Evening), 'Paul Kaurar.'
— Lyceum (Evening), Revival of 'The Belle.'
TUES. And Wed. Savoy (Afternoon), 'The Perry Girl.'
SAT. Royalty (Evening), Revival of 'The Barister.'

[These announcements are subject to changes of plan on the part of managers.]

TO CORRESPONDENTS.—J. M.—A. E. L.—C. H.—W. J. A.—R. H. B.—J. G. R.—C. E. L.—H. J.—H. Q.—received.
No notice will be taken of anonymous communications.

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LITERATURE

The Seat of Authority in Religion. By James Martineau. (Longmans & Co.)

THE present volume, though it forms a natural completion to the series of the author's works, appeals rather to that class of readers to whom his previous and more technical discussions would be unintelligible or distasteful, but who nevertheless, through the mere fact of breathing the atmosphere of the present day, are vaguely conscious that a transformation is being wrought in the sphere of religion, and would gladly avail themselves of any sure means, if such can be found, of estimating its extent and direction. We say sure, for it by no means follows that learning and ability on the part of an author dealing with the history or the philosophy of religion will of themselves secure him a fair hearing in many quarters, unless he display the badge of the apologist as a sign that particular conclusions may be taken throughout as prejudged in a particular sense. The kind of reception accorded in certain circles to the book called 'Supernatural Religion' is evidence of this. But in dealing with Dr. Martineau the task of the critic is at the outset lightened by the fact that, competence apart, his character needs no vindication. For in him the professor of philosophy may almost be said to have been subordinate to the minister of religion. And though many people may reasonably be startled at first by the coolness with which documents are dissected and the assurance with which conclusions are dismissed, which, as dogmas or the ground of dogmas, should still be entitled to respectful vindication, we venture to think that they will yet find much to console them in these eloquent pages. Granted that the main tendencies of those who in England are still quaintly called "the Tübingen critics" are blessed rather than cursed in the volume before us, we can yet point to the exposition and defence of theism in its loftiest sense as to a mine of material out of which the hard-pressed apologist may forge new and powerful weapons for the war against materialism and agnosticism.

Dr. Martineau's own solution of the problem to determine the seat of authority in religion forms the substance of his first book, which is divided into four chapters, entitled respectively "God in Nature,"

"God in Humanity," "Utilitarian Substitute for Authority," and "God in History." They will not detain us long, seeing that not only are they in the main a reproduction of a series of papers contributed by the author to an American journal, but the ethical doctrine they contain is merely a summary of that more fully set forth and defended in 'Types of Ethical Theory.' The author's task in the first chapter—to show that the great discovery of modern science, that of the infinite extent and duration of the universe, has not shaken the ground of theistic faith—is an easy one. "No one," he well remarks, "could ever have supposed that religion was hurt by these discoveries, had not Christendom unhappily bound up its religion with the physics of Moses and of Paul." But we think that Dr. Martineau is a little unjust when he takes the popular expounders of the doctrine of development to task for calling attention rather to the supposed origin of man at a point low down in the scale of being than to the dignified position he has managed to climb to as "the child of God." For the man of science moves in a sphere of facts of which to him no one is more common or unclear than another, and in estimating their relative importance he can hardly be expected to confuse the character of his work by borrowing the language or the standards of the divine and the man of taste.

In dealing with "God in History" Dr. Martineau is confronted by the problem how to distinguish what is of God from what is of men. And the principle of division which he proposes as a solution appears to be somewhat arbitrary and unreal. It is, of course, important that a Unitarian, determined to avoid the very semblance of pantheism, should be able to charge upon the human element what may be called the crimes and the failures of history. But on the other hand he is bound to leave due scope for the activity of the moral and personal governor. So "it is God," we are told,

"who inspires for man to realize. The ideals are his: the actuals that come out of them, or that fail to come out of them, are ours. Where there is nothing to be seen but bare conservation of what good there is, or, at best, only a local extension of it to classes or regions not brought up to its level, the human will is the chief agent, working on its own prosaic and un aspiring flat, and content to stand alone. Where there is continuous growth, and advance to loftier stages of life and character, and the men of each generation leave the world better than they found it, there we are on the vestiges of the divine Agent, and trace his moral government in history."

And it is in the former class that Dr. Martineau places what he calls "the great stationary civilizations of Egypt or Eastern Asia." In the first place, it is difficult to see how the original inspiration can be altogether acquitted of what seems to be defective or perverse in its realization. If what came out of it was a failure, then the seeds of failure must have been latent in it from the first. And in the second place this theory seems to take no account of the diversity of national type as a cause of the diversity of national performance. Because the Egyptian civilization, which through centuries was very far from being

stationary, has left a record less fruitful from our present point of view than that of the Greek, we have no right whatever to import a moral tone into our judgment of the difference between them, as if nations, forsooth, started fair in a race for the same ideals. It may well be that a stationary civilization—assuming that such a thing exists or ever existed—performs some necessary function in the general economy. But as we are unfortunately in complete ignorance of the ultimate end towards which human effort is being guided or is drifting, any attempt to arrange the phenomena of civilization in order of merit on a moral scale must be futile and presumptuous. "Dans le jeu de tir à la cible auquel s'amuse l'humanité, le point atteint paraît le point visé."

Having found, therefore, for authority in religion its seat in an intuitional assurance, the author passes on in the second book to examine the pretensions of those who, while recognizing authority, place it, either in an infallible Church as the Catholics, or in an infallible book as the Protestants. Dr. Martineau has little to say directly about the Anglican Church; but seeing that it presents the remarkable spectacle of being divided into two great parties (not to speak of minor subdivisions), one of which loves to conjure with precisely those words and phrases which are most abhorred by the other, members of both schools will be sure to find what is for them wholesome and relevant in one section or the other.

Dr. Newman long ago discovered that to be deep in history is to cease to be Protestant; but Dr. Martineau, who sets out from the Catholic position, holds most decidedly that to be deeper in history is to cease to be Catholic. And his reasons for addressing himself to this part of the inquiry first are in these times well worthy of attention:—

"To this Catholic theory let us first turn; the more so, because to punish our imperfect exorcism of evil spirits at the Reformation, it is fast returning from the dry places of controversy in which it could never rest, and, finding in many minds the mediæval chamber swept and garnished, enters in to resume possession."

Dr. Martineau then examines in order the four divine marks or "notes"—of Unity, Sanctity, Universality, and Apostolicity—"which make any mistake of the true Church of God impossible." It will probably be urged that the facts and arguments are not new which our author brings forward to demolish the groundwork of these theories; but it is easy to reply that, trite though they be, they can never be insisted upon too often.

"That so stupendous a claim should appeal to tests so inadequate would be impossible, were it not that it has had to confront nothing but pretension weaker than itself, and already pledged to its most vulnerable premises. If we take for granted, that, somewhere upon earth, there must be a divine institute, and only one, for the distribution of grace and the organization of true dogma; and if the only question be, whether what we find at Lambeth, at Geneva, or at Rome, looks most like this long-lived and world-wide establishment—these 'notes' serve readily enough to pick out the Catholic Church; being, in fact, invented for this very purpose. As between different pretenders to the same ideal, they may be conclusive. But if we dismiss that ideal assumption, and look first at what is real; if we relieve the

Church of her rivals, and ask her to begin at the beginning, and speak to us from the primitive ground of humanity alone,—then we shall need other marks than these to convince us that there is nothing diviner upon earth than a spiritual corporation which can have a Borgia for its head, the councils of Ephesus and Constance for boards of justice, and the index and encyclicals as its expressions of pastoral wisdom."

It is hardly necessary to follow Dr. Martineau in his rapid survey of the development of typical dogmas from fluid beginnings into their present compact and settled form. The facts should be familiar to every one who has acquired so much as a smattering of ecclesiastical history. So undeniable are they, that a doctrine of "development" has had to be specially invented to account for them and bring their history within the system of the Church. According to this doctrine the life of a dogma is sharply divided into two periods:—the former a kind of sacred *Sturm und Drang* period, in which the dogma-germ throws out luxuriant forms of life in the heated atmosphere of controversy. Then comes the infallible decree, not of natural but of divine selection, which out of the different competing forms fixes upon this or that as the fittest to survive. Thenceforth there is nothing but unity. Now, whatever may be thought of this doctrine as an attempt to exhibit any process that is real, there is a slight moral difficulty attaching to its consequences so far as the individual is concerned:—

"Living in the former period, you may go wrong without offence; living in the latter, your heterodoxy is perdition: under the very same conditions of thought, your relations to God are inverted. The definitions of the Church have thus the effect not of simply declaring, but of constantly altering, the terms of acceptance with God: and if, being in error, you die the day before a Vatican decree, you may pass to the seats of the blessed; if the day after, you join the Devil and his angels."

With regard to the note of Sanctity, it has sometimes been urged by ingenious apologists, in view of facts which it is hopeless to attempt to deny or explain away, such as the crimes and vices during certain centuries of the Papacy and the Inquisition—granted that these phenomena present much that is shocking to a refined sentiment of humanity or morality, the essential, implicit sanctity of the Church is not contaminated or impaired by such external defects in her organism. Nay, more, may we not devoutly believe that such notes and blemishes fulfil a providential purpose in the ecclesiastical economy as "trials of faith"? Dr. Martineau will have none of this plausible pleading:—

"If by sanctity be meant some occult quality which magically appeals to the favour of God, it is of no avail in evidence, being itself out of sight. A 'note' that is invisible is a contradiction and a nonentity. If the word denote self-dedication to a perfect Moral Will, this interior state of mind will manifest itself in an habitual elevation of aim, purity of life, disinterestedness of work, quickness of compassion, and balanced loyalty to truth and love, legible to every eye familiar with the language of character. When I pass through Church history in search of these, I doubtless find them, but in such sparse and partial gleams from a wilderness of passion and of wrong, that secular history itself, though less inspiring in its supreme heights, is less dreary on its ordinary levels, and less dreadful in its darker depths."

The ground rapidly surveyed by Dr. Martineau in the chapter on Protestants and the Scriptures has already been covered by the author of 'Supernatural Religion,' many of whose conclusions will here be found reaffirmed; and the investigation is interesting, not for its novelty, but as showing the effect on the mind of a trained philosopher and expositor of a study of Christian evidences conducted with the aid of the newest lights upon the subject. Space, however, will not allow us to do more than indicate a few of the conclusions arrived at.

The most striking feature of our author's treatment of the fourth Gospel is seen when he comes to deal with its relation to the Apocalypse. He accepts without hesitation the rather rash theory of the character and composition of the latter which was put forward by Vischer in 1886 under the distinguished imprimatur of Harnack, and which explains it as "a Jewish apocalypse, with Christian interpolations, set in a Christian frame."

"What, then, is the effect of the new discovery (if such it be) respecting the Apocalypse on the question of authorship for the fourth Gospel? Simply this: the Apocalypse is put out of court altogether as a witness in the case. Stripped of its own apostolic pretension, it has nothing to say either for or against that of the Gospel; and the old argument against either from its violent contrast with the other can no longer be pressed."

The relation of the fourth Gospel to the Paschal controversy is examined in some detail, and the conclusion of the whole matter, as it presents itself to Dr. Martineau, is summed up as follows:—

"From all quarters, then, does evidence flow in, that the only Gospel which is composed and not merely compiled and edited, and for which, therefore, a single writer is responsible, has its birthday in the middle of the second century, and is not the work of a witness at all."

The familiar problem raised by the conflicting testimony of the Acts of the Apostles and the Pauline letters with regard chiefly to the state of parties in the primitive Church is solved by Dr. Martineau in a manner which will appear startling to those who do not possess some acquaintance with the main results of continental investigation:—

"Of the apostolic age judged by its genuine memorials, the Book of Acts gives a distorted and highly ideal representation, changing the characteristics of the principal personages, suppressing its most serious dissensions, and assimilating its incompatible theologies. The author stands at a distance from its inner conflicts, and sees only the results which in their subsidence they have wrought out. He has been called a Pauline disciple; but he betrays not the slightest insight into the system of thought which distinguished the apostle of the Gentiles, or sympathy with his special genius. He has been regarded as representing the Catholic, as opposed to the Judaic version of the Gospel; but he does so only by abolishing the difference between them, attributing the broadest liberality to the apostles at Jerusalem, and treating Christian universality as Judaism rightly developed."

Dr. Martineau then examines the different theories of His person and work which have grown up around the figure of Jesus. He does so, of course, from the Unitarian point of view. He holds, in the first place, that Jesus never assumed the character or claimed

the title of Messiah, that He simply took up the Baptist's message that the kingdom of God was at hand, without pointing to Himself as the destined ruler of that kingdom; and the numerous passages in the synoptic Gospels in which Jesus is made to use unequivocal Messianic language of Himself are explained by Dr. Martineau as due to the constructive imagination of the writers, who, having framed for themselves a Messianic theory of the person of Jesus, moulded their accounts accordingly:

"They were drawn to him and held fast by the power of a penetrating and subduing personality, the effect of which was a mystery to themselves, and their vain attempts to solve the mystery have left us the unfortunate legacy of a Christian mythology."

The question of the term Son of Man so often applied to Himself by Jesus is more complicated. Harnack affirms decidedly that it means "nothing else than Messiah." But Dr. Martineau, while admitting that the term came to acquire a Messianic complexion, would assign this later development to the period between the ministry of Jesus and the fall of the Jewish state, and recognizes in the supposed genuine examples of its use by Our Lord rather a survival of the characteristic thought of Ezekiel, that is to say,—

"an intensification, in the awful presence and communion of the Most High, of the conscious weakness, unworthiness, nothingness, of the human agent, when called to be the organ of a Divine intent..... This is probably the thought which commended the term 'Son of Man' to the preference of Jesus; and as it thus comes from his lips it exactly expresses the trustful self-surrender, the blended fearlessness and tenderness before men, the shrinking from words of praise, 'Why callest thou me good?' the pathetic calmness of the uplooking and uplifting life, which speak in all the features of his portraiture."

It has been impossible within the limits of a short review to do justice to a work like the present—to its varied learning and its high enthusiasm for the cause of spiritual religion. Its appearance is above all an event wholesome for these times, in which the mediæval conception of religion, under a partly new and distinctly plausible disguise, makes a powerful appeal to all such as are sensible of the picturesque charm of what is venerable. It is from this point of view that the volume is a welcome sign, for it gives hope and confidence for the future.

Growth of English Industry and Commerce.—Early and Middle Ages. By W. Cunningham, D.D. (Cambridge, University Press.)

It may be hoped that the reissue of Dr. Cunningham's important treatise as a practically new work is destined to mark an era in the making of historical text-books. The time must soon come, if it has not already arrived, when the judicious historian will abstain from exclusive theorizing on his own account, and will devote himself instead to collecting and digesting the scattered essays of specialists and the periodical publications of learned societies at home and abroad. Dr. Cunningham's list of authorities occupies eighteen pages, and that this is no empty display of erudition is evident from a mere glance at the foot-notes of almost any page.

As far as we can judge no single authority of any weight has been omitted, and yet the authority of the historian who has so conscientiously presented this mass of evidence for our convenient inspection is proclaimed in every line. He is himself a master of his subject, and we are the more grateful for his self-effacement, inasmuch as his compilation is in no way lacking in force and originality. Dr. Cunningham frankly differs from such an authority as Prof. Thorold Rogers on several points connected with the economic lessons of the fourteenth century, and he is not prepared to admit all Mr. Seebohm's deductions from the surveys and rentals of the twelfth. The merits of these questions are, however, impartially placed before us.

Under the head of "Early Changes in England," a fair, and in many respects an independent, account is given of rural economy before the Conquest. The good work done by the Danes as pioneers of commercial activity is recognized, and we are tempted hereby to meditate on the fallen state of the great water-ways as avenues of commerce and means of the subjects' enjoyment. We are reminded, too, that slavery was prevalent in the north of Europe perhaps as late as the middle of the twelfth century, and that the Irish bishops actually "incited their flocks to boycott the English slave-dealer" as long ago as 1172.

In the division on "Feudalism" Dr. Cunningham has possibly missed an opportunity of elucidating several difficulties connected with the expansion and diminution of the feudal revenue. Certainly most of the authorities from whom he cites have attempted nothing in this direction. The chapter on "Royal Charters" is also somewhat curtailed, but amends are made by a scholarly essay on "Royal Inquisitions." The author is at his best, because most original, in the chapter on "Foreign Inter-course." No English scholar can compete with him on this ground, and he worthily maintains the character of English scholarship in a department hitherto monopolized by foreign writers. The chapter on "Royal, Municipal, and Manorial Economy" seems all too short, but the subject is treated of elsewhere. Dr. Cunningham enjoys the credit of having elucidated much that was obscure in the manorial treatises of Walter de Henley and Fleta, and still more may be expected from his promised edition of the first-named author. Usury is naturally a frequent topic in these pages, and is discussed with laudable moderation. It should be noticed, however, that Dr. Cunningham gives a slightly erroneous interpretation of the typical transaction between a Jewish usurer and his Christian debtor by following a mistake in a twelfth century charter. We cannot go so far as to admit an ecclesiastical or official connivance at usury. The prevailing sentiment against its practice was confirmed by the ordinances both of the Church and the Government. Certainly usury did not hamper trade, for trade itself was under a dark cloud of disability; but none the less it was a canker eating away the heart of the flower of the nation. The Jewish community was expelled under the pressure of public opinion expressed by Churchmen jealous of their pious bequests and by laymen burdened with debts, both appealing successfully to

the greed of the Crown. The popular sentiment, however, was not a whit less strong against Lombard usurers or degenerate native brokers, as is proved by the proceedings against such offenders by the citizens of London in 1377. In a concluding chapter on "Changes of Opinion" under the Tudors Dr. Cunningham shows that "the sentiment against usury survived," though it was no longer possible for men to point to its evil effects. In fact, the employment of capital was destined to effect the reconstruction of society on a new basis.

Dr. Cunningham's sketch of the growth of the revenue during the fourteenth century carries more weight with it than the similar description of an earlier period. The chapter on "Commercial Policy and Inter-course" is excellent, though perhaps the most interesting portion of the book is that in which the decay of the manorial system and the consequent depression of tillage and development of internal trade are described. The commercial relations of England under the rival houses of Lancaster and York are of even vaster importance, and the "mercantile policy" of Tudor sovereigns is portrayed in a masterly sketch. Dr. Cunningham is almost scrupulous in the matter of terminology; but we venture to doubt whether it is technically correct to use the title of "Russian Company" previous to the reconstruction of the Muscovy Company under William III. Several important documents are printed in an appendix, a Minister's Account of 1402 being of especial value for illustrating the manorial economy of the period which followed the great social revolution of the fourteenth century.

Die Entwicklung des Kriegswesens und der Kriegführung in der Ritterzeit. By G. Köhler, Major-General. Vol. III. Parts I.—III. (Breslau, Koebner.)

Two years ago we noticed the first two volumes of General Köhler's 'Art of War in the Middle Ages.' The work is now completed in a third volume, which, after the German fashion, is itself composed of three stout parts, varying in thickness from 350 to 550 pages. These sections treat respectively of arms and armour, military usages and institutions, and strategy and tactics.

It is impossible to speak without respect of the laborious industry which General Köhler displays in all the sections of his book. He has steadily worked through a bulk of original authorities such as no other writer in his province has ever dared to attack. In German mediæval history he is, naturally enough, at his best, and no English reader can fail to find in his pages references to many useful sources of information which were previously unknown on this side of the North Sea. There is also much that is new in his list of authorities for Italian and Slavonic military matters, though in the former department the thirteenth century seems to have received more attention than the fourteenth. As a treasury and storehouse of information for the writers of the future the book will, in short, be invaluable. In itself, however, it can hardly be said to be easy or agreeable reading, owing to the extraordinary ground plan which General Köhler has laid out.

Instead of treating his subject chronolo-

gically, and tracing the development of the art of war from its beginnings in the Byzantine army down to the revolution caused by the general introduction of firearms, the author has preferred to write a series of disconnected theses. The first two volumes consist of a number of detached sketches of battles, sometimes preceded by short introductions pointing out their historical or military importance. These little monographs are (I. iv) "to give the history of war a sure basis, and to get rid of all uncritical views." They extend from Hastings to Agincourt, covering the 350 years which are indicated by the title of the book, 'Kriegswesen in der Ritterzeit.' The three parts of the third volume then take up the history of the art of war from a different point of view, each starting *de novo* from the eleventh century and going down to the end of the Hussite wars. The first section of the volume gives not only one history of arms and armour, but another of fortification, each kept carefully separate and forming a distinct whole. The third section keeps the history of strategy apart from that of tactics in a similar manner. The result of this scheme of arrangement is that a general idea of the state of the art of war, at any particular moment during the period covered by this book, can only be formed by extracting data out of five different sections and putting them together. A chronological treatment of the subject would have been more satisfactory to the reader, and, we should have thought, not more difficult to the writer. The index which General Köhler promises to construct will be of some use in repairing this fault, but till it appears the 2,900 pages of the work form a wilderness in which the inquirer may wander for long without finding the fact for which he is searching.

In the newly published sections the point which will strike the English reader as newest and most interesting is the discussion of the status of the military classes in Europe. Nothing is more curious than the diversity of the nomenclature of feudalism in different countries. The three words "knight," "squire," "serjeant," which we know so well in the English chronicles, are not to be lightly translated into the German equivalents, *Ritter, Knecht, Sarient*, still less into the Latin *miles, armiger, serviens*. *Knecht*, for example, as General Köhler shows, may mean in one place a man of noble blood who has not yet received knighthood, in another a mere mounted "serjeant," in a third an ordinary foot-soldier, in a fourth the unarmed personal attendant of a knight. When *Knecht* is pedantically turned into the Latin word *servus*, the most ridiculous results follow in nomenclature, e.g., a document speaks of a knight Benger of Enthringen and his brother Albert "adhuc servus," by which is meant not that Albert was unfree, but merely that he was still a "squire," to use the English term. The curious fact that the word (*Knecht, knight*) which in England designated the higher grade of the military hierarchy was reserved for the lower in Germany, is explained by General Köhler as an effect of mere chance. The word originally meant (like our "thegn") "serviens," "dependent," and was equally applicable to all the sovereign's military following, small and great. "The

English, therefore, had as good right to use the expression for the higher grade of 'servientes,' when in the twelfth century they became a 'militaris ordo,' as the Germans had to restrict it to the humbler fights, and give the word 'Ritter' as the usual name for the higher."

We are glad to notice that in the matter of tactics General Köhler accords full credit to the Byzantines; most continental writers (even M. Delpach, from whom better things might have been expected) entirely ignore them. It is a pity that the general has not gone on to give a few examples of Byzantine fights; Durazzo is the only one which he notices, and there the fighting on the Emperor's side was done almost entirely by the Varangians, the main body of the army having been too distant to bring aid to its rash vanguard. Myriokephalon as an example of a defeat, and Larissa as an example of a victory, would have been excellent subjects for comment. Manzikert and Zimisce's battles in Bulgaria are not described with sufficient minuteness by the chroniclers to make it easy to realize their details.

A great part of the history of tactics in the second section of this volume is taken up with the discussion of a point which we do not remember to have seen argued out before—whether the word *cuneus*, habitually used for a body of troops by writers of the tenth, eleventh, and twelfth centuries, is to be taken literally, and translated by "a wedge-shaped column." The general holds that it should so be rendered under all circumstances; but we must confess that when we find authors speaking of the same body of troops first as *globus*, then as *cuneus*, or describing an army drawn up behind palisades to fight a defensive battle as forming a *cuneus*, we are inclined to think that it may often mean nothing more than a dense mass of men, as opposed to a line. The wedge-shaped order was, of course, very frequently used in all ages, both for cavalry and infantry; the Allemanni at Casilinum as early as A.D. 553 are described as "drawn up in the shape of a Greek Delta," and Saxo Grammaticus supplies an elaborate description of such a column. But chroniclers are often inexact in their use of words, partly because as churchmen they were little versed in military affairs, partly because they missed the exact meaning of the Latin terms they employed—*acies* and *agmen*, for example, are used indifferently by many authors. This being so, we may hold that *cuneus* often means nothing more than column.

Considering the excellence of the work he has done, it is, perhaps, strange to find General Köhler guilty of some extraordinary vagaries in his estimate of the value of original authorities. English writers, for example, will be surprised to hear that he takes seriously Henry of Huntingdon's account of British battles in A.D. 556, and remarks that "the Britons on these occasions must have put very few horsemen into the field." Geoffrey of Monmouth's account of battles in B.C. 500 might as well be quoted as Henry of Huntingdon's tales of battles in A.D. 500.

Much of General Köhler's book is written in a highly polemical and occasionally arrogant style. He is an author of sufficient merit to make us wish that he would remember that divergence from his views does

not necessarily postulate in other writers either idiocy or moral turpitude.

Dante and his Early Biographers. By Edward Moore, D.D. (Rivingtons.)

DR. MOORE is a striking example of the unique fascination which the great Florentine exercises upon his votaries; no pains are deemed too great, no line of speculation too thorny or abstruse, no point too minute or disputable, when Dante is in question. Not content with producing that monument of erudite labour, the 'Contributions to the Textual Criticism of the Divina Commedia,' Dr. Moore lectured diligently on Dante in University College, London; and, after completing his term of office, he brings out this volume on Dantesque biography—a volume which, though not large in bulk, is packed very close indeed with facts, compendiums, discussions, and deductions, and raises various considerations novel, or almost wholly novel, to the English reader. We have just said, and we say it with regret, that Dr. Moore has now "completed" his work as Barlow Lecturer; the three years for which the lectureship is tenable having in his case expired last year, and another lecturer, a native Italian, having been appointed in succession. If that gentleman confers half as much distinction on the post as his predecessor did, he need not be dissatisfied.

In the present volume, as in others, Dr. Moore takes a clear view of his subject as a whole, fixes at once on the salient points, and disposes of them with great perspicuity and method. His tone of writing, though argumentative, is not heavy, but is relieved by lightness of touch and good feeling partaking of good humour. The book is based on three of the Barlow Lectures of 1889. We shall best consult our readers' interests by giving a brief abstract of the contents, without much comment of our own. The author classes as early biographies of Dante the writings of five authors—Boccaccio, Lionardo Aretino, Filippo Villani, Manetti, and Giovanni Maria Filelfo. Boccaccio was born in 1313, when Dante was still alive; Filelfo died in 1480. Each of the biographies is carefully analyzed, so as to exhibit its character and the degree of credit which it reasonably claims. Some minor biographical notices (such as that by Giovanni Villani) are also considered; and the last chapter deals with "personal traits and characteristics of Dante, as gathered from the early biographers, and illustrated by passages in his own writings."

The first point brought up for debate is one on which Dr. Moore appears to be the only English critic, and it is a point which, as soon as raised, is found to offer ample material for discussion. Two separate, but in many respects uniform, lives of Dante are attributed to Boccaccio—one being termed, for clearness' sake, the 'Vita,' and the other the 'Compendio'; and the question arises, Did Boccaccio really write both of these, or only one, and which of the two? The Italian and German writers who have treated this matter differ considerably in their conclusions. Dr. Moore arrives at the result, and maintains it by arguments at once solid and ingenious, that the 'Vita' is the earlier and the genuine work, and that the 'Com-

pendio' was constructed out of the 'Vita' by some later writer. Boccaccio's life of Dante is the main source of all the information regarding the poet contained in the other biographies. He is, for instance (as is well known), the only authority for saying that Beatrice bore the family name of Portinari, and in his unfinished lectures or commentary upon Dante he gives other details concerning her. Lionardo Aretino makes no mention of her whatever; and Filelfo totally disbelieved in her existence. He appears to be the first author (if we except certain startling phrases and arguments in Alighieri's own writings) who definitely adopted this view, which in the current century has been often maintained, and, Dr. Moore thinks, with an increasing number of adherents. He is himself, however, a decided believer in the real Beatrice Portinari, and of course in the substantial accuracy of the 'Vita Nova.' The brief life by Filippo Villani is written in Latin; the chief value of it, as apart from Boccaccio's narrative, is in the detailed account of Dante's death, caused chiefly by the harshness with which he was treated by the Venetians when sent on an embassy to them. Lionardo Aretino (properly named Bruni) wrote principally with a view to supplementing, by an account of Alighieri's public position and employments, the lightness, as he considered it, of the personal or anecdotic narrative of Boccaccio. This writing of Lionardo is pronounced to be

"the work of a serious and intelligent historian, who avoids repeating gossip, and for the most part also mere current tradition—possibly some might say he does this too rigidly, alarmed by the warning example of Boccaccio; one too who knows how to make use of letters, archives, and other documents, in order to verify or test his statements; one finally who can secure both these merits without becoming dull, since his work is often enlivened by gleams of humour and touches of sympathy."

Manetti's life, composed in Latin, is much longer than Lionardo's, but far less important; it works up Lionardo and Boccaccio, and does little else, unless we should accept as new matter the very severe strictures bestowed upon Dante's wife Gemma, in which also, however, Manetti had been preceded, but in a milder and much less positive tone, by Boccaccio. It is worth noting that Manetti professed to have been incited to write the life of Dante (as likewise of Petrarca and Boccaccio) partly by a wish to extend among the learned the fame of these heroes of literature, as yet confined chiefly to the vulgar—the "plebecula." The life by Filelfo has only once (1828) been published, and is an extremely rare book. This Filelfo was the son of the more renowned Francesco. It adds little to our knowledge of the subject, unless it be by the repudiation (already referred to) of a real Beatrice, and by a panegyric of Gemma as excessive as was Manetti's abuse.

The chapter of Dr. Moore on the characteristics of Dante is singularly interesting, and excellently handled. He is not inclined to believe implicitly in the well-known assertion of Boccaccio that Dante was a man of licentious life: if he was so, it is certainly odd that Francesco Villani should proclaim him to have been a "vite continentissimus." On this and on a score of other

matters we would gladly dilate; but our readers' best course would be to peruse the book itself.

On points of detail we would very generally accept the ruling of Dr. Moore without further question; but two or three instances might be cited open to some doubt. For instance, the writer of the 'Compendio' attributed to Boccaccio says that Cardinal Bertrand de Poyet wanted to burn the bones of Dante, and he adds, "se giustamente o no, Iddio il sa" ("whether justly or no, God knows"). Dr. Moore thinks that Boccaccio could not have written a phrase of so cautious and neutral a kind. But it is not quite clear that the phrase really is neutral, for it is susceptible of the meaning, "God knows that this was unjust." On p. 66 the term "light works of Boccaccio" is applied to the 'Filocolo,' 'Filostrato,' and 'Fiammetta.' Unless "light" is to be construed as an epithet applicable to all works of fiction, we hardly think it rightly denotes any one of these works—surely not the 'Filocolo,' which is a monument of ponderosity and inflation in romance. Lionardo Aretino says that Dante describes in a letter the battle of Campaldino, in which he bore a part. He quotes from this or some other letter the words (as Englished by Dr. Moore) "where I found myself no mere child in the practice of arms, and where I was in great fear ["ebbi temenza molta"], and in the end rejoiced greatly, through the varying fortunes of that battle." Dr. Moore—though he would certainly be the last man to depreciate Dante in a serious spirit—suggests that the phrase "ebbi temenza molta" raises a doubt as to the poet's personal prowess in the battle. But it may well be questioned whether this phrase has any relation to an individual's courage and cowardice. The fact is (as our author points out) that the Guelphs, among whom, of course, was Dante, at first seemed to have lost the battle against the Ghibellines, and afterwards they gained it; and Dante's words probably mean no more than this, "I was first in great apprehension of a defeat, but finally I rejoiced in a victory." In a "supplementary note" about Beatrice, Dr. Moore remarks, as confirming the lady's real existence, that Boccaccio spoke of Beatrice Portinari, who married a Bardi, in his lectures before a Florentine audience, containing, no doubt, many persons who could have refuted him if he diverged from the truth. We do not think, however, that this consideration goes far towards proving that Dante, in writing about Beatrice, meant to refer to that Beatrice Portinari who had actually lived, and had actually married a Bardi. Even if the surviving connexions of the Portinari and Bardi families knew that Dante had not been in love with that very Beatrice, they would, perhaps, have been in no hurry to refute Boccaccio; for Dante was now a great national celebrity, and any association with him or his name had become a feather in the cap of all Bardis, still more of all Portinaris, and their respective connexions.

NOVELS OF THE WEEK.

- Cutting for Partners.* By J. Cordy Jeaffreson. 3 vols. (Hurst & Blackett.)
The Old Hall among the Water Meadows. By Rosa Mackenzie Kettle. (Fisher Unwin.)
Gloriana; or, the Revolution of 1990. By Lady Florence Dixie. (Henry & Co.)
They have their Reward. By Blanche Atkinson. (George Allen.)
Two Women or One? By Henry Harland. (Cassell & Co.)
The Paradise of the North. By David Lawson Johnstone. (Remington & Co.)
Une Sous-Préfète. Par A. Gennevraye. (Paris, Calmann Lévy.)

MR. JEAFFRESON'S agreeable volumes form a pleasant contrast to the facile rubbish that is the staple of the fiction market. It is no hastily written scrap of sensation that the writer provides for us. It is almost too minute in detail, too conscientiously elaborate. Yet one feels no desire to omit any portion of it, though it is a book to read deliberately. It is a scholarly presentment of the age of our grandfathers and the succeeding generation, the truth of which appeals to all who remember the country some forty years ago. Admiral Challoner (Alacrity Challoner) fought as a boy under Nelson, and his elder brother won the coif when that legal embellishment was in its glory. The contrasted portraits of the brothers are good, but the serjeant soon retires from the scene, and the main interest centres in the admiral and the gentle and stately Antoinette his wife. The couple are touchingly described, both in the early days when the one coveted honour like a most offending soul, and the other pined secretly for the offspring of their lives, and later when, unconscious of each other's knowledge, they endeavoured piously to conceal their own fatal maladies. A novel turning upon heart-complaint seems a little morbid, but though in this and other matters Mr. Jeaffreson makes use of his medical information, there is nothing painful in his application of his favourite study. His doctors in their different ways are excellent, nor less so is his East Anglian lawyer, the family friend of the Fludgates, as the Challoners are latterly styled. His estimate of his native district and his contempt for "the shires" are amusing. At the same time, as to the East Anglian dialect he puts his case too high. It was true that "no man, woman, or child drops an *h* when the aspirate is needed or uses one when the *h* is out of place" when Mr. Norcross flourished, but railways and board schools are rapidly changing this, as well as other points distinctive of the people. On the sufficiency and probability of the plot tastes will differ. So truthful a person as Netta is hardly likely to have deceived her husband as to the parentage of Sophy, even for the benevolent purpose of endearing to him his brother's orphan grandchild. That having done so she should be miserable, and that her self-reproach is naturally and skilfully made prominent, will be admitted.

Miss Mackenzie Kettle has not lost her faculty of picturesque narration. The old hall among the water meadows, in its decayed and stately beauty and its calm surroundings, is charmingly contrasted with the wild sea-loughs and stormy gales, the

barren bogs and grey hills of the west of Ireland. Nor are the characters without merit. The gallant soldier Hungerford (was it common for Protestants to join the Austrian army?), and the rather vague but picturesque O'Byrne, who rides about raising the mischief in county Mayo, and gets shot by his followers, *more Hibernico*, in mistake for the well-meaning Norman oppressor Randal Fitzmaurice, are good in their way. Mrs. Honor na Byrne is a sufficient Irish *cailleach*, with abundance of vituperative power, and a defective knowledge of political history. She leads the hapless Ada, who has a secret on her soul of which her remorseless follower avails herself, a terrible life. Of course this secret need not have separated people who love each other as do Fitzmaurice and his Saxon bride; but then this volume need not have been written. By dating her story shortly after the '98 Miss Kettle avoids touching too closely any existing sensibilities.

The evident earnestness of the author forbids her reader to regard 'Gloriana' as an elaborate joke. Yet, apart from the respect inspired by the writer's warm sympathy for the poor, and apparent honest conviction that the "monstrous regiment of women" is the only cure for social evils, it cannot be denied that (if certain gruesome details of the vicious side of life be excepted) most of the book is objectively amusing. Gloriana, or Gloria, de Lara, the illegitimate daughter of a woman of high birth and incomparable virtue, fired by her mother's wrongs, and determined to redress the balance of the time, induces her mother to send her to Eton, an ordeal far more severe than any undergone by the Chevalier D'Eon. However, she is triumphant in the boats and the playing fields, becomes head of the school, goes brilliantly through the university, and enters Parliament, yet is never discovered to be a beautiful woman. And in Parliament her speech did not, it seems, betray her. Apart from her voice, the matter of her harangues, consisting of continued assertion and no proof, is a little in pretty Fanny's way. She goes in for racing, wins the Derby, and eventually becomes Prime Minister of England. But it is unnecessary to trace in detail the course of "Hector D'Estrange." He or she is the centre of the book, and the numerous people of the first rank and fashion who revolve round him or her, all animated by the same sort of impulse which drives idle people to any fashionable excitement, bear much resemblance to each other. Still there are a good many characters, especially of the humbler sort, who have a touch of individuality. Of course, if one can swallow the improbabilities incident to Gloria's masquerade, it is easy to read the progress of the revolution, not without a sensation of how history repeats itself. Apparently without any authority from the Crown, a number of women's volunteer corps are formed under the gallant Lady Flora Desmond, *née* Ruglen (a thin disguise), who is at once a cavalry-man and, strangely enough, a Highlander. The climax of their triumph is when the Prime Minister Gloria, whose sex is thus discovered, has been found guilty of murdering a Satanic specimen of manhood, the villain of the piece. "Flora Desmond . . . rides rapidly . . . and enters

what appears to be an immense riding-school, in which are drawn up a hundred troopers of the White Regiment. Her eye scans them keenly and rapidly. They are in perfect order and fit for any work. Every face is turned towards her. 'Hector D'Estrange has been declared guilty, and is condemned to die. I am here to lead you to his rescue.' Then these gallant ladies attack the prison van, in the style of the Fenians at Manchester, Lady Flora being quite sure her act is homicide, *not* murder, because she told the policeman to lie down before she fired through the door! It rather appears that the Guardswomen were themselves rescued from the Guardsmen, who, after many searchings of heart, were about to "go for them," by the intervention of a dense mob, which sacrificed itself till the ladies could escape. All this is admirable fooling, but does not advance the argument that our mothers and grandmothers were slaves or idiots, or that no difference in the sphere of usefulness should follow the distinction of sex. In a literary point of view this book is more carefully written, has fewer blunders, and is more interesting than any of our author's previous works.

'They have their Reward' would be lighter reading if that desirable consummation were reached a little earlier. Delightful as it is to meet with such unworldly people, the reader becomes a little weary of seeing half a million of money change hands so often. Snatched at the eleventh hour from the one person prepared to appreciate it, the despised fortune is finally settled upon a little girl, who is as yet happily too young to set the ball rolling still further. Miss Atkinson is to be congratulated upon having added a genuinely original touch of romance to the familiar miser of fiction. Mr. Booker, while refusing on his deathbed to recognize the claims of his grandchild, strays refreshingly from the orthodox path in proposing to leave his money to his old love, Mrs. North. Her son Bernard fails entirely in being as cynical and worldly as he would have us believe, but in the mean time it is surprising that one who congratulates himself upon his refined taste in women should be temporarily led astray by a palpably ill-bred young woman like Miss Pryde. Her story being strictly moral, Miss Atkinson concludes by reminding us that rewards are not always what the world takes them for, and this may account for the apparent neglect with which some of her most deserving characters are treated.

So rich was the store of striking and dramatic situations inherited from the East by the story-tellers and dramatists of Italy and Spain that there appears left for the modern weaver of romance nothing to invent. Like a barrel organ grinding over and over again the same sequence of tunes, human invention, as Dugald Stewart said, seems incapable of getting away from the old complications of the 'Arabian Nights' in the East, and from the adaptations of these by Boccaccio, Bandello, Cinthio, and other story-tellers in the West. To this generalization one remarkable exception has to be made. Plots founded on the sudden loss of memory resulting in absolute loss of identity, but without any other features of mania, scarcely exist, if at all, save in the imaginative literature of our

own time. Stories of dual lives there are in plenty in the old story-tellers, and a peculiar fascination such stories have had. But always the duality has been accounted for either by the hero's self-conscious fraudulent personation of another or by some trick played upon him, as in the story of Abu-l-Hasan in the 'Thousand and One Nights,' in the story of the drunken Burgundian artisan in Heuterus ('*Rerum Burgund.*,' lib. iv.), and the story of Christopher Sly in the Induction to 'The Taming of the Shrew'; or by the mere passage of years from childhood to maturity, as in the story of Mignon; or by the sinister play of circumstance, as in Balzac's story of Col. Chabert. The paralysis of memory resulting from some deep mental disturbance or from some mechanical pressure upon the brain is, however, peculiarly suited for the *motif* of a story of dual existence in a time like our own, when matters of a purely scientific kind find literary treatment. Long before the appearance of 'Called Back' our contemporary story-tellers had discovered that here at last was something like new ore for imaginative treatment; but from lack of knowledge they handled it with becoming timidity till the appearance of 'Hard Cash,' a story in which one shock obliterated the identity of the character and another shock restored it. Since then it has been pretty considerably run upon, but almost always with a "plentiful lack" of originality until the appearance of the clever story of Mr. Harland. Assuming that the author would not thank us for divulging his plot, we can only say that nothing more startlingly new than the *dénouement* of 'Two Women or One?' could well be conceived, and that the situation is brought about by machinery which, striking as it is, would not be called impossible by any reader familiar with surgery and medical science. When we add that the tale is well written, and in parts is not without real literary excellence, we are doing all that the writer would wish us to do in the way of calling attention to his book.

In 'The Paradise of the North' the reader will find yet another story of a futile and uninteresting Utopia—this time at the North Pole itself. The British adventurers who discover it duly plant the Union Jack on the top. For it is a pole; and the author, by confession a Scotsman, pictures "a brither Scot" sitting on the summit. Mr. Johnstone's book is a budget of absurdities, which will entertain all who take it up in a receptive frame of mind. The inhabitants of the circumpolar kingdom do not always speak grammatical English, but they drink "inevitable ale," and spice it with Arctic herbs.

In 'Sous-Préfète,' by the author of 'Les Embarras d'un Capitaine de Dragons,' M. Gennevraye prints an amusing little story followed by a second tale, both of them what is called "thoroughly French." They give, however, a somewhat low idea of French life, and are decidedly not flattering, nor even fair, to either the people or the institutions of the country. We have often complained of misprints in French works, and this volume is not free from them; and we have also lately been appealed to with regard to the habit of French firms of selling books that are imperfect copies spoiled in the binding. We recently had a volume, published by M.

Calmann Lévy, sent us which was spoiled by the transposition of pages on a large scale. In the present case something even more startling has occurred, for a great number of pages of 'Honneur d'Artiste' have got into M. Gennevraye's second story, so that the reader goes suddenly from the prose of M. Gennevraye into that of M. Octave Feuillet.

RECENT VERSE.

Engelberg, and other Verses. By Beatrix L. Tollemache. (Percival & Co.)

A Song of Heroes. By John Stuart Blackie. (Blackwood & Sons.)

Wyndham Towers. By Thomas Bailey Aldrich. (Edinburgh, Douglas.)

The North Shore Watch, and other Poems. By George Edward Woodberry. (Boston, U.S., Houghton, Mifflin & Co.)

Day Lilies. By Jeanie Oliver Smith. (Putnam's Sons.)

Songs of the Sunland. By Alfred Chandler. (Adelaide, Wigg & Son; Melbourne, Muller.)

Thirty Short Poems. By Alexander Sutherland. (Melville, Mullen & Slade.)

An Atonement of East London, and other Poems. By Howard Crawford, M.A. (Blackwood & Sons.)

Rhymes Real and Romantic. By M. C. Tyndall. (Bristol, Arrowsmith; London, Simpkin & Co.)

MRS. LIONEL TOLLEMACHE'S 'Engelberg, and other Verses,' caused a feeling of disappointment. We had seemed to remember seeing at times, in the periodicals she mentions as having published some of the poems, contributions signed Beatrix Tollemache which gave an impression of higher poetic power than can be ascribed to her on the evidence of this volume. We still think that she possesses poetic ability; but its limitation is painfully obvious. What true poet could, for instance, feel and write of the sea as

So full of ever varying grace
That more and more appeals to me?

The piece in which this occurs and sundry others seem as if they had been produced because their author diligently resolved to spend a spare half-hour in writing verses, and thought such and such a subject would do—or as if, on the converse system, she had decided that such and such a subject was so poetic that she really ought to make a poem about it, just as amateurs in another line of art may be found deciding as to any and every imposing landscape they chance upon that, since it is a fine one, they ought to make a water-colour drawing of it. But when Mrs. Tollemache has a subject which has really possessed her mind she does good work. The thought is not particularly deep, but it is thought; the feeling is not greatly marked by intensity or by pathos, but it is feeling; and she versifies this thought and feeling in good clear poetic diction, and often with happy similes and turns. One of the best of her poems—we are inclined to call it the best—exemplifies these good qualities, and we notice for special praise the simile in the third verse, which, if perhaps not botanically exact, is faithful as an illustration and is a beautiful one:—

SHALL LOVE BE CHANGEFUL?

Shall love be changeful as the waning moon?
Shall shadows darken this—life's highest boon?

Change, if there be, should yet be only growth,
Love waxing stronger, fuller, than in days—
Those youthful days—of early plighted troth,
So rich in burning words of love and praise.

Deeper the love now lies, as carved names
Lie in the heart of oak where none may see,
Until the woodman's axe the timber claims,
And cleaving strokes the woodland secret free.

A living love, that from its first green shoot,
When summer comes sends forth the fragrant flowers,
And for dark days, when joyous tones are mute,
Still stores up autumn wealth in sheltering bowers.

No shallow stream, whose life the sun may kill;
No torrent with a stony bed laid bare;
But a deep ocean from whose waves distil
Soft clouds that shield us from the summer's glare.

The verses prefixed to the first poem in Prof. Blackie's volume 'A Song of Heroes,' as an introduction to the series, both describe his intention and show his literary method in carrying it out:—

I will sing a song of heroes
Crowned with manhood's diadem,
Men that lift us, when we love them,
Into nobler life with them.
I will sing a song of heroes
To their God-sent mission true,
From the ruin of the old times
Grandly forth to shape the new;
Men that, like a strong-winged zephyr,
Come with freshness and with power,
Bracing fearful hearts to grapple
With the problem of the hour;
Men whose prophet-voice of warning
Stirs the dull, and spurs the slow,
Till the big heart of a people
Swells with hopeful overflow.

He uses the same versification in each of the poems, and to most ears it will sound too jaunty not to be a little aggravating when used so long. It is like having a dance tune, cheery and pleasant enough for a short time, played over and over again interminably. The heroes Prof. Blackie has chosen are Abraham, Moses, David, Socrates, Alexander, Cæsar (Caius Julius), and St. Paul for "the old world"; Columba, Alfred, Wallace and Bruce, for the Middle Ages; Luther, Cromwell, Washington, Nelson and Wellington, for "the new world." Amid this varied list Prof. Blackie's enthusiasm never fails him, and if the measure is somewhat jingling yet there is plenty of spirit. Only the best way to recognize it is not to read on steadily, but to alight on passages here and there. In this way the reader may refresh himself with verses like this one:—

Luther came: it might rain devils;
Devils bring no fear to him;
In the drowning of a world,
He who trusts in God will swim.

Mr. Aldrich's tale in blank verse dwells on the somewhat worn theme of the love of two brothers for the same girl and the wicked jealousy of the worse of the two. Of course the preferred and preferable suitor meets his death at the hands of the other, but, as the murderer gets accidentally imprisoned in a secret closet to which he had conveyed the corpse of his victim, the crime remains undiscovered and the disappearance of the brothers is left a puzzle to the neighbourhood, although Queen Elizabeth insists on Lord Burleigh's discovering the missing men. In the year of Charles II.'s death the ancient house, Wyndham Towers, which had been neglected and consequently had fallen under suspicion of being haunted, was being done up, and a workman, "one Gregory Nokes, a very honest soul," discovered the closet and in it "two grim shapes"

in guise fantastical
Of hose and doublet: one stretched out full length
Supine, and one in terror-stricken sort
Half toppled forward on the bended knee,
Grasping with vice-like grip the other's wrist,
As who should say, *Arouse thee, sleep no more!*
But said it not. If they were quick or dead,
No sign they gave beyond this sad dumb show.

The face of the murderer, "drawn and wrenched by mortal throes," still wore the "beseeching look" of his long hopeless agony. But before any one could come at Nokes's call, the figures suddenly crumbled,

And nought was left of that most piteous pair
Save two long rapiers of some foreign make
Lying there crossed, a mass of flaky rust.

Mr. Aldrich does not explain how the details of the murderer's overhearing undiscovered the love secret of his brother and the girl, the brothers' meeting, the murder, the concealment of the body, and all the murderer's emotions before and after the deed came on record. The girl, who, we gather, pined quickly to death, never knew anything about what had happened, and seems not even to have revealed that the brothers had wooed her; no one else knew even as much as she. Are we to suppose that Gregory Nokes was miraculously inspired with minute information on what no human being but the murderer had ever known? The story might have been worked out in a sensational novel or melodrama. In 'Wyndham Towers' it has not

proved a good subject for a poem. And we doubt whether gruesome subjects are the most fitted for Mr. Aldrich's muse. He seems at his best, though a little strained, in descriptions of nature. His blank verse, on the Tennysonian model mainly, is very fair.

Mr. Woodberry's volume, 'The North Shore Watch, and other Poems,' is difficult reading. But that can scarcely be because it was easy writing, for it is exceedingly laboured. The sentences are so long, so recondite, so cleverly superior, that we get bewildered, like captives in a clueless labyrinth; and the metres are of abnormal elaborateness and exactingness when regular, and studiously crabbed where, as in the long rhapsody 'My Country' (the United States), Mr. Woodberry takes some comparative ease in the licence of the ode. The ease he grants himself and his readers is, however, cruelly small, and 'My Country' has an odd effect, as if he has been striving to translate imitatively a Greek chorus bristling with doubtful passages, and it had proved too hard for him. It is this sort of thing:—

Oh, whisper to thy clustered isles,
If any rosy promise round them smiles;
Oh, call to every seaward promontory,
If one of them, perchance, is made the cape of glory;
Oh, bid the mountains answer thy inquire,
If any peak be tipped with lonely fire,
A shining name
And station of the winged flame
Above the time's desire!

The title poem is the best in the book, because, being partly a threnody, it here and there has some lines about a dead boy of which the purport can be caught. 'Agathon,' a kind of allegorical mystery with Grecian *dramatis personæ*, needs far more study for its comprehension than it tempts us to bestow; though during the effort of perusal we were aware of some good passages. The fact seems to be that Mr. Woodberry has much mental ability much cultivated, and that, though he has not a musical ear and only goes right in metre because he knows prosody, he has quite sufficient talent for poetry to enable him to write what could be read with gratification if he would be less ambitiously scholarly and would write his Greek exercises in Greek and his English verse like other folk. More than this we cannot well discern under his cumbrous artificiality; but we are not quite sure that he is not a poet in disguise.

It is hard to understand why Jeanie Oliver Smith, author of the book of verse called 'Day Lilies,' should spend her literary efforts on verse instead of prose. The absence of poetic feeling in her work is remarkable, and she is without even the instinct which guides writers of cultivated taste to avoid prosaic penny-a-line long words in their verse and to select natural and simple phraseology. The metre is correct, though without melody.

Mr. Chandler, the South Australian poet, known by his 'Bush Idyll,' has published a new volume. The first and longest poem, called 'Love or Fame,' might have been entitled 'Apollo in Australia.' Though pretty, it is not, however, specially Australian in form, and reminds us of the 'Endymion' of Keats. It is better than the Australian patriotic poems which end the book.

In 'Short Poems,' by Mr. Sutherland, a well-known historian and journalist of Melbourne, the little poem called 'Hetty' strikes us as being a remarkably successful example of simple verse.

Mr. Howard Crawford, author of 'An Atonement of East London, and other Poems,' has poetic ability, and, we think, poetic strength, but at present his efforts are so strained and exaggerated that it is not easy to recognize what real power he may possess. As to the kind of his gift in song, he himself has still that to learn, for it is not in human nature to be both Alexander Smith and Robert Browning, and, with exceptions too few and slight to be worth counting, all the poems in this volume which do not

appear to have been written by the ghost of Alexander Smith are undisguised exercises in the art of resembling Robert Browning. We hope that when Mr. Crawford publishes more verse, as he doubtless will, he will enable his critics to discern his individuality, and also that he will have learnt that in verse as in prose hyperbole and inflated metaphor will not make commonplace matters poetic, though sometimes simplicity may.

M. C. Tyndall has published a volume of 'Rhymes Real and Romantic' in seven books. Fortunately this is by no means so ponderous a bulk of literature as it sounds, for the pieces are all short and the number of them to a book is but a fraction over eight. The distinction the title indicates between the real and the romantic poems appears to be that the ballads on historical subjects, of which there are several, are the "real," and the "romantic" are the stanzas in various metres (including ballad metre) on historical and mythological themes subjectively presented, and on more general poetic motives, such as 'Silence,' 'Sunrise,' 'Sunset,' 'In the Far-Off Land,' 'From my Window,' &c. There is nothing jarring in M. C. Tyndall's versification. We are sorry we can give no higher and no other praise.

LOCAL ANTIQUARIAN LITERATURE.

The Materials for the History of the Town of Wellington. By A. L. Humphreys. (Henry Gray.)—We had occasion recently, in reviewing a 'History of Basingstoke,' to suggest that 'Materials for a History' would have been a more accurate designation. Mr. Humphreys, whose work is of the same character, has modestly adopted the preferable style. It is unfortunate for the author that his materials are so meagre, and the history of Wellington, it would seem, so uneventful. Those who would recover some traces of its original village community, who would watch its struggles and observe its development, will be doomed to disappointment; for the early history of the town is virtually a blank. What we learn from Mr. Humphreys is just enough to make us wish for more. Wellington, with Buckland, was part of the endowment of the see of Wells from its foundation to the days of Edward VI., when it passed into the grasping hands of the Duke of Somerset. The old manorial courts, Baron and Leet, continued in existence till superseded by the Local Board in 1873, but the only records of them extant are the presentments since 1815, with a few stray entries of the days of Charles II. The chief officers of the community were the Portreeve, Aleaster, Bailiff, &c., annually elected, but their names have only been preserved since 1815. The first office, however, was doubtless of immemorial antiquity. The author is mistaken in supposing that King John's grant to the church of Wells of immunity from toll for their tenants had anything to do with the local government or the election of a Portreeve. A chance mention of a "Fraternitas," with the reference to a "Brotherhood Priest," suggests the existence of a religious guild, but we hear no more of it. So, too, we read of a "chantry," but where, or by whom founded, we are not told. The earliest registers of the parish begin in 1683, and the churchwardens' accounts rather later, so that Mr. Humphreys has not been fortunate in this respect. He has, however, made the best of his scanty materials, and has added some valuable subsidy rolls, lists of modern field and farm names, an excellent catalogue of the vicars, and (*O si sic omnes!*) full copies of all inscriptions in the parish church. The woollen manufacture, the great local industry, is duly noticed, but it must frankly be confessed that Mr. Humphreys's work is almost exclusively of local interest. Wellingtonians will find in his pages much miscellaneous information on families formerly resident in their town, and on its trade and growth in modern times. In one matter the

author has set an excellent example: he has sought out the references to Wellington in the narratives of bygone English tourists, such as see the light from time to time. If this example were more widely followed by local historians, they might often enliven their pages by bright contemporary sketches of a town as it appeared in the past. We must not forget to praise the rather unusual addition of a painstaking local bibliography, and the by no means too usual boon of a copious index.

The Parish Register of Marsham, Norfolk, from 1538 to 1836. Edited by A. T. Michell, M.A. (Norwich, Jarrolds.)—This makes the third Norfolk register which has been published, its predecessors being the very fine register of North Elmham by Legge, and the very small one of Bircham Newton by Howlett and Rye. St. George, Tombland, Norwich, is, we believe, in the press, Mr. Jay having undertaken it, and an unusually large number of other registers are being transcribed, so it is to be hoped that substantial progress will be made. Mr. Michell himself, we believe, contemplates printing the register of Stratton Strawless. He has done his work very carefully and well, and has noted everything worthy of note, even to the change of handwriting in the registers. The volumes printed here have had a more than usually eventful history, for in 1835, when the church was broken into, the thieves, disappointed in plunder, tore most of them up and scattered the fragments about the churchyard and adjoining fields. They were all recovered and pieced together, except a fragment of the earliest register and the volume for 1653-84. Some of the latter has been recovered from the register bills, and incidentally Mr. Michell brings glad tidings to Norfolk antiquaries, for from what he says it is clear that Dr. Bensly and Mr. Overbury have recently reduced them into order from what was formerly chaos. Mr. Michell has wisely prefaced a short account of his parish, its church, its monuments, and its rectors. It is a pity he did not add the inscriptions from the churchyard; but we must not look so good a gift-horse in the mouth. With his censure on the impropriety of a recent curate removing a fragment of stained glass, bearing an inscription to a presumed ancestor, for insertion in a private house all antiquaries must cordially agree.

OUR LIBRARY TABLE.

MR. P. FITZGERALD chose a good subject when he selected *King Theodore of Corsica* as the subject of the first of a new series of books published by Messrs. Vizetelly; but he has scarcely done justice to his story in the telling of it. The little volume might have been made much more interesting.

A LARGE number of new editions are on our table: among them the fourth issue of the famous *Sabrina Corolla* (Bell), the first that has appeared since death removed Dr. Kennedy from our midst, and seen through the press by Dr. Holden and Mr. Archer Hind.—Messrs. Rivington have reissued, in one convenient volume, the excellent memoir of *Christopher Wordsworth, Bishop of Lincoln*, by Canon Overton and Miss Wordsworth.—Messrs. Reeves & Turner have sent us a third and revised issue of Mr. Forman's excellent edition, in one volume, of *The Poetical Works of John Keats*; and a second edition of the *Letters of John Keats to Fanny Brawne*, also due to Mr. Forman. The same publishers have reissued three of the early volumes of "The Library of Old Authors," *Selden's Table Talk*, *Drummond's Poetical Works*, and the *Remarkable Providences of Increase Mather*, all of them reprints that will be welcome to many.—Messrs. Methuen have brought out a third edition of Miss F. M. Robinson's clever novel, *The Plan of Campaign*.—Messrs. Macmillan have published a second

edition of Sir John Lubbock's pleasant *Scientific Lectures*; a tasteful reprint, in one volume each, of Kingsley's *Glaucus* (one of the pleasantest of his writings), of *With the Immortals* of Mr. Marion Crawford, and *Agatha's Husband*, by Mrs. Craik.—We have received from Mr. G. Allen a reprint of Mr. Ruskin's famous *Seven Lamps of Architecture*. We wish Mr. Five per Cent. would study Aphorism 31, on p. 353. Mr. Allen has also sent us reissues of *Aratra Pentelici* and *Val d'Arno*.—A volume of graceful verse by Mr. E. Mackay, partly reprinted, partly consisting of new pieces, has been added to "The Lotos Series" of Messrs. Trübner.—Messrs. Chatto & Windus have issued a new edition of a deservedly popular volume, the selection of *Essays by Leigh Hunt*, taken from the *Indicator*, and edited, with an introduction and notes, by the late Mr. Ollier.—Messrs. Griffith & Farran have made some welcome additions to their popular and really excellent "Library of Theological Literature," such as a second volume of *Massillon's Sermons*, Bishop Kaye's work on *Clement of Alexandria*, the late Mr. Poole's *Life of St. Cyprian*, and *The Prayer-Book of Queen Elizabeth*.—Messrs. Sonnenschein have brought out in one convenient volume Mr. Middleton's excellent translation of Burckhardt's *Civilization of the Renaissance in Italy*.

We have to welcome the appearance in the field of literature of Mlle. Jeanne Samary, known as an actress at the Théâtre Français, and as the first laugh in the world. Peals such as she sets up on the smallest provocation will not be elicited from children by her nursery book, *Les Gourdmandises de Charlotte* (Hachette & Co.), to which no less a person than M. Pailleron contributes a preface.

We have on our table *Life of George Eliot*, by Oscar Browning (W. Scott),—*Spain of To-day*, by W. R. Lawson (Blackwood),—*A New Review of National Education*, by H. Bigg (Stott),—*Sentences for Translation into French*, by E. E. Bowen (Percival & Co.),—*The Modern Language Examiner for Paper or V. V. Work*, by E. A. Rowe (Relfe Brothers),—*The First Three Books of Homer's Iliad*, with Commentary and Vocabulary for the Use of Schools by T. D. Seymour (Arnold),—*Exercises in Practical Chemistry*, by Dr. W. R. Hodgkinson (Kenning),—*Influenza and Common Colds*, by W. T. Fernie, M.D. (Percival & Co.),—*Report of the Meteorological Service of the Dominion of Canada, 1886*, by O. Carpmel (Ottawa, Chamberlin),—*The Antiquary*, Vol. XX. (Stock),—*The Old Corner Shop*, by A. T. Story (Authors' Co-operative Publishing Co.),—*A Society Scandal*, by Rita (Trischler & Co.),—*English Babes and Irish Bullies*, by Storicus (Kennett, Towersey & Co.),—*Elegies and Memorials*, by A. and L. (Kegan Paul),—*Essays in Verse*, by D. G. Harris (H. Cox),—*The Unknown God*, by C. L. Brace (Hodder & Stoughton),—*A Manual for Catechizing*, with Stories and Illustrations, by the Rev. W. F. Shaw (Griffith & Farran),—*Sibyllinische Blätter*, by H. Diels (Williams & Norgate),—*Heinrich von Eichenfels*, by Chr. von Schmid, with Notes and Vocabulary by G. E. Fasnacht (Macmillan),—*Le Journal de la Jeunesse*, Vol. I., 1889 (Hachette),—*Das Leben Mirabeaus*, by A. Stern, 2 vols. (Nutt),—*Die jüngste Kritik des Galaterbriefes auf ihre Berechtigung geprüft*, by J. Gloel (Leipzig, Deichert),—*Jeanne d'Arc*, by A. de Lamartine, edited, with Notes and a Vocabulary, by A. Barrère (Boston, U.S., Heath & Co.),—and *Manzoni's Les Fiancés* (Hachette). Among New Editions we have *How to Appeal against your Rates in the Metropolis*, by A. D. Lawrie (Wilson & Co.),—*The Local Examination History, from before the Roman Invasion to the Present Time*, by R. S. Pringle, LL.D. (J. Heywood),—*The English Language* (Moffatt & Paige),—*The New Arithmetic*, edited by S. Eaton (Boston, U.S., Heath & Co.),—*Handbook of Railway Stations*, &c., by H. Oliver and J. Airey (McCorquodale & Co.),—*An Elementary*

Treatise on Light and Heat, by the Rev. F. W. Aveling (Relfe Brothers),—*Kingston's The Three Midshipmen* (Griffith & Farran),—*Björnson's Arne and the Fisher Lassie*, translated from the Norse, with an Introduction, by W. Low (Bell),—*Keats*, by S. Colvin (Macmillan),—and *Health Troubles of City Life*, by G. Herschell, M.D. (Sonnenschein).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Abbot's (F. E.) *The Way out of Agnosticism, or the Philosophy of Free Religion*, cr. 8vo. 4/6 cl.
Andrews's (W.) *Curiosities of the Church*, 8vo. 6/ cl.
Elmille's (Prof. W. G.) *Memoir and Sermons*, edited by W. R. Nicoll and A. N. Macnicoll, cr. 8vo. 6/ cl.
Gibson's (J. M.) *Gospel of St. Matthew*, cr. 8vo. 7/6 cl. (Expositor's Bible).
Kingsley's (C.) *Village Sermons and Town and Country Sermons*, cheap edition, cr. 8vo. 3/6 cl.
Liddon's (Rev. H. P.) *Practical Reflections on Every Verse of the Psalter or Psalms of David*, cr. 8vo. 5/ cl.
Matheson's (Rev. A. S.) *The Gospel and Modern Substitutes*, cr. 8vo. 5/ cl.
Young's (R.) *Success of Christian Missions*, cr. 8vo. 5/ cl.

Law.

Short (F. H.) and Mellor's (F. H.) *Practice on the Crown Side of the Queen's Bench Division*, 8vo. 30/ cl.

Poetry.

Haggard's (E.) *Life and its Author, an Essay in Verse*, 3/6 cl.

History and Biography.

Eales's (S. J.) *St. Bernard, Abbot of Clairvaux*, A.D. 1090-1155, 12mo. 2/6 cl.
Little's (Rev. H. W.) *Henry M. Stanley, his Life, Travels, and Explorations*, 8vo. 10/6 cl.
Mahan's (Capt. A. T.) *Influence of Sea Power upon History*, 8vo. 18/ cl.
Memoirs of Ernest II., Duke of Saxe-Coburg-Gotha, Vols. 3 and 4, trans. from German by P. Andrae, 8vo. 25/ cl.
Powell (F. Y.), Mackay (J. M.), and Tout's (T. F.) *History of England: Part 3, William and Mary to Present Time*, 12mo. 2/6 cl.
Thomas, tenth Earl of Dundonald, *Autobiography of a Seaman*, edited by his Grandson, cr. 8vo. 6/ cl.
Visitations of English Cluniac Foundations, translated by Sir G. F. Duckett, 8vo. 7/6 cl.
Woodbury's (C. J.) *Talks with Ralph Waldo Emerson*, 5/ cl.

Geography and Travel.

Handy Guide-Book to the Japanese Islands, with Maps and Plans, cr. 8vo. 6/6 cl.

Philology.

Shuckburgh's (E. B.) *Herodotus: Book 5, Terpsichore*, with Introduction, Notes, and Map, 12mo. 3/ cl.
Wharton's (E. R.) *Etyma Latina, an Etymological Lexicon of Classical Latin*, cr. 8vo. 7/6 cl.

Science.

Ebner's (W.) *A Laboratory Course of Pharmacy and Materia Medica*, cr. 8vo. 8/6 cl.
Gould's (G. M.) *A New Medical Dictionary*, 8vo. 16/ cl.
Halsey's (F. A.) *Slide Valve Gears*, cr. 8vo. 8/6 cl.
Marcy's (H. O.) *The Perineum, its Anatomy, Physiology, &c.*, 8vo. 5/ cl.
Poulton's (E. B.) *The Colours of Animals, their Meaning and Use*, cr. 8vo. 5/ cl.
Pringle's (A.) *Practical Photo-Micrography*, 8vo. 10/6 cl.
Rideal's (S.) *Practical Chemistry for Medical Students*, 2/ cl.
Roth's (H. L.) *Guide to the Literature of Sugar*, 8vo. 7/6 cl.
Steel's (R. E.) *Natural Science Examination Papers: Part 2, Physics*, edited by A. M. M. Stedman, cr. 8vo. 2/6 cl.
Williams (J. W. H.) *On Unsoundness of Mind in its Legal and Medical Considerations*, 8vo. 7/6 cl.
Wynter (W. E.) and Wethered's (F.) *Manual of Clinical and Practical Pathology*, 8vo. 12/6 cl.

General Literature.

Bacon's (F.) *Essays, or Counsels, Civil and Moral*, 3/ cl.
Balch's (W. R.) *The Busy Man's Handbook*, cr. 8vo. 2/6 cl.
Blackmore's (R. D.) *Springhaven*, illus., cheaper edition, 6/ cl.
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Harris's (E. M.) *Lady Dobbs*, 2 vols. 12mo. 21/ cl.
Hayes's (P. S.) *Electricity, and the Methods of its Employment in removing Superfluous Hair*, 12mo. 6/ cl.
Heathcote's (J. M.) *Tennis: Bouvier's (E. O. P.) Rackets; Ainger's (A. C.) Fives*, 10/6 cl. (Badminton Library).
Hints and Points for Sportsmen, compiled by Seneca, 6/ cl.
Life's Remorse (A.) by Author of 'Molly Bawn', cr. 8vo. 2/6 cl.
MacKnight's (A.) *Only a Fisher Maiden*, cr. 8vo. 2/6 cl.
Milne-Horne's (M. P.) *Mamma's Black Nurse Stories*, 5/ cl.
Rathbone's (W.) *History and Progress of District Nursing*, 12mo. 2/6 cl.
Sergeant's (J.) *Little Miss Colwyn*, 3 vols. 31/6 cl.
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Silken Threads, a Detective Story, by Author of 'Mr. and Mrs. Morton', cr. 8vo. 3/6 cl.
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FOREIGN.

Theology.

Hase (Karl v.): *Gesammelte Werke*, Vol. 1, Part 1, 5m.
Fine Art and Archaeology.
Antike Denkmäler, hrsg. vom Kaiserl. Deutschen Archäolog. Institut, Vol. 1, Part 4, 40m.

- Music.*
Pagnette (L.): Charles Gounod, 5fr.
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Karpeles (G.): Allgemeine Geschichte der Litteratur, Vol. 1, 2m.
Mémoires et Correspondance du Comte de Villèle, Vol. 5, 1fr. 50.
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Banville (T. de): L'Amie de Paris, 3fr. 50.
Calmettes (F.): Sœur Aînée, 2fr. 50.
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Sales (P.): Le Sergent Renaud, 3fr. 50.

CROSSING THE BAR.

Ἀλλος δέδωκε, λέλαμπεν ἄσπ' ἔσπερος, λαμπρὰ μὲ καλεῖ τις ὄμφα·
μὴδ' ἄλλος βαρύστονος ἦχος εἶν
ἐντ' ἂν ἀπέλθω,
ῥέυμα δ' οἶον ἦκα καθύδον ἔρποι
νόσφιν ἀφλοισμοῦ κελάδου τε πλῆθον,
ἂδ' ἀπορροῶ βαθέων ἀπείρων
ὄκκ' ἀνακάμψῃ
οἴκαδ' αὖτις. "Ἀμφιλύκα κνεφαῖον
νῆξ φέρεϊ κώδωνα, τὰ δ' ἐνθεν ὄρβνα·
μὴδ' πενήθης τις ὀδυρμὸς εἶν
ναυστολέοντος,
τῆλε μὲν χρόνον τε τόπον τ' ἄπουρον
τῆλε πλῆμυρόν πελάγος μ' ἀπάξει,
ἐλπομαι δ' εἰς ὅπα πέραν κυβερνα-
τῆρος ἀθρήσειν.

E. L. L.

AMERICAN COPYRIGHT.

2, Dean's Yard, Westminster, May 13, 1890.

AN American, in these days following the defeat of the Copyright Bill, must approach any question touching the relations of English authors to America with a decent reluctance; but these days, humiliating as they are to Americans, are perhaps not the best season for recrimination, either. May I speak for Mr. Lovell, therefore, in reply to Mr. Joseph Hatton's singular statement in the last issue of the *Athenæum*, to the effect that his story 'By Order of the Czar' was issued in Mr. Lovell's "International Series" without his authority or permission? Mr. Hatton has evidently forgotten the important circumstance that he several years since yielded to Messrs. Tillotson, of Bolton—presumably for a consideration—the right to sell for America the authorization which he complains has not been obtained from him. Mr. Lovell, as Mr. Hatton would have found if he had taken the pains to address Messrs. Tillotson before communicating with you, purchased from Messrs. Tillotson so long ago as 1888, for a substantial sum, the sole right to publish 'By Order of the Czar' in the United States, as from the author. The obstacle encountered by Mr. Hatton's English publishers in selling this right in America is merely that properly encountered in the attempt to sell the same commodity twice. The unhappy difficulties which beset all dealings with America on the part of English writers are not cleared or bettered, one would say, by the habit of loose statement regarding the doings of American publishers, whose "game"—Mr. Hatton is persuaded to elegance by his theme—is by no means always one of "bluff."

WOLCOTT BALESTIER.

THE STORY OF A SONNET.

The Homestead, Lathom, Ormskirk.

AMONGST the "Miscellaneous Sonnets" in the 1832 edition of 'Wordsworth's Poetical Works,' No. XLV. is entitled 'Filial Piety'; and in Prof. Knight's edition of Wordsworth, 1882, and others, this sonnet has the sub-title 'On the Wayside between Preston and Liverpool,' which serves to localize its narrative.

Some years since, during a systematic reading of Wordsworth's poems in our family circle, my wife remarked at the close of the reading of this sonnet that she was sure it referred to the consecration of a curious memorial by her great-grandfather, and, though at that time no rumour of its celebration in verse had reached the family, there can be little doubt that Wordsworth intended to commemorate this singular development of reverence.

The tradition handed down in the family is this. One Thomas Scarisbrick was killed by a flash of lightning whilst building his turf-stack in 1779. His son James Scarisbrick, who was then thirty years old, completed the stack, and ever after during his life reverently kept it in repair as a memorial of his father. James died in 1824, consequently for forty-five years he had tended this rude monument, and to further perpetuate the remembrance of it he left to his grandchildren sets of goblets and decanters, on each of which are incised his own and his wife's monogram and a representation of the turf-stack between two trees.

The large farm is still occupied by the descendants of this Scarisbrick, though it now has a modern house. That which existed in Wordsworth's time was on the same site, about a mile north of Ormskirk, and abutted to the Preston highway. It comprised a straggling low cottage, thatched and limewashed, with a brick addition of two stories at its north end, adjoining which, green with age and memories, the turf-stack stood between two large sycamore trees, one of which yet flourishes.

I have before me as I write a set of the goblets, but the stack was pulled down and its turf used for field drainage on the farm within six years after the death of James Scarisbrick in 1824; and as Wordsworth passed the farm in that year, just before Scarisbrick's death, and again in 1828, when on his way to Liverpool, I should be inclined to adopt either of these dates, with a preference for 1824, as the epoch of the composition of the sonnet, rather than 1832, which has been assigned to it.

Prof. Knight, to whom I have submitted some of these facts, thinks they prove that the composition is wrongly dated, and my object in writing to the *Athenæum* is to place on record the true story of this sonnet and its correlative dates for the benefit of future editors of Wordsworth.

I will not trespass on your space with a reprint of the sonnet, which pretty closely follows the family story. Your readers will find it and its variant of 1837, with an interesting note, in Prof. Knight's 'The Poetical Works of William Wordsworth,' vol. vii. pp. 311-12.

JAMES BROMLEY.

THE ANONYMOUS 'BOECE DE CONSOLATION,'
BRUGES, 1477, AND PARIS, 1494.

Marlborough College, May 7, 1890.

DR. MORRIS, on p. xiii of his introduction to Chaucer's 'Boece' (Early English Text Society, Extra Series, V., 1869 and 1889), remarks, "Chaucer did not English Boethius second-hand through any early French version," and goes on to support this statement by a number of parallel passages taken, as he affirms, from Jean de Meun's translation of the 'De Consolatione Philosophiæ.' Internal evidence and Ten Brink's words on the subject ('Chaucer-Studien,' p. 139) are sufficient, I think, to remove all doubt that Chaucer translated straight from a Latin original. But while admitting the fact I beg leave to question the validity of Dr. Morris's proof of it. What authority has he for fathering the quotations which he uses to compare with Chaucer on Jean de Meun? It is true that the B.M. Catalogue does ascribe to this writer the translation printed for Antoine Vêrad in 1494, from which Dr. Morris is evidently quoting (see note 5 on p. ii of his introduction); but this is surely a

grave mistake. Jean de Meun died in 1305, while the "honneste clerc désolé querant sa consolation en la translation de cestui livre," which is a word-for-word reprint of Colard Mansion's 1477 edition, gives this last year and the Eve of St. Peter and St. Paul's Day for the completion of his task. It is all to be found in the translator's epilogue, and I cannot imagine what reasons the Museum authorities and Dr. Morris have for depriving the nameless scholar, whoever he was (Brunet suggests possibly Colard Mansion himself, 'La Fr. Litt. au XV^e Siècle,' p. 29), of the honour of a most respectable piece of work.

It may well be that this blunder was found out long ago, and that I am only flogging a dead horse; but if this is so, why does the B.M. Catalogue remain uncorrected, and why is there no note of explanation in Dr. Morris's book, reprinted only last year? HUGH STEWART.

SALES.

Two important sales of rare and valuable works took place at the rooms of Messrs. Sotheby, Wilkinson & Hodge on the 2nd and 5th of May. In the former the chief articles were: Boccaccio, Decamerone, traduit par Le Maçon, 21l. 10s. Laborde, Choix de Chansons, 78l. Marguerite de Valois, Contes, first edition with cuts by Romeyn de Hooge, 13l. 10s. Ovide, Metamorphoses, par Banier, 22l. and 16l. Æsopi Fabulæ, Aldine edition, 22l. Buck's Views, 71l. Delange et Borneman, Œuvre de Palissy et Faïences Italiennes, 27l. 15s. Galerie de Florence, 25l. 10s. Holbein's Court of Henry VIII., 71l. Petrarca, 1472 edition, 55l. Suetonius, printed in 1471 by Jensen, 31l. Rosini, Storia della Pittura Italiana, 19l. 10s. Thucydides, printed by Aldus, 27l. The 192 lots sold for 1,192l. 6s.

In the sale of May 5th the following works excited most interest: First edition of Jane Austen's *Pride and Prejudice*, 5l. 10s. Burns's Poems, first edition, 107l. Cowper's Poems and Task, first editions, 12l. 15s. Dickens's *Pickwick*, 23l. Duten's *Origine des Découvertes*, 20l. 10s. Emerson's *Nature*, first edition, 9l. Dr. Faustus, *Life and Death*, 8l. 12s. 6d. Fielding's *Tom Jones*, Joseph Andrews, and *Amelia*, all first editions, 26l. 5s. Fouilloux, *Vénérerie*, 21l. 15s. Ben Jonson's Works, first edition, 27l. La Fontaine's *Fables*, first edition, 45l. 10s. Lamb's Poems, first edition, 7l. Locke on the Human Understanding, first edition, 8l. 15s. The Original Marriage Contract of Mary, Queen of Scots, 45l. 10s. Milton's *Paradise Lost and Regained*, first editions, 19l. 5s. Molière, *Le Sicilien*, first edition, 16l. Ovide, *Metamorphoses*, par Banier, 18l. Romance of Prince Arthur, 19l. 10s. Ruskin's *Architecture of Venice*, 33l. Sarum Missal, 1509 edition, 70l. Shakespeare's Plays, Fourth Folio, 45l.; Merry Devil of Edmonton, attributed to Shakespeare, 41l. Rich's *Faults*, 31l. Wynkyn de Worde's *Book of Justices of Pees*, 46l.; and his *Carta Feodi*, 25l. The 292 lots produced 1,607l. 16s.

DR. FORCHHAMMER.

EMMANUEL FORCHHAMMER, the intelligence of whose sudden death was received in London by telegram from Rangoon early this month, was a native of Coire, in Switzerland. There is no record of the early course of his education, but we may fairly assume that his tastes for linguistic studies were paramount even at school; for instead of following the usual road of enrolling himself as a student at one of the universities he proceeded at once to Mexico and Central America, where he spent a number of years of assiduous study and research in the libraries of the old monasteries, to collect what information he could about the remains of a long-forgotten aboriginal literature. The result of his labours consisted of a dozen folio volumes of texts and notes. He did not, however, at once work at these extensive materials on his return to

Europe in 1874, but considered it wiser to stay first for some time at a German university, with a view to acquiring both a wider range of linguistic knowledge and a proper training in the scientific methods of treating philological questions. He chose Leipzig, where the lectures of Brockhaus, Fleischer, and Von der Gabelentz were offering all the advantages that he was in search of, and he made the best of his opportunities for fully four years to lay in a rich store of information and methodical training. The languages which he cultivated with special devotion were Sanskrit, Pali, Tibetan, Armenian, Chinese, and Arabic.

When, in the early part of 1878, the Professorship of Pali in the Government High School, Rangoon, became vacant Forchhammer was recommended for that post not only as an eminent Pali scholar, but also on account of his special qualification for taking up the scientific investigation of the vernaculars spoken in that province. He gladly accepted an appointment which, though holding out but a meagre emolument, opened up to him a virgin field of literary research thoroughly congenial to his mind. From the time that he set foot on Burmese soil at Christmas, 1878, till his death he worked unremittingly, the only break which occurred being in 1885, when his shattered constitution necessitated a temporary sojourn at Bangalore.

His attention was, in the first place, apart from the duties of his professorship, which entailed several hours' lecturing in class every day, directed to collecting information on the existing remains of Pali and vernacular literature in Lower Burma, for which purpose he travelled about during vacation, visiting the monasteries and temple libraries, taking inventories of their contents, and having the rarest and most interesting MSS. copied for Government. His classified list of the MSS. noted appeared in two editions in 1879 and 1882. In 1885 he had a new and much enlarged edition ready for the press, which, however, has not yet been printed. At the same time he supplied Mr. J. Jardine, then Judicial Commissioner of British Burma, with valuable translations from the Pali law codes for incorporation in his 'Notes on Buddhist Law,' which appeared in eight fasciculi at Rangoon in 1882 and 1883. He also wrote an appendix, containing notes and observations, to 'Maung Tet Pyo's Customary Law of the Chin Tribe,' published in Burmese and English at Rangoon in 1884, and worked at an elaborate essay—the Jardine prize—'On the Sources and Development of Burmese Law from the Era of the First Introduction of the Indian Law to the Time of the British Occupation of Pegu.' This treatise, on which Bishop Bigandet has passed the highest encomium, was printed at the Government Press, Rangoon, together with the text and translation of King Wagaru's 'Manu Dhammasattham,' in the following year. Dr. Forchhammer's labours as a member of the Educational Committee were at the same time most arduous and extensive, as the duty of editing the vernacular text-books approved of by the committee was thrust upon him and executed by him with scrupulous care.

Collaterally with the discharge of these various literary functions, he was constantly at work upon the scientific study of the other vernaculars—Talaing (now almost extinct), Shan, Karen, Kachin, Palaung, and others. He had planned a comparative dictionary of these languages; but the more important archaeological survey work with which he was entrusted by the Chief Commissioner on February 16th, 1882, made him set aside those purely philological labours. An article by him 'On the Indo-Chinese Languages' (in the *Indian Antiquary* for July, 1882), and a printed letter (August 17th, 1882) 'On the Languages and Dialects spoken in British Burma,' are the only tangible evidence of the progress he had made in that virgin field of research.

His familiarity, however, with Talaing and

Burmese stood him in good stead in the decipherment of the ancient inscriptions to which he thenceforth directed his whole attention—so far, at least, as his other heavy official duties permitted him to do so. As an earnest of his archaeological investigations he brought out in 1883 and 1884 two treatises, entitled 'Notes on the Early History and Geography of British Burma.' A third fasciculus, which should have dealt with the Kalyani inscriptions, has, owing to his morbid fastidiousness, remained in manuscript. At the end of June, 1885, he had completed the archaeological survey of Arakan, and he returned to Rangoon with vast materials, both epigraphic and linguistic. His health had suffered, however, beyond retrieval from the treacherous climate of that province. That archaeological report, accompanied by numerous photographs, plans, and diagrams, has but recently been carried through the press. It comprises accounts of the Mahāmuni pagoda, of the Mrohaung temples, and of the Mahāti, Laung-gyet, Minbya, Uritauung, Akyab, and Sandoway pagodas.

Early in December, 1888, Forchhammer went to Pagan to make a survey of the famous temple ruins of that ancient city, and he stayed there for four months. Some of the results of his survey are recorded in a letter to the late Sir Henry Yule which appeared in Trübner's *Oriental Record* (3rd Series, vol. i. No. 1), and some further details will be found in vol. ii. No. 1, of the same serial. In a letter dated February 28th of the present year he expresses his regret at not having visited that jewel of Burman architecture at an earlier period, and he gives it as his opinion that the style of architecture peculiar to these temples must be traceable to Old Pagan (beyond Mandalay), the site of which he proposed to examine before printing off the last part of his report. He was still engaged in carrying the earlier portion of this great work through the press when death, brought on by over-exertion, laid him low.

It is to be hoped that the mass of epigraphic and linguistic material he has accumulated may be entrusted to competent hands for sifting, collating, and editing. But may also the authorities at Calcutta and Rangoon, when they proceed to fill up the appointments vacated through Forchhammer's premature death, realize the fact that they committed a grave mistake in placing on one man's shoulders burdens too heavy for two strong men to carry! R. R.

Literary Gossip.

THE late Bishop Lightfoot left behind him in MS. a large number of sermons. It is proposed to begin publishing, at intervals of two months at least, four volumes of these, viz. (1) 'Durham Historical Sermons,' (2) 'Auckland Sermons,' (3) 'Cambridge Sermons,' (4) 'St. Paul's Sermons.' The first named will be issued by Messrs. Macmillan & Co. early in June.

THE *June Fortnightly* will include an essay on 'Distinction' in style from the pen of Mr. Coventry Patmore.

A MOVEMENT has been started to buy Dove Cottage and the orchard garden where Wordsworth lived, and which remain almost untouched as they were in his time. It is proposed to put the place in trust, and to keep it as a memorial of Wordsworth's work. The whole may be acquired for £500., and an additional sum would set up a museum. A full account and other reasons for the purchase are given in a little book by Mr. Stopford A. Brooke, called 'Dove Cottage,' and published by Messrs. Macmillan & Co., to whom communications and subscriptions may be addressed.

THE *Tablet* to-day celebrates the fiftieth anniversary of its foundation. It is significant of the benefits conferred by converts on Roman Catholic journalism, as on other departments of Roman Catholic literature in England, that the *Tablet* was founded in 1840 by Mr. Frederic Lucas, M.P., an ex-Quaker, and the *Weekly Register*, nine years later, by Mr. Henry Wilberforce, an ex-Anglican; also that, until the present editorship, not one of the editors of the *Tablet* has been born a Roman Catholic.

THE library and collection of autographs of the late Mr. F. W. Cosens will be sold by auction by Messrs. Sotheby, Wilkinson & Hodge during the season. The library includes a large number of scarce and valuable Spanish books, first quarto editions of Shakspeare's plays, first edition of Shakspeare's poems, the original drawings by H. K. Browne and Cruikshank to illustrate many of Dickens's works, also a remarkable series of works relating to wine. The autographs include an unusual number of Dickens's letters.

THE death of Lady Verney deserves mention in these columns, as her contributions to literature were numerous. 'Stone Edge,' which originally appeared in the *Cornhill* and was reprinted without the author's name, was an agreeable tale. 'Lilany Reef,' which she published in 1873, was a graceful and interesting story of Welsh life. 'Lettice Lisle' and her 'Sketches from Nature with Pen and Pencil' also merit praise. Latterly Lady Verney had paid a good deal of attention to the condition of peasant proprietors in France and other parts of the Continent, and her unfavourable views of the system found expression in the *Nineteenth Century* and in a volume entitled 'How the Peasant Owner Lives.' The last thing by this benevolent and accomplished lady that appeared in print was a brief letter questioning Mr. Gladstone's views of the social position of physicians in olden days. It was published in the *Athenæum* at Easter.

MR. NIMMO is going to issue a selection of 'Poems, chiefly Lyrical, from Romances and Prose-Tracts of the Elizabethan Age,' edited by Mr. A. H. Bullen; added to them are select poems of Nicholas Breton, &c.

LAST week a motion to suppress College was rejected at a meeting of the Governing Body of Westminster School by a majority of one vote. The conversion of Westminster into a prosperous day school is thus delayed, but only delayed, as the smallness of the majority is of itself sufficient to show.

MR. EDMUND GOSSE has set forth his recollections of Robert Browning in a volume of 'Personalalia,' which Mr. T. Fisher Unwin will publish. The preface will contain a letter of the poet's, and a frontispiece portrait will show Browning in his early manhood. The body of the work is divided into two sections, 'The Early Career of Robert Browning' and 'Personal Impressions.'

EARLY in the autumn Messrs. Macmillan & Co. will begin publishing in monthly volumes the new and complete edition of the works of Mr. Lowell, uniform with their recent edition of the works of Mr. Whittier.

MESSRS. MACMILLAN & Co. have in the press, and will shortly publish, a new edition

of Mr. Rudyard Kipling's volume entitled 'Plain Tales from the Hills.' The same publishers will shortly add to their "Three-and-Sixpenny Series" a reprint of Sir Henry Cunningham's well-known novel 'Wheat and Tares.'

IN *Lippincott's* for June will be found the first of a series of 'Round Robin Talks,' reported by Mr. J. M. Stoddart, in which a mingled literary and humorous symposium of contributors to *Lippincott's* and other well-known writers is sketched. Among those who figure in it and are portrayed in characteristic woodcuts are Mr. Julian Hawthorne, Mr. John Habberton, and Mr. Edgar Fawcett.

THE Rev. Harry Jones will contribute a paper to the June issue of the *Newbery House Magazine* on 'Gambling.'

PROF. DOUGLAS, of the British Museum, contributes an article on 'The Origin of Chinese Culture and Civilization' to *Lippincott's* for June, which also contains an account of the late Mr. George H. Boker, an American dramatist, by Mr. R. H. Stoddard, giving personal details and unpublished correspondence.

MESSRS. HUTCHINSON & Co. will shortly issue a new series, entitled "The Idle Hour Series," each volume to contain short stories by well-known authors. Amongst the early volumes will be 'Nutshell Novels,' by Mr. Ashby Sterry; 'The Haunted Organist of Hurly Burly,' by Miss Rosa Mulholland; and 'Princess Fedor's Pledge,' by Mr. Manville Fenn.

MESSRS. FREDERICK WARNE & Co. have at press, and will shortly publish, a new novel entitled 'In the Sunlight,' by Miss Angelica M. Selby, author of 'On Duty.'

'ROBERT DRURY'S "JOURNAL IN MADAGASCAR"' will be the theme of the forthcoming volume in the "Adventure Series." Capt. Pasmore Oliver, of Madagascar fame, who is the editor, discusses at length in his preface the debated question of Drury's veracity, and enters very fully into an examination of the points for and against.

MR. RUDYARD KIPLING has placed the management of his literary affairs in the hands of Mr. A. P. Watt, of Paternoster Square.

M. JUSSEURAND, the author of 'English Wayfaring Life,' has revised and considerably augmented 'Le Roman au Temps de Shakespeare,' and a translation, by Miss Elizabeth Lee, of what is in a measure a new work will be published shortly by Mr. Fisher Unwin, under the title of 'The English Novel in the Time of Shakespeare.' The volume contains over sixty illustrations, consisting for the most part of reproductions of pictures from the mediæval romances.

MR. A. TAYLOR INNES, advocate, has been writing 'Church and State: a Historical Handbook,' which will be published by Messrs. Clark, of Edinburgh, before the end of this month.

THE English Committee for organizing the Oriental Congress of 1891 have issued a statement which we have no room to print this week, but hope to publish next. The scheme for a rival Congress at Oxford in 1892 seems to have already broken down. A number of those who signed the curious circular which appeared did so under a mis-

apprehension of the facts of the case, and have withdrawn their support. It would be a pity to have two Congresses, and the small band of Dutch and German Orientalists who have hitherto held aloof would do well to join the 300 Orientalists who have agreed to support the London Congress.

THE various poems contributed on the occasion of the Beatrice Exhibition at Florence (the English portion of which was got together through the exertions of Miss Busk) are, it seems, to be published in a volume.

THE popular editions of Mr. Barnett Smith's 'Life of Mr. Gladstone' will in future be published by Messrs. Ward, Lock & Co. A new edition is now in the press, and will be ready for issue almost immediately.

THE first two volumes of 'Lothar Bucher's Leben und Werke,' edited by Ritter von Poschinger, are expected to be published very shortly. Herr Bucher, who was called "the right hand of Bismarck," had a remarkable career, and very few German journalists equalled him in elegance of style. The time of his political exile he mostly spent in London. Later on he became a member of the Bismarck ministry, from which he retired in 1886.

THE correspondence between Maximilian II. of Bavaria and the philosopher Schelling will shortly be issued under the editorship of the learned archivists Leist and Trost. The work is intended to form part of a documentary history of the king's reign, written by the editors of the correspondence.

THE Parliamentary Papers of most general interest this week are the Returns of the Accounts of the Metropolitan Water Companies for the year ending December 31st, 1888 (3d.); the first of a series of Returns relating to the Times of Arrival of Passenger Trains at the London Termini of certain Railway Companies (1d.); Papers relative to the Conference at Madrid on the subject of Industrial Property and Merchandise Marks, in continuation of C. 4837 of 1886 (6d.); and Trade and Navigation Accounts for April (7d.).

SCIENCE

THE PARIS OBSERVATORY.

ADMIRAL MOUCHEZ has issued his *Rapport Annuel sur l'État de l'Observatoire de Paris* for the year 1889. The edifice constructed for the great equatorial coudé has been completed, and a drawing of it accompanies the report. The instrument is 18 metres in focal length, and will be employed not only in direct observation of the stars, but also in the new departments of spectroscopy and photography, now of such extensive application in astronomical observations. The great reflector, 0^m 74 in aperture, originally intended for this building, is to be transferred to the observatory at Meudon, where the atmospheric conditions will be more favourable than at Paris for the full use of its power. The practical completion of the reobservation on the meridian of the stars of Lalande's Catalogue, which was commenced by Le Verrier nearly twenty-five years ago, will enable the observatory to devote more of its attention to spectroscopy, for which a special department is now to be organized. Five additional observatories have signified their intention of taking part in the great photographic survey of the starry heavens,

and it is expected that the instrument in course of construction for this purpose at Paris will shortly be finished, and operations with it be commenced. The meridian observations have been less numerous than usual in consequence of the frequency of cloudy nights during 1889; they comprise not only the Lalande stars already mentioned, but other stars near planets and comets, the moon, and planets both large and small. Comets, nebulae, and occasional phenomena have, as usual, been well observed with the equatorials.

SOCIETIES.

ROYAL.—May 8.—The President in the chair.—The following papers were read: 'On Certain Ternary Alloys,' Part II., by Dr. A. Wright and Mr. C. Thompson; 'Experiments on Vapour-density,' by Mr. E. P. Perman; 'On the Heating Effects of Electric Currents,' No. 4, by Mr. W. H. Preece; and 'On Barometric Oscillations during Thunderstorms, and on the Brontometer, an Instrument designed to facilitate their Study,' by Mr. G. J. Symons.

GEOGRAPHICAL.—May 12.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Sir B. Griffith, Sir S. Shippard, Rear-Admiral F. Marten, Major F. R. Wingate, Messrs. H. W. Blundell, J. Chance, W. B. Cloete, J. H. Dauber, G. C. Denton, G. Draper, W. G. Elder, J. R. Fisher, A. Knox, C. Macdonald, H. Payn, and T. Thompson.—The paper read was 'The Karun River and the Commercial Geography of South-West Persia,' by Hon. G. Curzon.

ASTRONOMICAL.—May 9.—General Tennant, President, in the chair.—Messrs. J. W. Aldridge, T. W. Brownell, G. C. Cumes, F. Robbins, and G. Henderson were elected Fellows.—Mr. Knobel read a paper, by Prof. G. Davidson, 'On the Apparent Projection of Stars on the Bright Limb of the Moon at Occultations.' The paper gave rise to an interesting discussion.—Prof. Davidson was of opinion that the phenomena observed may be fully accounted for by the enlargement of the images of bright objects due to the unsteadiness of the atmosphere.—The opinion was not generally endorsed by the meeting.—Capt. Noble stated that red stars are more frequently seen to be projected on the lunar limb than others.—Mr. Knobel gave an account of a recent visit to the Potsdam Observatory, where he had seen the first photographic telescope which has been completed for carrying out the survey of the heavens recommended by the French Congress. He examined some photographs which have been taken with it, and found that the images were exceedingly sharp for a distance of a degree and a quarter from the centre of the plate. He also had an opportunity of examining Dr. Vogel's spectroscopic work, and reported that Dr. Vogel had within the last month found that the lines in the spectrum of Alpha Virginis are doubled at intervals of two days, proving the star to be a close double, the components of which revolve about their common centre of gravity in four days, thus adding another close binary to those already discovered by Prof. Pickering.—The following papers were taken as read: 'On the Proper Motion of Three Stars,' by Mr. W. T. Lynn; 'Observations of the Planets Victoria and Sappho, made with the Cambridge Transit Circle in the year 1889,' from Cambridge University; 'On the Orbit of δ Cygni,' by Mr. G. E. Gore; and 'Totality of the Eclipse of 1889, Dec. 22,' by Prof. D. P. Todd.

SOCIETY OF ANTIQUARIES.—May 8.—Dr. Evans, President, in the chair.—Mr. Grover exhibited two bronze celts found at Mitcham Junction, and five stone implements from various localities.—The latter were pronounced by the President and Mr. Franks to be clever modern forgeries made by some persons in Essex.—The executors of the late Mr. W. Wells exhibited a censer and incense ship, found some forty years ago when draining Whittlesey Mere.—The Hon. Sir S. Ponsbury Fane exhibited a silver flagon made in 1619, with added spout, given to Brynpton Church, Somerset, in 1637.—Mr. Wyon exhibited and communicated a paper on a silver-gilt cup, belonging to Mr. E. R. Wodehouse, bearing an inscription stating that it was one of three made for Sir Nicholas Bacon in 1574, out of the Great Seal of England, for each of his three houses, this one being for Redgrave. This seal, Mr. Wyon showed, was without doubt that of Philip and Mary.—The Rev. C. R. Manning stated that another of the three cups, that made for 'Stewkey,' was still preserved by Lord Townshend at Stiffkey, in Norfolk.—Lord Savile read a paper describing further excavations on the site of Lanuvium, resulting in the discovery of the fragments of a fine colonnade in front of the

villa, in so perfect a condition that he had been able partly to reconstruct and set them up again. Some very perfect specimens of terra-cotta antefixæ of early Greek work have also been found.

ZOOLOGICAL.—May 6.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions made to the menagerie during April, and called special attention to two examples of Simony's lizard (*Lacerta simonyi*) from the rock of Zalmo, Canaries, obtained by Canon Tristram, and presented to the Society by Lord Lilford.—Mr. Slater exhibited and made remarks upon the stuffed head of an antelope, shot by Commander R. A. J. Montgomery, R.N., of H.M.S. Boadicea, in June, 1889, near Malindi, on the East African coast, north of Zanzibar.—Mr. Slater referred this head to what is commonly called the Korrigum antelope (*Damaliscus senegalensis*).—Prof. H. H. Flower made remarks on a dissection of the cephalic skeleton of *Hatteria*, and pointed out some features of special interest exhibited by this specimen. These were the presence of a pro-atlas and the existence of vomerine teeth, as in *Palæohatteria*.—Two letters were read from Dr. Emin Pasha, dated Bagamoyo, March, 1890, and announcing that he had forwarded certain zoological specimens for the Society's acceptance.—Mr. H. Seebohm exhibited and made remarks on a specimen of the eastern turtle (*Turtur orientalis*), killed near Scarborough, in Yorkshire.—Communications and letters were read: by Prof. F. Jeffrey Bell, the first of a series of contributions to our knowledge of the antipatharian corals, the present communication containing the description of a particularly fine example of the black coral of the Mediterranean, and an account of a very remarkable antipathid from the neighbourhood of the island of Mauritius.—from Mr. E. N. Buxton, on the wild sheep and mountain antelope of the Algerian Atlas; these notes were illustrated by the exhibition of fine mounted specimens of the heads of these animals.—by Mr. K. Lydekker, on a remarkable specimen of an antler of a large deer from Asia Minor, which he was inclined to refer to an abnormal form of the red deer (*Cervus elaphus*).—by Mr. F. E. Beddard, on the minute structure of the eye in some shallow-water and deep-sea species of the Isopod genus *Arcturus*; he pointed out that in all the deep-sea forms there was some change in the visual elements which indicated degeneration.—by Mr. E. T. Newton, on the bones of some small birds obtained by Prof. Nation from beneath the nitrate beds of Peru; these bones seemed to occur in considerable abundance, and nearly all appeared to belong to one small species of petrel, which it was thought most nearly resembled *Cymochorea leucorhoa* or *C. markhami*, the latter of these being now found living on the coast of Chili.—from Dr. Mivart, on some singular canine dental abnormalities.—and by Mr. H. Elwes, on some new Indian moths.

ENTOMOLOGICAL.—May 7.—Capt. H. J. Elwes, V.P., in the chair.—Messrs. W. G. Blatch, F. J. S. Chatterton, C. Fenn, and G. B. Routledge were elected Fellows; and Mr. A. E. Stearns was admitted into the Society.—Mr. H. Goss, Secretary, read a letter from the vicar of Arundel, asking for advice as to the course to be taken to get rid of the larvae of a beetle which were destroying the beams of the parish church.—Mr. C. O. Waterhouse said he had already been consulted on the question, and had advised that the beams should be soaked with paraffin oil.—Dr. Sharp exhibited specimens of *Caryoborus lacerdæ*, a species of Bruchidae, and the nuts from which they had been reared. He stated that these nuts had been sent him from Bahia about six years ago, and that one of the beetles had recently emerged, after the nuts had been in this country for five years. Dr. Sharp also exhibited several specimens of Diptera collected by Mr. H. Smith in St. Vincent, and read a letter from him to Mr. Godman on the subject of the vast number of species of this order which he had recently collected in that island.—Mr. M'Lachlan, Dr. Mason, Mr. Waterhouse, and Capt. Elwes took part in the discussion which ensued.—Mr. R. F. Lewis, on behalf of Prof. W. M. Maskell, of Wellington, New Zealand, exhibited and read notes on about twenty-five species of Coccideæ from that colony. He also exhibited some specimens of the larvae and imago of *Icerya purchasi*, Maskell, obtained from Natal, where the species had proved very destructive to orange, lemon, and other fruit trees. He also showed specimens of the larvae of an allied species from Natal, originally assigned by Mr. Douglas to the genus *Ortonia*, but which Prof. Maskell was inclined to regard as a new species of *Icerya*.—Mr. M'Lachlan and the Chairman commented on the interesting nature of the exhibition, and the importance of a knowledge of the parasites of injurious insects, in connexion with which special mention was made of the researches and discoveries of Prof. Riley.—The

Secretary exhibited, on behalf of Mr. T. D. A. Cockerell, of Colorado, a large collection of insect-galls, and read a letter from Mr. Cockerell on the subject.—Dr. Mason said he should be happy to take charge of these galls, with a view of rearing the insects and reporting the results.—Mr. H. W. Bates communicated a paper entitled 'On New Species of Cicindelidæ.'

MATHEMATICAL.—May 8.—Mr. J. J. Walker, President, in the chair.—The President announced that a member of the Society had asked to be allowed to give a donation of 500*l.* to the Society, the sum to be invested, or otherwise made use of, for the good of the Society. On the motion of Mr. A. B. Kempe (Treasurer), seconded by Mr. S. Roberts, the following resolution was carried unanimously: "That the cordial thanks of the London Mathematical Society be given to Lieut.-Col. J. R. Campbell for his generous gift of 500*l.* to the general fund of the Society."—The following communications were made: 'On the Function which denotes the Excess of the Divisors of a Number which is congruent to 1 (mod. 3) over those of a Number which is congruent to 2 (mod. 3), by Dr. Glaisher.—'A Table of Complex Multiplication Moduli,' by Prof. Greenhill.—'On Bicircular Quartics,' by Mr. R. Lachlan.—'On the Genesis of Binodal Quartic Curves from Conics,' by Mr. H. M. Jeffery.—and 'On the Arithmetical Theory of the Form $x^2 + ny^2 + n^2 z^2 - 3nxyz$,' by Prof. G. B. Mathews.

ARISTOTELIAN.—May 12.—Mr. S. H. Hodgson, President, in the chair.—Mr. A. Bontwood was elected a Member.—The subject originally announced for discussion having unavoidably fallen through, the President opened the evening's proceedings by reading a paper 'On the Ego.' The treatment of this question requires the combination of a philosophical analysis with a psychological one, an analysis of consciousness with an analysis of the conditions upon which its genesis depends. Consciousness, as we learn from philosophy, is the only evidence we have for the existence of anything whatever, including that of its own supporter or subject. The difficulty of the Ego question consists in this, that the perception of an agent or agency, as such, is never an immediate, but always an inferred or constructive perception. This is equally the case where the agent in question is our own self. And this difficulty is merely veiled, not removed, by calling the agent or agency immaterial, spiritual, transcendental, or by some similar name. These and such like terms do not give us that immediate knowledge which is our real desideratum, though they seem to do so by the mere fact that the names have a popularly admitted connotation. Now the particular phenomena in which we trace the union of the two—the subject and its consciousness—are the phenomena of volition, the consciousness of agency being rendered distinct only in and by the consciousness of a choice between alternatives, which are presented prior to the act which adopts one of them to the exclusion of the other. These are also the acts which (1) actually build up the character, (2) give us the sense of acting or not acting according to our better knowledge, and therefore (3) make us aware of our responsibility as moral beings, or persons in the full sense of the word.

SHORTHAND.—May 7.—Mr. E. Guest in the chair.—New members elected: E. J. Cross (Manchester), Associate; Señor Don Cuesta (Madrid), Foreign Associate.—Mr. H. Richter read a short paper 'On the Hair-Stroke' as used by G. S. Bordley, the first English script shorthand author, 1787.—A paper by Mr. W. H. Barlow (U.S.A.), Foreign Associate, was read by the honorary secretary, Mr. Pocknell, entitled 'Normal Phonography,' in which the author uses the horizontal stroke for the consonant *k*, and for the vowel *e* also; other vowels being written with hooks, &c., added to the horizontal stroke. The advantages of the method were set forth at length, increased legibility being claimed as the chief.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Victoria Institute, 8.—'Flint Implements and the Antiquity of Man.'
- British Architects, 8.—'German Technical Museums,' Mr. F. Granger.
- Society of Arts, 8.—'Sugar, Tea, Coffee, and Cocoa, their Origin, Preparation, and Uses,' Lecture IV., Mr. R. Bannister (Cantor Lecture).
- Tues. Royal Institution, 8.—'Mezzotint Engraving,' Mr. L. Fagan.
- Statistical, 7½.—'The Position and Prospects of Industrial Civilization,' Mr. L. L. Fyfe.
- Society of Arts, 8.—'The Industrial Arts of Japan,' Mr. A. L. Liberty.
- Civil Engineers, 8.—'Ballot for Members,' The Keewick Water-Power Electric Light Station, Messrs. Fawcett and Cowan.
- Zoological, 8½.—'Reported Discovery of Fossil Bones in a Cavern in Mauritius,' Sir R. Newton; 'New Toucan of the Genus *Ferganensis*,' Mr. F. L. Sclater; 'Remains of some Large Extinct Birds from the Cavern Deposits of Malta,' Mr. R. Lydekker; 'Modifications of certain Organs which seem to be illustrations of the Inheritance of Acquired Characters in Mammals as in Birds,' Dr. H. Gadow.

- Wed. Meteorological, 7.—'Rainfall of the Globe, Comparative, Chronological,' Mr. W. B. Tripp; 'Mutual Influence of Two Pressure Plates upon Each Other, and Comparison of the Pressures upon Small and Large Plates,' and 'Variations of Pressure caused by the Wind blowing across the Mouth of a Tube,' Mr. W. H. Dines.
- Microscopical, 8.—'Micrometric Measurements with the Microscope,' Mr. E. M. Nelson.
- Society of Arts, 8.—'The Mannesmann Process for making Seamless Tubes,' Mr. J. G. Gordon.
- British Archaeological Association, 8.—'Early Inscribed Altar Slab at Sheepscote,' Mr. U. J. Davis; 'Recently Discovered Saxon Architecture at Stevington Church, Beds,' Mr. E. F. Loftus Brock.
- Thurs. Royal Institution, 3.—'Flame and Explosives,' Prof. Dewar.
- Royal, 4½.
- Electrical Engineers, 8.
- Antiquaries, 8½.—'Examples of Ancient Wood-work, chiefly from Somerset Churches,' Mr. C. H. Woodruff; 'Processional Cross of Crystal and Silver-gilt,' Chancellor Ferguson; 'History of West Appropriation in Churches,' Mr. W. J. Hardy.
- Fri. United Service Institution, 3.—'The Training of the German Cavalry in comparison with that of the English,' Maj. or J. C. K. Fox.
- London Amateur Scientific Society, 8.—'Stromboli and Vulcan,' Mr. L. W. Fulcher.
- Royal Institution, 8.—'Manners and Customs of the Torres Strait Islanders,' Prof. A. C. Haddon.
- Sat. Royal Institution, 3.—'Excavating in Greece,' Dr. C. Wald.
- Linnean, 3.—'Anniversary Meeting.'

Science Gossip.

A WORK of great importance is, we learn, projected by Mr. C. Davies Sherborn. He commences in June next an 'Index Generum et Specierum Animalium,' which is to date from the twelfth edition of Linnaeus's 'Systema,' and to close December 31st, 1889. It will include both living and fossil forms. The importance of such a reference book will be patent to every zoologist, and we understand that Prof. Flower, Dr. Günther, and Dr. Woodward have promised space for the storage of the MS. in the Natural History Museum; this will practically ensure safety from fire, and render the work accessible for reference while still imperfect. We heartily wish Mr. Sherborn health and strength to complete this monumental work; he must not expect that it will demand less than fifteen years' labour.

At a meeting held in Manchester on Monday last, under the presidency of the Mayor, in reference to the proposed monument in memory of the late Dr. Joule, it was decided that the execution of the statue should be entrusted to Mr. Alfred Gilbert, A.R.A.

The death of Mr. Nasmyth ought to have been chronicled by us last week. The steam-hammer caught the public fancy almost more effectually than any other invention of the century, and the career of its inventor has been so excellently described by Dr. Smiles that it would be superfluous to relate it. We need only say that Mr. Nasmyth's contributions to astronomy were by no means so valuable as his achievements as a mechanical engineer. It is on what he achieved in the first fifty years of his life that his fame will rest, and that fame is secure.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND THIRTIETH EXHIBITION IS NOW OPEN. —5, Pall Mall East, from 10 till 6.—Admission 1*s.*; Catalogue, 1*s.* ALFRED D. FRIPP, R.W.S., Secretary.

THE LEGEND OF THE BRIAR ROSE, painted by E. BURNES JONES, A.R.A.

THE LEGEND OF THE BRIAR ROSE.—THE EXHIBITION OF MR. BURNES JONES'S Four Pictures IS NOW OPEN at Messrs. Thos. Agnew & Sons' Old Bond Street Galleries, 59, Old Bond Street, W.—Admission, 1*s.* 10 to 6 o'clock.

THE ROYAL ACADEMY.

(Second Notice.)

THIS exhibition does not improve on acquaintance, although there are several admirable works besides those we have already described, and the general average of merit is undoubtedly higher than usual. It is painfully evident that lack of studies and research, and the absence of sense of style which we have deplored in noticing the Grosvenor Exhibition and the New Gallery, are only too common in Burlington House, and that at least one-third of the pictures have no claim whatever to the honour of public exhibition which, with a generosity injurious to all concerned, the

Academicians gratuitously bestow upon them. Nearly all the best works by men whose position is already achieved having been criticized, we may next consider the other noteworthy figure pictures and portraits, good and bad, grouping each artist's works.

MR. SEYMOUR LUCAS.

In Gallery I. we come upon a good piece of somewhat old-fashioned humour by this clever artist, which seems due to recollections of a group of Dutch Regents or trustees of a hospital, often painted by Hals, Van der Helst, or Rembrandt. Called *The Loving Cup* (No. 4), it depicts six elderly beaux at table, of whom two in the centre are exchanging the quaintest courtesies with that curious mock sentiment which has always been characteristic of ceremonial dinners. The work is bright, and touched with more firmness and crispness than usual. Exceptionally good is the great silver bowl in the middle of the table. It is a far better picture than the more ambitious and much over-praised *Louis XI.* (291), by Mr. Lucas, where that paragon of statecraft is flattering a French peasant by attentions to his wife and children. The design is a commonplace melodrama of essentially cheap materials, cleverly put together and rather flimsily painted. In short, it is such a picture as Mr. Lucas has frequently produced before, and possesses few of the superior qualities of No. 4. We do not admire his portraits, Nos. 800 and 878, so highly as we could wish.

MR. G. A. STOREY.

This artist's many friends rejoice over *The Hungry Messenger* (5), not only because it almost justifies their praise of his former works, but because it promises improvement for the future. To us it seems the best thing he has done. The scene is the breakfast parlour of a squire or justice of the peace in Puritan times. A messenger has brought a letter, which the squire, who is sitting at his breakfast, reads without offering refreshments to the new-comer, whose modesty almost fails to control his fingers. The subject is neither valuable nor difficult, but the treatment is clever, the touch is neater and firmer than usual (that is to say, the artist has taken unusual pains with the execution of his work), the colour is brighter, and the lighting is clearer, but no great amount of care is observable in the details. Far less fortunate is *Paris and Enone* (519). In dealing with such a topic Mr. Storey is obviously out of his depth. The only portion of the work which can be said to be successful is some of the distant parts of the landscape background.

MR. R. W. MACBETH.

The Council of the Royal Academy must have on more than one occasion sorely vexed the spirit of Chantrey when they spent the money he bequeathed for the encouragement of art of the finest kind upon pictures of a popular character, which were sure to find purchasers, while learned and beautiful art went a-begging. It cannot be imagined for a moment that Mr. Macbeth's picture, *The Cast Shoe* (19), is above the level of popular taste, and certainly Chantrey would never have bought it. Nevertheless the Academicians have purchased as an example of fine art of the day this bright and sunny sketch of a lumbering cart-horse standing for examination by a smith, while other persons look on, including one of those buxom country wenches no one paints better than Mr. Macbeth. The charms of the picture lie in its gay illumination and coloration; its shortcomings are thinness, defective drawing, weak modelling, and looseness of touch throughout. *Sheep-dipping in the Fens* (856) is nearly equal to Mr. Macbeth's second-rate work, and as a picture it is better than No. 19.

MR. E. LONG.

Rossetti's friends know well what would be that master's verdict upon this accomplished

Academician's notion of *La Pia de' Tolomei*, embodied in No. 26 before us. It is needless to say that Rossetti would not have given the world such a version of *La Pia*, who bade the wayfarers in Purgatory remember her melancholy fate. Nevertheless, this sad woman in black, standing with her hands clasped together, and apparently gazing steadfastly at the poets she appealed to, is one of Mr. Long's best conceptions, and far better than the boneless nudities and semi-nudities we expect from him. The still intensity of the expression may, it is true, mean much, or it may mean nothing at all. That depends upon what the spectator sees in the face. But the attitude is good, the technique, though slight, is clever, and the colour is acceptable. Mr. Long's portrait of *Mrs. M'Corquodale and Children* (486) is thinly painted, and no part of it is thoroughly drawn; still its colour is pleasing, and the little girl's face has a charming expression. If *Col. Sanderson* (689) had more fibre the likeness would be better.

MR. J. B. BURGESS.

We are strongly reminded of M. V. Cheviard by Mr. J. B. Burgess's diploma picture, *Freedom of the Press* (337), a satire on Parisian Church politics. A curé has been reading to his fellow a fierce and irreverent article against their order, and, with glowing eyes, looks at his companion, who lifts his hands in horror and appeals to Heaven for justice. The faces are first rate, and the picture is more daintily and firmly touched than usual. The black robes are a little too hard and positive; more greyness and warmth would improve their somewhat unmitigated nigritude. The same painter's interior of a studio with figures, which he calls *The Sculptor* (270), appears to be meant to represent Michael Angelo, before Torrigiano broke his nose, contemplating that group of the 'Virgin and Child' which at Bruges is fondly ascribed to him. The design is weak, and although the execution is more equal and careful than is usual with Mr. Burgess, it is as a whole not up to his mark.

HEER VAN BEERS.

While dealing with the portraits we shall notice Heer Jan van Beers's 'Henri Rochefort' (879). At present let us praise *A Smile* (886), a charming figure of a dashing and beautiful *cocotte* in a costume of the *Directoire*, mainly red and black, leaning forward with both elbows on her knees, and looking up to us with all the charm of a saucy, laughing face. The deftness, spirit, and precision of the painter's touch, the extreme delicacy of his modelling, the clearness of his shadows and the brilliancy of his lights, combining as they do with the breadth, homogeneity, and simplicity of his chiaroscuro, are the despair of many artists, who aver that, somehow or other (they do not know how), Heer van Beers must owe much to photography. We look only at the outcome of his skill, and do not pretend to understand his processes. Admitting (but for argument's sake alone) that the animated figure and face of this girl were traced from a photograph such as we never saw—who know only the deadly-lively things that illustrate what is called "art in photography"—the difficulty is still unsolved, because we must next discover how (and most certainly it was not by photography) the exquisite surface inexhaustible details, brilliant expression, and broad effect of the little gem before us were obtained. Whoso achieved these things could likewise make the design and the outline. In spite of all this, so strong are the suspicions of many capable painters that doubts will probably never cease till the author of 'A Smile' condescends to paint something of the kind in public.

MR. ORCHARDSON.

As a diploma work No. 337 is more worthy of the occasion and creditable to the painter

than Mr. Orchardson's *On the North Foreland* (338), a somewhat thin and empty picture of a lean girl walking with her back to the wind near the edge of the cliff. It is so ill designed as to leave us in doubt whether she is going to jump over or be blown over into the sea. The spectator is not interested in her fate, and this indicates a grave fault in the picture. Mr. Orchardson cannot really afford to exhibit examples so devoid of studies as this, which, as a diploma work, will gibbet him for ever on the walls of Burlington House. Mr. Burgess is at once wiser and more generous than his brother Academician.

MR. H. WOODS.

On the Riva of the Giudecca (49) is Mr. H. Woods's best contribution of the year, a bright view of the canal, with figures (of a kind we are quite weary of) of market girls gossiping and playing as usual. In *The Shade of the Scuola, San Rocco* (51), is one of those thoroughly mannered pictures by which the clever artist illustrates the decay of Venice, and the presence, amid her glories of architecture and of other forms of art, of an ignorant, semi-barbarous populace, whose picturesque costumes and primitive manners command the interest of the painter. The shadows are black, as they are in photographs rather than in nature. *La Promessa Sposa* (278) again introduces girls gossiping at the side of a canal. There is spirit in the figures, and the vista is good in its way; but the mannerisms of the painter are manifest in his constant use of blue garments and the corresponding elements of a chromatic scheme which has become tiresome by repetition, and was never worth very much.

MINOR SENTIMENTAL AND GENRE PICTURES.

In the *Venetian Fruit-Seller* (735) of M. L. Malempré, Mr. Woods may see himself reflected to the life, with all his shortcomings exaggerated, all his mannerisms emphasized, and the detestable blue petticoat at its worst. Still M. Malempré, although he designs quite as well as his model, cares less for his art than Mr. Woods, and pays little attention to the draughtsmanship, finish, and atmosphere of his pictures. —*The Young Duchess* (59) of Mr. H. Schmalz, a courtesan in powder and patches, is painty and meretricious. —Mrs. Merritt's *Love Locked Out* (32) is a study of a rough sort. The motive is worn threadbare, and pretends to a beauty in nature and in art which it does not possess. —Mr. Godward's *Pompeian Bath* (42) is his most acceptable picture, because it is least successful in imitating a Tadema. A nude girl, fairly well drawn and smoothly painted, is standing, not ungracefully, erect in a marble chamber. The right arm is much too small. —*The First Words of Love* (67) of Mr. Perugini is an indifferent version of what Mr. F. Dicksee produces when looking too attentively at the art of Sir F. Leighton. The lovers are most tender and sentimental, but they seem to have no bones. —*The Mignon* (182) of Mrs. Stanhope Forbes, a French girl in white, sits on a table with a mandolin before her, and has at her feet a portfolio of prints. Her gentle face and graceful air are winning. The picture would be better if its perspective were less sharp. —Mrs. Alma Tadema's *The Pet Goldfinch* (188) reminds us pleasantly of a Dutch seventeenth century interior, and is a good broad study of interior light, colour, and tone. —Mr. Pettie's best picture of the year is No. 302, "*The World went very well then*," a lane scene in which a showy girl is followed by a young admirer ambitious of giving her a bouquet. His nervousness and her insouciance are well conceived. The sparkling light and colour are worthy of praise, the figures are dashing treated, but, as usual with the painter, there is a disagreeable and almost universal sub-tint of somewhat rank yellow, and the execution is thin, the modelling by no means searching. —*The Garden Flowers* (328), a lady in a pleasance,

is a comparatively unimportant example of the taste of Mr. M. Stone, with nothing, except its small size, to distinguish it from its fore-runners by the same hands.

Coarsely painted as is Mr. J. R. Reid's *Waterman's Wife* (413), it is less coarse and vulgar than his recent contributions to the Grosvenor; but the background is bedaubed, and it needs much more refining to become worthy of its place here, or, indeed, of exhibition at all. *The Young Squire* (804) is less objectionable, and if largely repainted and technically refined would be welcome as a third-rate piece of genre. —The *Homeless* (24) of Mr. T. B. Kennington proves that he has unwisely continued to work that lugubrious vein which can only be turned to account by a masculine painter. The best master of this sort of art is M. Pelez, of Paris, to whose famishing boys, self-asphyxiated *ouvriers*, and other illustrations of appalling misery, we call the attention of Mr. Kennington, if he seriously desires to make our blood run cold. Notwithstanding his cardinal mistake of attempting subjects he touches only the outside of, he paints well enough to do better, if not more sincere things; but at best he is a poor colourist, and fails to make, as a master might, good colour with his favourite black, raw umber, and dirty white.

For want of a better classification we must here name Miss E. F. Harrison's crude and ill-painted child's head, No. 354. The mouth is vicious, and the eyes are too big. Such coarse work ought not to be on the line. The lady has much to learn, and her taste needs refining before she will be fit to paint from a motto of Rossetti's. —Mr. Pepys Cockerell went too far when he gave to his pretty piece of sentimentality, No. 381, the title of *Orpheus and Eurydice*. It represents a comely young gentleman, with a nice moustache and neatly fitting coat, playing on a piano, while the radiant spirit of his wife or mistress stands at his side. The piano, though hard, is cleverly painted. —The *Linda* (383) of Mr. C. L. Burns must be called sentimental, because the face of a young girl with red hair, and expressing nothing in particular, can belong to no other category than the meaningless. She is in white, and holds a pot of white and yellow chrysanthemums. It is a feverish example of that half-educated art which, as a teaching body, the Academy ought to set its face against. It possesses no merit except the "quality" of the flesh in relation to its colour and the light; in the hair there are objectionable tinges of saffron and blood-red. —The pathos of Mr. G. F. Watts's picture (437) of an old white horse turned out to pick up his living in a rough waste is displayed in his shrunken limbs, hollow back, and humble air. *A Patient Life of Unrewarded Toil* is thus epitomized. The colour of the soiled hide is worthy of the master who has brought the whole into Venetian harmonies of colour and tone. —Mr. J. Sant is, even in portraiture, fond of sentiment, and he is not always quick to see the line which divides that fine quality from sentimentality. His *Oliver Twist* walking to London (507) ought to have been hung at the side of Mr. Kennington's 'Homeless' (24), to which we have already referred, because much the same mistake has been made by both artists; yet 'Oliver Twist' is the better picture, because its somewhat squalid tragedy is more sincere and spontaneous than that of 'Homeless.' The misery of Oliver trudging on his way is duly accentuated by his limping gait, his leanness, pallor, and worn look, and the stoniness of the road. There is not much difference in the technique of these pictures: that of Mr. Sant is the sounder and the firmer; on the other hand, it is so mannered that it is quite impossible to hope that Mr. Sant will improve, whereas it would be hard to guess what Mr. Kennington may do in future.

Pity my Simplicity (577), by Mr. St. G. Hare, is a naked child kneeling at a bedside, praying

with arms folded on her breast, a doll lying across her knees. It is spontaneous, pretty, and natural; the modelling of the flesh is good, but it is deficient in rosiness. —Mr. C. B. Barber's *Sweethearts* (580), a pretty young girl exchanging affectionate caresses with her collie, is painted in a neat, "genteel," and pleasing manner, so as to be worthy of comparison with Mr. Sant's best style, which it closely resembles. —*Who takes the Cake?* (626) is another dog picture, but, although it is by a lady, it is a much more masculine design. Miss F. Moody has not looked at Landseer's 'Jack in Office' without profit, and she has designed and painted a capital group of dogs of various kinds meditating an attack on a cake. They possess some pathos, much humour, and true spirit; each dog is well studied, drawn, modelled, and painted, but as a whole they need to be "got together," as artists say, in the main lines of the group, as well as by massing the colours and tones severally. —*The School-boy* (655), by Mr. E. S. Harper, is decidedly good and true in character. —Mr. F. W. W. Topham is more sentimental than usual in his *In the Mouth of Mary* (665). The motive is weak; some of the figures are pretty, but nothing more, and they seem to be all of one type of character. The picture pleases by its neatness, clear lighting, and indications of a sense of colour not yet fully developed. —Mr. R. Lehmann's *Undine* (726), seated in the dim depths of the river, is of a most watery complexion. Apart from this, her legs ought to have been better drawn, and there is nothing in sub-aqueous nature which requires the genius of a painter to resemble a sick schoolgirl. —Far below his mark is Mr. Heywood Hardy's *Love's Stratagem* (743), in which a somewhat flabby but genteel youth surreptitiously gives a letter to his mistress, who is represented as a little girl! The horses are better than the human figures; the dogs are better still. The landscape has been carefully studied, although it is less completely worked out than we should like. Mr. Hardy never before designed with so little vigour.

La Sposa (757) of Mr. S. M. Fisher is a noteworthy example of a class of pictures which has become numerous within the last few years, and owes not a little of its attractiveness to the studies of many able Frenchmen, such as M. Dagnan-Bouveret, in the "qualities" of tone and their relationship to colour at large, or the coloration of pictures as distinct from the brightness, purity, and harmony of local colours proper, when acting and reacting upon one another. The neighbouring 'Tulip Culture' (750) of Mr. G. Hitchcock, and 'The Last Blessing' (758) of Mr. C. Tayler are different, and furnish somewhat of a contrast to No. 757; still they are cognate illustrations of studies of the "qualities" of tone and colour, and they should be examined with due regard to 'La Sposa.' Apart from its finely studied tonality, and the breadth and richness of its colour, 'La Sposa' is a disappointing picture, because of its awkward composition, the disproportions of the figures, and the lack of massing of the local colours, which are needlessly isolated, so that the work, despite the simplicity of its light and shade, is spotty. —To *The Last Blessing* (758) Mr. C. Tayler has imparted great breadth, combined with homogeneity and rare depth and richness of tone. He excels in painting dimly lighted interiors in a way M. Dagnan-Bouveret would not be ashamed of. The scene is a cottage bedroom with white walls and hangings, where the silvery dawn is entering, but has not yet gathered strength enough to cast shadows of its own, nor disturb the impressive mystery of the effect. A youth lies dying; his mother supports him, while his rough father, a fisherman, kneels praying near the bed. At his feet stands a priest (whose black dress tells finely in the chiaroscuro of the picture), and holds up a crucifix before the sufferer. The

design is of the simplest; the expressions are touching and natural, while they show reserve of power; and the effect is as true as it is apt, pathetic, and poetic. Every part has been thoroughly studied, made expressive of the subject, and brought into harmony with the rest of the picture. —In *How Lisa loved the King* (774) Mr. E. B. Leighton has painted neatly, but somewhat weakly, a most sentimental subject. He is an accomplished craftsman, an adept in all the schools can teach, who, as his humorous picture of last year proved, is better able to deal with sportive subjects than with romantic themes. —*The Greek Girl* (799) by Mr. H. D. Chadwick is a piece of quasi-classic genre of the kind which the genius and skill of Mr. Alma Tadema have made popular. It belongs to the same class as Mr. Godward's 'Pompeian Bath' (42) noticed above. It is, in a delicate, elaborate, yet mechanical way, an imitation of a Tadema such as a clever student like Mr. Chadwick ought to avoid.

A capital piece of colour, tender, pearly, and yet glowing, admirable for its atmosphere and the choiceness of its subtly graded tones, is Mr. E. A. Waterlow's *Friends or Foes?* (937), a girl and a child threatened by geese in a public road, part of a charming English landscape. The design is extremely spirited and apt. The picture as a whole is incomparably finer than anything we have hitherto had from the artist, who has till now indulged in an excess of paint. —The "illustration" which Lady Butler calls *Evicted* (993) shows how cleverly she can "pile up the agony" of her subject, but it lacks all the fine technical qualities of No. 937, and is happiest in the scenic character of the background, a mountain landscape, and the fitness of it to the theatrical aspect and character of the single figure. —The picture of Mr. T. S. Cooper —which is unmitigated prose, but beautiful in its sincerity and veracity—hangs close to this melodrama, as if to show the other side of the technical question. This work is the latest achievement of the *doyen* of the Academy, who is in his eighty-seventh year, but has not lost the firmness of his touch, clearness of his vision, or his patience in dealing with those multifarious details he from the first has delighted in. Called *Casualties in the Hunting Field* (1004), it gives a wide panorama of roads, shaws, ploughed fields, and distant meadows, painted with wonderful precision, and, in the distant parts at least, with breadth, tenderness, and veracity. Some of the men and horses are conspicuously unfortunate, but whose turns to study the Crome-like painting of the elegant trees so ably grouped in the middle distance, the crispness and astonishing care and good art displayed in the fence slanting across the picture, and experiences the charm of the far-off meadows on our left, will gladly join us in congratulating the painter on this his crowning achievement, and in hoping he may continue to work in a way which—we need not say why—pleases more than anything we have seen of his.

Conspicuously artistic is Mr. C. Hayes's snow-piece called *Three Miles to the Fair* (1042), a caravan and mountebanks halting by the wayside at evening. Although egregiously painty, it is a capital rendering of air, twilight, and colour. More searching care and a refined technique would make a fine picture of what is now not much better than a good sketch by a clever observer of nature at large. —M. E. de Blaas is almost himself in the humorous and spirited *Scandal* (1062). The design is of exceptional spirit. The most audacious of our old acquaintances among Mr. de Blaas's Venetian wenches, a strapping brunette, chaffs her bashful lover, who, slyly smiling as he looks down and trifles with his hat, knows himself to be, after all, master of the situation, while the rest of the girls enjoy the sport most heartily. A little less firm in touch and delicate in colour, this work

is as well designed and spirited as any by the clever painter, who, better than most men, knows how to compose his figures and design their dresses, colours, gestures, and expressions.—“*John Anderson my jo, John!*” (1089), by Mr. E. E. Simmons, belongs to the category in which Mr. Chevallier Taylor's ‘Last Blessing’ and ‘La Sposa’ of Mr. S. Melton Fisher are conspicuous. Like the latter, it deserves a much better place than above the line, where it is not easy to see more than the breadth, good effect, and true attitudes of the work. It is a capital example of what is called the Newlyn School, which is really that of Rembrandt occupied with modern subjects, chiaroscuro, tone, and the “qualities” of the latest Parisian fashion. Thus managed, we welcome this fine work of art, which, although it has dangers of its own, combines sincere sentiment with a sound technique, and rejects the rude vagaries of the Impressionists.

Next week we shall deal with the *genre* pictures of an historical and humorous character, and we may conclude this article by mentioning *Dinah Morris Preaching* (18), by Mr. C. Gregory; *The Golden Lure* (202), by Mr. R. Sauber, a life-size nudity standing on a globe, designed and painted in the manner of Signor Falero; and Mr. E. Radford's *Message of Histieus* (222).

THE SALON.

(First Notice.)

Two distinct exhibitions of fine arts co-exist in Paris this year. The Société des Artistes Français, which opened its doors to the public on the 2nd of May, occupies its old rooms in the Palais de l'Industrie; and the Société Nationale—such is the name adopted by the protesting party—has installed itself in one of the buildings that have remained standing on the Champ de Mars since the Great Exhibition. The latter (the Société Nationale) opened on the 15th of May to the public. Although the artists who exhibit at the Champ de Mars are comparatively few, several men of the greatest merit and distinction are numbered in their ranks, and the members of the new society are allowed to send in a greater number of pictures than in the old official Salon. The result of this is that works of real merit stand out in stronger relief and will produce more effect than they could do under the old regulations.

It is already clear that the recent quarrel and division among our artists has considerably impoverished the section of painting at the Palais de l'Industrie. The absence of painters like Meissonier, Carolus Duran, Puvis de Chavannes, Delaunay, Gervey, Duez, Dagnan-Bouveret, Roll, Gustave Moreau, and Cazin cannot fail to make itself felt. In sculpture, on the other hand, the number of “separatists” was exceedingly small, and consequently the Société des Artistes Français will—in that important branch, at least—hold its own, and more than its own, against its rival. The Catalogue of the exhibition contains 5,301 numbers; that of 1889 contained 5,810. Last year 2,700 paintings were catalogued. This year we have 2,480. The numerical difference is so trifling that it is not as regards quantity that a falling-off can be said to have taken place. It would rather appear that the jury, in order to hide the gaps made by the retreat of the dissenting party, was determined to fill the rooms at all costs, and it is, therefore, not surprising that the *élite*, lost in such a crowd, should appear rather insignificant. As in former years, we see great expenditure of talent and many interesting pictures and studies, but few works of great power and originality, rising above others so as to attract and arrest attention irresistibly. It is only fair to add, however, that the public is still under the impression made by the Universal Exhibition, the extraordinary brilliancy of which makes the Salon of 1890 appear somewhat cold and colourless.

Three huge compositions by MM. Munkacsy, Henri Lévy, and Jules Lefebvre fill one half of the great *salon carré*. M. Munkacsy's *Allégorie de la Renaissance Italienne* (1764) is a ceiling about a hundred mètres square, intended for the museum of the History of Art in Vienna. Within a vast portico, surmounted by a cupola which rests on rose-coloured marble columns, the great Italian masters of the sixteenth century are assembled and grouped. Lionardo da Vinci steps forward by the side of Raphael; Titian, in the midst of his pupils, makes a discourse on aesthetics before some goddess who poses in Olympian nudity; Veronese is at work on a gigantic canvas; Michael Angelo stands apart, absorbed in thought. Above the rest, in a sort of *loggia*, Pope Julius II. is looking at some architectural designs. From the top of the cupola, which opens out to the blue sky, Fame and Glory are seen descending, the first blowing her trumpet, and the other holding out the palm which is to be the victor's reward. Nothing can be more unlike M. Munkacsy's former works than this picture. This time he has cleansed his palette of all sombre or violent tones, and distributed light and open air over the whole composition. He has confined himself to the clear and vivid tones suitable to decorative painting, and at the same time has lost nothing of his masterly colouring and vigorous touch. His ceiling, hung on the wall like any other picture, is now seen under the most unfavourable conditions; the perspective and proportions are either topsy-turvy or utterly destroyed, so that it requires a great mental effort to put all things back into their proper place. But when it is seen as it is meant to be, from the bottom upwards, and at an elevation of some fifteen or twenty mètres, this composition will certainly produce a very fine effect.

M. Henri Lévy likewise exhibits a ceiling, *La Liberté* (1506), which is to decorate one of the rooms of the Hôtel de Ville in Paris. The picture was ordered by the Municipal Council, who also chose its theme as follows: “*La Ville de Paris offre à la Liberté triomphante le sacrifice de ses enfants tués en combattant pour elle.*” The city of Paris is personified by a woman, standing upright on a barricade, surrounded by the dead and the dying, and lifting one arm towards heaven, whence—from a very long way off—Liberty is seen advancing in a chariot. M. Henri Lévy is an undoubted colourist, and the *ensemble* of his picture is harmonious; but he treats allegorical subjects after the style of the last century, and the female figure which he shows us in a noble attitude, draped in a long violet robe and leaning against a blazoned escutcheon, is but an imperfect symbol of a great democratic city torn by divisions and civil war.—M. Jules Lefebvre has allowed himself to be tempted by the legend of *Lady Godiva* (1437). He has represented, on a long and high canvas, the deserted street of a town of the Middle Ages, whose quaint projecting houses leave only a small patch of sky visible. An old woman in a grey gown and white head-gear is leading by its bridle a large grey horse, upon which is seated a naked, shivering woman, her eyes cast down and her arms modestly folded over her bosom. We cannot fail to recognize the master's correct drawing and delicate taste in this picture, but the pose of his chief figure is not free from mannerism, and the unnatural pallor of the flesh makes it doubtful whether Lady Godiva is trembling with chaste emotion or simply shivering with cold.

M. Bouguereau has this year discarded allegorical figures, and has given us *Les Saintes Femmes au Tombeau* (299) and *Petites Mendiantes* (300). The first picture is remarkable for the general ordering of the composition as well as for the purity of the drawing and the nobleness of the female figures. The second shows us two young girls whose native distinction and elegance form a strange contrast with

the rags in which they are clothed. Both subjects are treated with unimpeachable correctness and cold perfection. A critic once reproved M. Bouguereau for his “lack of inexperience.” This time again we feel that the skill of a hand almost too sure of itself and the finish of execution have left no room for sentiment or emotion.

M. Benjamin-Constant has contributed a nude female figure which, if not faultless as to style and modelling, has given the artist a fresh opportunity for painting in warm tones a lion's skin, an Eastern carpet, a Turkish sword, and a Persian *faïence* dish (*Victrix*, 159). But M. B. Constant was doubtless weary of Eastern scenes and of the effects of light on rich stuffs and draperies, for he has also sent in a sort of *grisaille* bearing the title of *Beethoven, la Sonate au Clair de Lune* (158). He has imagined the master sitting at his piano and playing his composition before a few friends in a dark room, lighted only by one pale ray of moonlight. The figures are no more than dark grey shadows, faintly outlined on an intensely dark background. A whitish streak along the edge of the piano is all the light we see in the picture, and the only bit of colouring is a violoncello standing against a chair in the foreground. We receive no distinct impression from this work, which may be considered as the mistake of a man of talent.

Official painting is represented by M. Sadi-Carnot, *Président de la République, à Agen* (1620), by M. Henri Martin. The artist has given colossal proportions to a subject which he has otherwise meagrely treated and failed to make interesting. On a public place of no special character the President is seen sitting in his landau, surrounded by half a dozen official personages. Some gendarmes are keeping back—with no great difficulty—a few lifeless individuals who represent the crowd. M. Martin aimed at rendering the glare of a summer day in the South, but his painting has fallen short of his programme; he has suppressed lights and shadows from his canvas, and failed to let in real sunshine.—On the other hand, we find much life and movement and sunlight in the work of M. Ulpiano Checa, a new-comer, *Course de Chars Romains* (517). A circus filled with animated spectators, some Roman chariots launched at full gallop, one of which is overturned—such is the subject treated by M. Checa, in somewhat violent and heavy tones, but with much *verve* and spirit and much acquired cleverness, which, however, does not exclude natural gifts. M. Checa is a pupil of the Academy of Madrid; he sent a picture to the Champ de Mars last year which did not attract much notice.

M. J. P. Laurens has painted on a *chevalet* canvas *Les Sept Troubadours* (1392) discussing the statutes of the Academy of Floral Games. Seven figures, draped in long crimson robes, with hoods of the same colour closely fastened about their heads, are seated under some fine old trees in a garden flooded with warm light. The flowers in this garden, and the roofs of the building which shuts in the view on one side of the picture, are in the same red tones as the figures. This fantasy of a colourist is firmly and broadly executed. M. Laurens has not unfrequently taken a larger canvas than usual without giving us a more important subject; in this case the size of the canvas is proportioned to the episode he wished to represent, and his small picture has qualities both of life and of charm.

M. François Flameng has also confined himself to small space in his two military scenes, *La Halte, Infanterie de Ligne, 1789*, and *L'Armée Française marche sur Amsterdam, 1796* (919 and 920). His drawing is clear and crisp, his touch extremely fine, and his perception of colours remarkably true. For some time past M. Flameng had been at work on great historical subjects treated in the style of decorative

painting and intended for the new Sorbonne. This year he gives us a proof of the versatility of his talent in the rapid and brilliant execution of these small pictures, so full of life and movement.—*En Batterie* (774), by M. Detaille, is one of the most interesting works in the Salon. A battery of the Artillerie de la Garde under the Second Empire is seen driving through a cloud of dust and smoke, and arriving at full gallop before the spectator. The officer in command, slightly turned in his saddle to give a rapid order to those behind him, gives a superb movement to his magnificent black horse, reeking with foam. Both man and horse are almost life size, and are full of intense life; the drawing is firm and precise without dryness or hardness. It is a fine equestrian portrait, of a truly magnificent gait and undoubted power.

In *Rêve d'Été* (1356) M. Franc Lamy has painted a sort of idyl in which he has attempted to modernize mythology. Some nymphs are seen lying on the grass in a meadow gay with flowers. The foliage of the trees intercepts the full sunlight, and makes alternate flecks of light and shadow on the nude bodies. This picture is a curious mixture of realistic tendencies and classical reminiscences.

On the other hand, we are face to face with bare reality before the works of M. Moreau de Tours and M. Bisson. Both painters have gone to the hospitals for their subjects and models. The first shows us *Les Fascinés de la Charité* (1734). The second has grouped a number of doctors and surgeons around the bed of a patient who has just undergone an operation—*Après l'Opération* (230). This picture contains two or three fairly good portraits.

FERDINAND DUVAL.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 10th and 12th inst. the following, from the Wells Collection. Pictures: C. Brooking, A Calm, with vessels, boats, and figures, 199l. Sir A. W. Callcott, A View in Holland, with market, 294l.; An Italian Lake Scene, with a monk and three other figures, 178l. E. W. Cooke, Rouge et Noir, 110l. W. Collins, Hop-pickers, 357l. T. Creswick, At Killarney, 210l. W. Etty, A Bacchante, 446l. T. Gainsborough, A Woody Landscape, with three cows on the bank of a stream, 378l. F. Goodall, A Halt at a Well, Brittany, 141l. A. Kauffman, The Shepherdess, 220l. Sir F. Grant, Portrait of Sir Edwin Landseer, the dog by Sir E. Landseer, 126l. Sir E. Landseer, Dead Pheasant, 367l.; Death of the Woodcock, 672l.; Heads of Sheep and Cattle, 598l.; Roe's Head and Ptarmigan, 420l.; Trim, "the old dog looks like a picture," 787l.; A Highland Interior, 2,415l.; Grouse, 1,113l.; Ptarmigan, 630l.; Pointer, 892l.; Black Cock and Grey Hen, 1,260l.; Teal and Woodcock, 1,207l.; Partridges, 1,470l.; Dead Wild Duck, 577l.; Black Highland Ox, 346l.; The Reaper, 420l.; The Shepherd's Grave, 1,260l.; The Woodcutter, 2,310l.; The Hawk and The Peregrine Falcon, 1,000l.; The Honeymoon, 4,042l.; Deerhound and Mastiff, 1,470l.; None but the Brave deserve the Fair, 4,620l.; Hare and Stout, 640l.; Dairymaid, 661l.; Otter and Salmon, 1,365l.; Not Caught Yet, 3,150l.; A Terrier and Dead Wild Ducks, 2,730l.; Spaniel and Pheasant, 1,575l.; Retriever and Woodcock, 2,205l.; Browning, Stag and Hinds feeding, with portraits of Sir E. Landseer and Mr. W. Wells, 2,100l. F. R. Lee and Sir E. Landseer, A Wood Scene, with fallow deer, 420l. G. Morland, Ferreting Rabbits, 472l. W. Müller, Rock Temples, 262l. W. Mulready, A Dog of Two Minds, 1,218l. Sir J. Reynolds, Meditation, the Hon. Mrs. Spencer, 1,155l.; Edwin, 315l. D. Roberts, Malines, 105l. C. Stanfield, Near Sepolina, Lago di Como, 1,113l. J. M. W. Turner, Sheerness, with the sun rising through a fog, 7,455l. T. Webster, The Smile and The Frown, 1,207l.; A Modern Diogenes, 178l. F. Wheatley, The Fisherman's

Departure and The Fisherman's Return, 152l. Sir D. Wilkie, Distraining for Rent, 2,310l.; The Jew's Harp, 446l.; The Village Festival, 1,890l. R. Wilson, An Italian Lake Scene, with a castle on a rocky height, 210l. N. Berchem, Peasants milking Kine, 178l.; The Ford, 892l. M. Hobbema, A View in Westphalia, 2,835l.; A Woody Landscape, with a peasant and dogs on a road in front, 262l. Rembrandt, A Young Lady, styled 'The Artist's Wife,' 1,690l. Jacob Ruysdael, A Forest Scene, 997l.; The Ruins of a Fort, 367l. D. Teniers, The Interior of a Kitchen, 252l. A. Van de Velde, A Meadow, in which are three cows and two goats, 987l. W. Van de Velde, A Sea View, 1,207l. P. Wouvermans, A View on the Coast, 378l. Murillo, Head of a Bacchante, 1,365l.; St. Mary Magdalen, 357l. Drawings: D. Roberts, The Entrance to Madrid, 52l. J. M. W. Turner, View of Westminster, from Paper Buildings, Temple, 54l.; Pilgrims at the Sacred Fair of Hurdwar, 52l. F. R. Lee, Leverets and Frog, 210l.

The same auctioneers sold on the 13th inst. the following engravings after Sir Joshua Reynolds, from the collection formed by the second Viscount Palmerston: Lady Sarah Bunbury, whole length, by E. Fisher, 52l. Miss Campbell, three-quarters length, by V. Green, 63l. Miss Frances Cholmondeley (afterwards Mrs. Bellingham), crossing a brook, carrying a dog, whole length, by J. Marchi, 42l. Countess of Coventry, three-quarters length, by J. Watson, 43l. Miss Emma and Miss Elizabeth Crewe, three-quarters length, by J. Dixon, 58l. Lady Elizabeth Herbert and Son, whole length, by J. Dean, 44l. Lady Harriet Herbert, three-quarters length, by V. Green, 118l. Lady Caroline Howard, whole length, by V. Green, 60l. Miss Jacobs, three-quarters length, by J. Spilsbury, 58l. Duchess of Manchester and her Son George, Viscount Mandeville, whole length, as Diana and Cupid, by J. Watson, 67l. Miss Meyer, whole length, as Hebe, by J. Jacobé, 52l. Hon. Miss Monckton, full length, by J. Jacobé, 69l. Mrs. Musters, whole length, by J. R. Smith, 189l. Miss Nelly O'Brien, nearly whole length, by C. Phillips, 54l. Mrs. Pelham, Feeding Chickens, whole length, by W. Dickinson, 120l. Duchess of Rutland, whole length, by V. Green, 40l. Lady Charles Spencer, three-quarters length, by W. Dickinson, 79l. Mrs. Taylor (afterwards Lady), three-quarters length, by W. Dickinson, 54l.

Fine-Art Gossip.

THE election of Mr. H. Herkomer to the vacant Royal Academician ship was fully anticipated. Mr. Herkomer was chosen an Associate in 1879, since when Sir E. Boehm and Messrs. Barlow, Burgess, Cole, Fildes, Graham, Holl, Long, Oulless, Pearson, Riviere, Stone, and A. Waterhouse have been promoted to the higher grade of the Academy, and Messrs. Le Jeune, Nicoll, and Woodington have retired from the Associateship.

MR. POYNTER's large picture of the 'Queen of Sheba's Visit to Solomon,' which we have already described at length, is now at Mr. McLean's, in the Haymarket. The private view is appointed for to-day (Saturday); the public will be admitted on Monday next.

IN Room X. of the National Gallery has been placed a cabinet picture comprising portraits of a man and his wife and their child; on the ground is a basket of grapes. The man is standing; the wife is sitting. The background is a wooded landscape. On our left flows a slow and placid river, a village stands on its right bank, and in the distance is a large town. The whole, and particularly the drapery, is painted with very great care, the chequer pattern worked in the black satin and velvet dresses being exhaustively treated. The heads remind us of Terburg's school. The

landscape is in a monochrome of brown, and subordinated to the black of the dresses. The picture is signed on the left, "C. [or G.] Donck." If it be by G. van Donck, the picture is a specimen of a rare hand, three of whose works are Nos. 565, 1447, and 1450 in the Liechtenstein Gallery at Vienna. The first is a camp scene; the latter two are portraits of an old man and an old woman, signed G. van Donck, and dated 1627. In the same room have been hung the following pictures, removed from other parts of the gallery: No. 107, 'Landscape,' by G. van Goyen; 203, 'Conventual Charity,' by G. van Harp; and 208, 'The Finding of Moses,' by B. Breenberg. To their places in Room XI. have been restored eight examples of the old German school, Nos. 250, 251, 253, 254, 255, 257, 262, and 265, and the 'Head of a dead Christ resting on the Cross,' all attributed to the Meister von Liesborn. In Room VI. have been replaced Nos. 646 and 647, examples of the Umbrian school of the fifteenth century.

As an addition to his noble gifts to the nation of portraits of eminent men of his time, Mr. Watts is making a copy of the likeness of Rossetti he produced in 1865, when the artist and poet was in his prime. The original now belongs to Mr. F. Leyland, and was No. 344 at the Royal Academy Winter Exhibition, 1883.

MR. DUNTHORNE exhibits Mr. G. Hitchcock's "Atmospheric Notes in Pastel," from and after to-day, Saturday. The Fine-Art Society exhibit until June 7th a collection of sketches of Egypt, Algiers, and Tunis, by Mr. E. George.

MESSRS. DOWDENSELL exhibit Col. H. B. Hanna's collection of Indian and Persian pictures and manuscripts, principally of the fifteenth, sixteenth, seventeenth, and eighteenth centuries, and by native artists.

MESSRS. A. TOOTH & SONS exhibit in the Haymarket a new, large, and very fine drawing by Mlle. R. Bonheur, which is called 'Scotch Sires,' a group of bulls standing on a stony moor, among heather and weather-beaten rocks. The artist's skill is patent in every touch of this capital work not less than her fine feeling for the expressions and characters of her subjects.

AT Niagara in London, York Street, Westminster, Mr. C. A. de l'Aubinière exhibits "Sixty Pictures in Black and White (oils) representing American Scenery."

As the committee of the Society of Medallists made no award of prizes in April, another competition will take place in October next, when prizes of 20l. and 5l. will be offered for medals in metal or models of medals in plaster. Objects in competition should be sent to the honorary secretary, Mr. H. A. Grueber, British Museum, by October 1st.

DR. SCHLIEHMANN has found up to the present date in the Troad only a few ornamental fragments of the Hellenic period, and some small fragments of inscriptions.

THE Athenian Archæological Society has excavated the *thalos* of Amyclæ, near Sparta. The many objects of gold, &c., in the style of Mycenæ, and the numerous fibulæ of the Italic Suessola type, now found, will probably modify the current theory about the Mycenaean epoch, and bring it down to near the end of the sixth century B.C.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Philharmonic Concerts. M. Paderewski's Pianoforte Recital. The Richter Concerts. THEATRE ROYAL, CAMBRIDGE.—Gluck's 'Orpheus and Eurydice.'

WE have had occasion to remark upon the latitude which the directors of the Philharmonic Society have recently permitted themselves in the selection of works considered suitable for their concerts, and the

introduction of Signor Mancinelli's suite 'Scène Veneziani' at the concert of Thursday last week requires a further word of protest. Objection need not be taken to the freedom from all classical rules exhibited in the construction of the work; defiance of precedent may be justified by the beauty and general merit of the result. But in order to comprehend this suite it is necessary to pay attention to the vulgar story of an elopement and its sequel, which it professes to illustrate. Produced at promenade concerts the work would be passed over with contemptuous indifference, but being admitted to a place in a Philharmonic programme it demands more serious consideration than is warranted by its intrinsic value. The suite was composed two years ago, and was first performed by the Concert Society in Madrid. The first of the five movements mainly represents Carnival revels, one theme, we are told, representing Punchinello; another, flowing and expressive, indicates the first meeting of a youthful pair, and may be called the love motive. The second movement is virtually a *scène d'amour*, and may be described as a duet for oboe and corno inglese. The next section suggests the flight, and answers to the *scherzo* in a symphonic work. It is virtually a *moto perpetuum*, and is very bright and animated. The fourth, labelled "Return in a Gondola," is a kind of freely written barcarolle; and the fifth, "Wedding Ceremony and Dance," may be said to describe itself. In its general character and in the rich orchestration the work is vehement, warm, and voluptuous. As interpreted by the magnificent Philharmonic orchestra it could not fail to prove effective under the composer's vigorous direction. A far more legitimate success, however, was won by the young pianist Mr. Leonard Borwick, who, as pupil of Madame Schumann, has developed his natural gifts in a right direction. Schumann's Pianoforte Concerto was, of course, a wise selection under the circumstances, and a glance at the platform was necessary to convince the listener that the composer's widow was not at the key-board. Mr. Borwick's performance, however, was something more than a mechanical imitation, and we shall be surprised if he does not prove to be an artist as well as an exceptionally clever pupil. His rendering of pieces by Brahms and Rubinstein later in the programme served to confirm the favourable impression he had made in the concerto. The vocalist at this concert was Miss Macintyre, whose voice and method were displayed to advantage in the *aria* "O peaceful night," from Mr. Cowen's cantata 'St. John's Eve,' and Mozart's "Dove sono," but the young soprano still needs improvement in the matter of elocution. Stress may be laid on this point, as a very high position as a concert-room singer is within Miss Macintyre's grasp, should she take the trouble to overcome the imperfections which continue to mar her efforts. Beethoven's overture 'Leonora,' No. 3, and Liszt's Rhapsody, No. 4, completed the programme.

The Polish pianist M. Paderewski certainly succeeded in astonishing the small audience that assembled on the occasion of his first appearance in England on Friday last week, and if amateurs are still attracted by meretricious sensationalism in pianoforte

playing his remaining recitals will be more largely attended. There was nothing remarkable in his programme. Mendelssohn's Prelude and Fugue in E minor, Schumann's Fantasia in C, Op. 17, studies and pieces by Chopin, and trifles from his own pen made up the bulk of the scheme. M. Paderewski appears to imagine that effect in pianoforte playing is chiefly to be gained by violent contrasts. At times he pounded the instrument until music degenerated into mere noise; while at others he evinced a command of the *pianissimo* not exceeded by any living pianist. But almost everything he did was marred by exaggerations, which more or less obscured the composer's meaning. The worst to suffer in this respect was Schumann, whose beautiful and romantic fantasia was rendered in a style that made the music at times unrecognizable. The Polish executant has striking gifts; but he is certainly not a model pianist, and his playing gives as much pain as pleasure to listeners of refined tastes.

There is no sign whatever of weariness on the part of the public with the works of which the repertory of the Richter Concerts chiefly consists. The first of the new series last Monday was made up of wholly familiar material, yet the audience was exceptionally large. There is nothing whatever to say concerning Beethoven's Symphony in C minor, Schubert's Unfinished Symphony, the preludes to 'Die Meistersinger' and 'Parsifal,' and Liszt's Hungarian Rhapsody, No. 3. As to the performance, Herr Richter's orchestra was never in better form. The rendering of both symphonies was superb; but perhaps the skill of the conductor was most fully evinced in the 'Meistersinger' prelude, so frequently injured by coarse or careless playing. Every point in this marvellously constructed mosaic was brought out with the utmost clearness, and the listener could not but feel that Wagner's intentions were being wholly realized.

The revival of Gluck's 'Orpheus and Eurydice' at Cambridge this week must be regarded as one of the most interesting events of the season, though its artistic success was not so great as could have been desired. A good deal of attention has been paid to Gluck's works at some of the continental musical centres recently, and some time since we gave currency to an official statement from Mr. Augustus Harris that 'Orpheus' would be revived at the Royal Italian Opera this season. Whether this promise will be fulfilled is at the present moment, we believe, a matter of doubt. A large portion of the work was performed at one of Mr. Ganz's concerts in 1881, but the last stage revival in London was as far back as 1860, when the principal parts were sustained by Mesdames Cziliag, Penco, Miolan-Carvalho, and Nantier-Didié. This was due to a remarkably successful performance in Paris in the preceding year, when Madame Viardot sustained the leading character. Musicians familiar with Gluck do not need to be reminded that the Leipzig score of the work, edited by Alfred Dörfel, is a compound of the original Italian version, produced in Vienna in 1762, and the revised edition prepared for Paris in 1774, the changes in which were due as much to the conditions of the Académie as to the development of the composer's revolutionary

theories with respect to lyric drama. These theories were scarcely ripe at the time, or, at any rate, Gluck did not feel himself strong enough to resist certain inartistic additions to his score, such as the florid and valueless air composed by Bertoni, and inserted at the conclusion of the first act, and the chaconne danced by Gaetano Vestris, against which he raised an ineffective protest. It is scarcely necessary to state that the Cambridge version prepared by Prof. Villiers Stanford did not include either of these numbers; and another artistic reform was the restoration of the principal rôle to the contralto voice, for which it was originally intended, though for obvious reasons it must now be assigned to a female performer. With respect to the orchestration, we are disposed to think that Prof. Stanford has some authority for his use of the trombones, and other elaborations on the original score; and even if it were not so it would be pedantic to condemn without examination any additions to a work which, if performed precisely as the composer left it, would certainly sound strange and ineffective to modern ears. In matters of this kind every alteration of a score written in the style of a bygone age must stand on its own merits, but as a matter of artistic conscientiousness changes of any kind should be clearly indicated in the programme of the performance, and the reasons for such changes fully set forth.

To return to 'Orpheus': although the archaic forms used by the composer prevent us from regarding his music as dramatic in the full sense of the term, yet within the shackles imposed upon him by the style of the period Gluck moves with extraordinary freedom, grace, and power. The choruses of the furies at the beginning of the second act, and the gradual subjugation of the infernal deities by the spell of Orpheus's lyre, are singularly fine and graphic; and the classic calm and beauty of the music descriptive of the placid existence in the Elysian Fields are not less picturesque and felicitous in idea and treatment. The first act is the weakest of the three, but there are some powerful dramatic touches in the duet between the lovers at the commencement of the third, and the merits of the beautiful air "Che farò" are too well known to need description. How much Mozart was indebted to Gluck can scarcely be estimated, but the younger master was far superior to the elder not only as a melodist, but as a contrapuntist, and in this age of revived interest in contrapuntal writing it is quite possible that Gluck's poverty in this respect would prove a bar to the full appreciation of his works.

We have said that the performance of 'Orpheus and Eurydice' at the Cambridge theatre was not so satisfactory as there was reason to expect. Being an amateur, Mrs. Alfred Bovill may in one sense be regarded as exempt from criticism, but her appearance in the leading part was distinctly unwise. She was for the most part unable to render justice to the music, and the majority of the audience previously unacquainted with it were necessarily unable to form an accurate estimate of its beauty. Mrs. Hutchinson is an excellent vocalist, but she seemed ill at ease on the stage, and her Eurydice was far from satisfactory.

Miss Margaret Davies, who took the part of Eros, is a scholar at the Royal College of Music. She showed promise, and on the whole was the most commendable of the three principal performers. The amateur chorus, at any rate on the first night, was rather feeble and unsteady; but the orchestra was satisfactory, and the *mise en scène* showed a good deal of artistic care, allowance, of course, being made for the small size of the stage. It should be added that the English version of the text was that of the late H. F. Chorley, considerably revised.

Musical Gossip.

THE number of interesting concerts during the past few days has been exceedingly large, and we regret the impossibility of noticing them as fully as they deserve. Last Saturday afternoon the Bach Choir concluded its season with a performance, in most respects highly commendable, of Brahms's 'Deutsches Requiem' and Prof. Stanford's 'Revenge.' Miss Fillunger and Mr. Ffrangcon Davies were the principal vocalists, the young baritone further advancing his position by his very expressive singing. Next season the number of concerts will be increased to four, and the public is invited to assist in the development of the enterprise either by subscription or guarantee.

AFTER an absence of many years Madame Teresa Carreno reappeared as a pianist at the Princes' Hall last Saturday afternoon, and displayed striking ability as an interpreter of Liszt. She was also heard to much advantage in the first and last movements of Beethoven's 'Sonata Appassionata.' Madame Carreno is a most powerful executant, and she deserves greater recognition as an artist than when she was last in London. More than this cannot be said at present.

THE Musical Guild announces another series of chamber concerts at the Kensington Town Hall on May 28th, and June 4th, 17th, and 24th. The programmes as arranged are excellent, but the young players will scarcely gain the attention they deserve until they choose a more central position for their performance.

AN excellent performance was given of Macfarren's operetta 'Jessy Lea' at the Kilburn Town Hall on Friday in last week. Miss Emily Armfield sang well in the titular part, but acted feebly, and the same remark will apply to Mr. T. W. Turner. Mr. Musgrave Tufnail was more vigorous, but the success of the performance was chiefly won by Miss Mary Willis as the gipsy. Her singing and acting were alike admirable, and she would certainly prove a valuable acquisition to the operatic stage.

MADAME ADELINA PATTI's appearance at the Albert Hall on Wednesday evening was not a success. The *prima donna* was obviously unwell and could not sing the first of the pieces set down for her. Mr. Sims Reeves also disappointed, but Madame Patey, M. Johannes Wolf, M. Hollmann, Mr. Iver McKay, and Signor Foli rendered useful service in the concert.

ON the same evening an interesting concert was given by Mr. Ernest Kiver at the Princes' Hall. The programme included Grieg's Sonata in G, Op. 13, for piano and violin; Dr. A. C. Mackenzie's early Pianoforte Quartet in E flat; and five numbers of a new set of seven 'Spring Songs,' also from the pen of the Scottish composer. They are very musicianly and effective, perhaps the best being one entitled 'Summer at Last.' Miss Marguerite Hall rendered them ample justice, and praise must also be given to Mr. Kiver for his excellent pianoforte playing, and to Mr. Carrodus for his performance of Bach's 'Chaconne.'

THE concerts of the Royal Artillery band at St. James's Hall on Tuesday, the Kensington

Symphony Society on Friday last week at the Kensington Town Hall, Miss Isabella Thorpe-Davies's at the Steinway Hall on Wednesday, and several others, must pass without criticism.

CONCERTS, &c., NEXT WEEK.

MON.	Mr. Aguilera's Concert, 3 St. James's Hall.
—	Miss Levinsohn's Pupils' Concert, 330, Steinway Hall.
—	Mr. F. G. Osbourne's Concert, 8, Addison Hall.
—	Nichter Concert, 8, 30, St. James's Hall.
—	Miss Anna Slesner's Concert, 8, 30, Steinway Hall.
—	Royal Italian Opera, 'Faust.'
TUES.	Miss Hilda Wilson's Vocal Recital, 3, Steinway Hall.
—	M. Paderewski's Pianoforte Recital, 3, St. James's Hall.
—	Signorina Gambogi's Matinée Musicale, 330, No. 10, Harley Street.
—	Miss Jessie White's Concert, 8, Steinway Hall.
—	Post-Rice Concert, 8, St. James's Hall.
—	Herr Hermann Heydrich's Concert, 8, 30, Princes' Hall.
—	Royal Italian Opera, 'Carmen.'
WED.	Mr. Arthur Fritschel's Pianoforte Recital, 3, Steinway Hall.
—	Harrow Music School Concert, 8, Steinway Hall.
—	Mr. E. E. Halfpenny's Annual Concert, 8, Athenæum, Camden Road.
THURS.	Madame Carreno's Pianoforte Recital, 3, St. James's Hall.
—	Mr. Lawrence Kellie's Vocal Recital, 330, Steinway Hall.
—	Philharmonic Concert, 8, St. James's Hall.
—	Royal Italian Opera, 'Les Fêcheurs des Perles.'
—	Mr. Alfred Greenwood's Concert, 8, Kensington Town Hall.
FRI.	Mr. Richard Blarrove's Concert, 3, Steinway Hall.
—	Royal Artillery Band Concert, 3, St. James's Hall.
—	Mr. Max Heinrich and Mr. Schenberger's Second Vocal and Piano Recital, 8, 30, Steinway Hall.
—	Royal Italian Opera, 'Lohengrin.'
SAT.	Miscellaneous Concert, 8, 30, Kensington Town Hall.
—	Royal Italian Opera.

DRAMA

THE WEEK.

DRURY LANE.—'Paul Kauvar,' a Drama in Four Acts. By Steele Mackaye.

CRITERION.—'She Stoops to Conquer.' Played in Three Acts.

'PAUL KAUVAR' is declared to be "the most successful drama ever produced in the United States of America, where it has been running continuously to crowded houses for the last four years." As is the case with many American novelties, histrionic, gastronomic, and other, it does not seem to have stood the ordeal of a voyage across the Atlantic. 'Paul Kauvar' was, indeed, received with favour by an audience crowding Drury Lane in every part last Monday. It is, however, conventional, extravagant, and uninteresting, and the representation is painfully inadequate, and it is to be hoped that the management has a piece in reserve that may take its place if, as is to be feared, it soon palls upon the London public. In the entire action is nothing dramatic, interesting, or conceivable. The acting, moreover, is distressingly bad, Mr. Terriss and Miss Millward, who play respectively the hero and heroine, showing complete incapacity to fill the stage of so large a theatre. In other characters the acting was farcical. Mr. Henry Neville and Mr. Arthur Stirling alone seemed capable of giving vitality to the characters assigned them.

If to produce laughter be the only end of comedy, Goldsmith's masterpiece can never have been properly treated until now, when it comes, to quote from Daniel's 'Musophilus,' "refin'd [!] with th' accents that are ours." By dint of additions and omissions Mr. Wyndham has succeeded in converting the piece into a farcical comedy of approved character and dimensions, through which he and his company rattle briskly in a couple of hours. He himself is the gayest and most volatile of Young Marlows, and Mr. Blakeley is the most waggish of Mr. Hardcastle. Mr. Giddens is a humorous Tony Lumpkin, Miss Mary Moore a winsome Miss Hardcastle, and Miss M. A. Victor a droll Mrs. Hardcastle. These separate impersonations are received with delight, and the whole goes amidst shouts and convulsions of laughter. With the exception of Tony Lumpkin, however, the characters are

not Goldsmith's. Young Marlow only simulates bashfulness in his interview with Miss Hardcastle. His tongue must be in his cheek when he is pretending shyness. A man of the world, brisk, full of resources, up to every move in the game of life, he ashamed before a pretty chit of a girl! The notion is not to be entertained. Mr. Blakeley meanwhile is wholly out of place as Hardcastle. He should play Diggory. His comic by-play would be invaluable in that character, but in the friend of Sir Charles Marlow it is out of place. Sir Charles Marlow mean time all but disappears.

Dramatic Gossip.

THE 'Chronicle History of the London Stage, 1559-1642,' by Mr. F. G. Fleay, an edition of which, limited to 460 copies, will be published shortly by Messrs. Reeves & Turner, is intended to form a supplement to the works of Malone, Genest, and other writers. It is said to embody much curious and interesting information concerning our early theatres and actors.

It is to be hoped that the illness of Madame Sarah Bernhardt, which has delayed her country tour, will yield before June 16th, the day of her promised reappearance in London. It is said to be inflammation of the lymphatic vessels of the legs, a complaint the gravity of which it must be left to scientific opinion to determine. A speedy resumption of performances is, however, it is said, not to be expected. The habit of constantly kneeling in 'Jeanne d'Arc' is said to be responsible for the attack.

We are glad to hear that the arrangements are now completed for the production of Mrs. Augusta Webster's poetical drama 'In a Day' at Terry's Theatre, on the afternoon of the 30th inst. Miss Webster, the daughter of the author, is to make her *début* on the London stage in the character of Clydona, the heroine of the play; Myron, the hero, will be acted by Mr. Matthew Brodie; Olymnius, a Stoic slave, by Mr. Phillips, of Mr. Benson's company; and Euphranor by Mr. Acton Bond. The musical setting of the incidental songs has been entrusted to Miss Mary Carmichael. Prof. Warr has lent some of the classical scenery and properties designed by Mr. Walter Crane for his 'Story of Orestes.' Mr. Merridew (Mr. Benson's stage manager) is superintending.

'A MODERN MARRIAGE,' a four-act play by Mr. Neville Doone, has been produced at the Comedy Theatre at an afternoon performance. It is a conventional melodrama written with some care, and has one or two showy situations. It is open to the charge, however, of obtaining a fourth and superfluous act by the introduction of a new interest when the piece is virtually over. Miss Alma Murray played in very earnest and convincing style as the heroine; and Mr. Lewis Waller, Mr. Royce Carleton, and other actors were concerned in a generally competent interpretation.

A DRAMA by Mr. Carton is in contemplation at Terry's Theatre.

NEXT WEEK'S NOVELTIES AND REVIVALS.

TUES.	Toole's (Afternoon), 'My Mother,' by Miss Amy Steinberg.
WED.	Adelphi (Afternoon), 'The Bride of Love,' by Robert Buchanan.
—	Avenue (Afternoon), 'The Will and the Way,' Duologue by Justin H. McCarthy; revival of 'The Grandeur.'
—	Shaftesbury (Evening), 'Judah,' by Henry Arthur Jones.
THURS.	Haymarket (Afternoon), 'Sugar and Cream,' by J. P. Hurst; 'A River-side Story,' by Marie Bancroft; and 'The Up Train,' adaptation by C. Colnaghi.

[These announcements are subject to changes of plan on the part of managers.]

TO CORRESPONDENTS.—A. H.—C. E. L.—C. A. de L. A.—C. H.—received.
No notice will be taken of anonymous communications.

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LITERATURE

L'Avenir de la Science. Par Ernest Renan. (Paris, Calmann Lévy.)

M. RENAN'S preface renders the task of the critic difficult, if not altogether superfluous. Looking back across a period of nearly fifty years at this first expression of his former self, he coolly analyzes its defects both of style and of conception, and estimates the extent to which its ardent predictions have been either contradicted or confirmed by present reality. It would seem, indeed, as if the publication of a book like the present might well have been delayed until death should have "rounded" into completeness the life's work of the author, for it is then that the traces of effort put forth tentatively in this direction or in that acquire their real value, as disclosing the process, which mature art conceals, of the conception and building up of that which we should otherwise only have known as a finished product. But M. Renan has at last determined not to leave his early essay to be made known in a posthumous edition, but to give it to the world himself:—

"Ma vie se prolongeant au delà de ce que j'avais toujours supposé, je me suis décidé, en ces derniers temps, à me faire moi-même mon propre éditeur. J'ai pensé que quelques personnes liraient, non sans profit, ces pages resuscitées, et surtout que la jeunesse, un peu incertaine de sa voie, verrait avec plaisir comment un jeune homme, très franc et très sincère, pensait seul avec lui-même il y a quarante ans. Les jeunes aiment les ouvrages des jeunes. Dans mes écrits destinés aux gens du monde, j'ai dû faire beaucoup de sacrifices à ce qu'on appelle en France le goût. Ici, l'on trouvera, sans aucun dégoûtissement, le petit Breton consciencieux qui, un jour, s'enfuit épouvanté de Saint-Sulpice, parce qu'il crut s'apercevoir qu'une partie de ce que ses maîtres lui avaient dit n'était peut-être pas tout à fait vrai."

In 1848 M. Renan, as he now realizes and confesses, was a dreamer of dreams. First there was the dream that the scientific spirit, once disengaged from the fetters imposed upon it by the unholy alliance of ignorance and superstition, would move rapidly and unerringly to the final solution of the social problems which oppress and perplex humanity:—

"Tout en continuant de croire que la science seule peut améliorer la malheureuse situation de l'homme ici-bas, je ne crois plus la solution du

problème aussi près de nous que je le croyais alors. L'indégalité est écrite dans la nature; elle est la conséquence de la liberté; or la liberté de l'individu est un postulat nécessaire du progrès humain."

In the second place M. Renan, disabused, as so many have been, by knowledge and experience, finds his youthful optimism exaggerated. Not that on that account he can only find safety in retreat to the opposite pole. There is here no hysterical recantation—no breaking in pieces, in the style of 'Locksley Hall Sixty Years After,' of an idol discovered to be only brass after all:—

"L'erreur dont ces vieilles pages sont imprégnées, c'est un optimisme exagéré, qui ne sait pas voir que le mal vit encore et qu'il faut payer cher, c'est-à-dire en privilèges, le pouvoir qui nous protège contre le mal."

And he goes on to indicate another error, the seeds of which he explains as a deposit of Catholic training, though similar flowers of fancy are to be noticed in our own time and country sprouting from what are presumably quite different germs:—

"On y trouve également enraciné un vieux reste de catholicisme, l'idée qu'on reverra des âges de foi, où régnera une religion obligatoire et universelle, comme cela eut lieu dans la première moitié du moyen âge. Dieu nous garde d'une telle manière d'être sauvés! L'unité de croyance, c'est-à-dire le fanatisme, ne renaîtrait dans le monde qu'avec l'ignorance et la crédulité des anciens jours. Mieux vaut un peuple immoral qu'un peuple fanatique; car les masses immorales ne sont pas gênantes, tandis que les masses fanatiques abâtissent le monde, et un monde condamné à la bêtise n'a plus de raison pour que je m'y intéresse; j'aime autant le voir mourir."

But on the whole, and in spite of these reservations, M. Renan feels that the light which he saw was the true light. Progress since 1848 has in the main adopted the line of advance laid down by him. With regard to the conquering idea of evolution, M. Renan confesses that he was not naturalist enough to thread the labyrinth of nature with its aid. The true place of man in the scale of being he misconceived, while sharing Hegel's error of attributing too decidedly to humanity the central rôle in the universe. But in the matter of all products or functions of man, such as language, literature, society, he was a decided evolutionist. In the sphere of political and social science, however, the progress made has been slight, and the future, which seems big with the elements of disturbance, is as unreadable as ever:—

"Entre les deux objectifs de la politique, grandeur des nations, bien-être des individus, on choisit par intérêt ou par passion. Rien ne nous indique quelle est la volonté de la nature, ni le but de l'univers. Qui aura, dans des siècles, le plus servi l'humanité, du patriote, du libéral, du réactionnaire, du socialiste, du savant? Nul ne le sait, et pourtant il serait capital de le savoir, car ce qui est bon dans une des hypothèses est mauvais dans l'autre. La politique est comme un désert où l'on marche au hasard, vers le nord, vers le sud, car il faut marcher. Nul ne sait, dans l'ordre social, où est le bien. Ce qu'il y a de consolant, c'est qu'on arrive nécessairement quelque part."

The conclusion is reaffirmed distinctly after the lapse of so many years. Those who believe firmly in science, who live the life both of thought and of action in accordance with its teachings, have chosen the good part. It is true there are many who,

threatened probably in their class or caste interests by the advance and spread of knowledge, cry out that the ancient beliefs are being discredited, and that in consequence worth and beauty must vanish from the world; who imagine that man will of necessity cease to behave himself as soon as ever he ceases to be duped. But in spite of these sinister predictions, *impavidi progrediamur*:—

"Continuons de jouir du don suprême qui nous a été départi, celui d'être et de contempler la réalité. La science restera toujours la satisfaction du plus haut désir de notre nature, la curiosité; elle fournira toujours à l'homme le seul moyen qu'il ait pour améliorer son sort. Elle préserve de l'erreur plutôt qu'elle ne donne la vérité; mais c'est déjà quelque chose d'être sûr de n'être pas dupe. L'homme formé selon ces disciplines vaut mieux en définitive que l'homme instinctif des âges de foi. Il est exempt d'erreurs où l'être inculte est fatalement entraîné. Il est plus éclairé, il commet moins de crimes, il est moins sublime et moins absurde. Cela, dirait-on, ne vaut pas le paradis que la science nous enlève. Qui sait d'abord si elle nous l'enlève? Et puis, après tout, on n'appauvrit personne en tirant de son portefeuille les mauvaises valeurs et les faux billets. Mieux vaut un peu de bonne science que beaucoup de mauvaise science. On se trompe moins en avouant qu'on ignore qu'en s'imaginant savoir beaucoup de choses qu'on ne sait pas."

On turning to the pages of the essay itself the reader will probably be perplexed to find and hold the main thread of argument or exposition running through such a mass of words. The illustrations drawn from history or literature, which here and there light up the path of impetuous thought, are of the highest interest, for they reveal the attitude of the youthful critic on the very borders of the rich field which he was to go in and possess. One fact stands out in high relief from these pages—the profound influence upon an ardent disciple of the master-mind of Burnouf. So much, indeed, do we hear about the Vedas, about the orthodox systems of Hindu philosophy, that we seem to be listening not to the future historian of Christianity, but to one who has deliberately and passionately chosen the career of an Indianist, while an occasional slip reveals to the curious eye the fact that in 1848 the erudition even of a Renan was in certain respects more copious than minute. Here and there may be found a passage recalling either in form or in sentiment the later craft of the master; but, in conclusion, we repeat that the interest of the essay is essentially biographical. It solves no problems, suggests no new thoughts; but it gives fresh fulness and preciseness to our idea of a great personality.

Palestine under the Moslems. By Guy Le Strange. (Palestine Exploration Fund.)

'PALESTINE UNDER THE MOSLEMS' is an important and interesting addition to the series of works relating to the Holy Land that is being published under the auspices of the Palestine Exploration Fund; and it is most appropriately dedicated to the popular novelist who for more than twenty years has acted as secretary to the Fund.

It has always been known that a mass of valuable information relating to Jerusalem and Palestine lay buried in the Arabic texts of the Moslem geographers and travellers

of the Middle Ages. But though several of the texts have been translated, either in whole or in part, into Latin, French, or German, there has hardly been an attempt to render their contents available to the English reader. The late Prof. Palmer, it is true, translated the more important texts relating to the origin and history of that most mysterious and beautiful of buildings, the "Dome of the Rock" at Jerusalem; but something more was wanted, and that has now been supplied. Mr. Le Strange is, we believe, the first Orientalist who has undertaken the highly laborious and difficult task of translating, comparing, and arranging in chronological order all the various accounts given by the Arab geographers of the cities, holy places, and districts of Palestine and Syria. He is one of the few Englishmen who combine the literary skill, knowledge of Arabic, and personal acquaintance with the localities described that such an undertaking requires, and who possess the patience and perseverance necessary to carry it to a successful conclusion. The result of Mr. Le Strange's four years' labour will be of great value to all students of the geography of Palestine who do not read Arabic, and we only regret that he did not adopt a different arrangement for the contents of his book. There are no doubt certain advantages in grouping under one heading extracts from various authors which relate to the same place; but separate translations of the different works, such as those which Prof. Gildemeister has contributed to the *Zeitschrift des Deutschen Palaestina-Vereins*, with critical notes and a good index, would, we think, have been more satisfactory.

In a brief introduction Mr. Le Strange supplies a list, with short biographical notices, of the twenty-four Arab geographers and historians from whose works he quotes. The earliest wrote in A.D. 864, the latest in 1496; and twelve of them lived and died before the Crusades had introduced new conditions of life, and effaced several of the old landmarks. Some of the writers combine great powers of observation with a profound knowledge of books and men, and their remarks on the physical features of the country and on the manners and customs of the people are of considerable interest. Mukaddasi of Jerusalem, for instance, who wrote in A.D. 985, gives a vivid description of his native country, and grows eloquent over its climate, its fruits, and its varied products. It is a "land of blessing," and "a country of cheapness, abounding in fruits"; and within its borders were to be "found gathered together six-and-thirty products that are not found thus united in any other land." From Jerusalem came cheeses, cotton, the celebrated 'Ainûni and Dûri raisins, apples, bananas, pine nuts, mirrors, lamps, needles, and the best of honey; from Jericho—indigo, and that "pearl of condiments" the Muri sauce; from 'Ammân—grain, lambs, and honey; from Tiberias—carpets, cloth, and the cotton-paper known as Bombycina; from Damascus—olive oil fresh pressed, cloth, brocade, oil of violets, brass vessels, paper, nuts, dried figs, and raisins; and so the long list continues for other districts.

The people of Palestine were well clad and prosperous. The chief shopkeepers

rode "Egyptian asses, with fine saddles"; the Amirs and chiefs kept horses. The assayers, dyers, bankers, and tanners were Jews; the physicians and scribes were Christians; the Moslems looked down upon study, and were seldom known to be the propounders of new doctrines. All along the coast line were "watch-stations," to which Greek ships came laden with Moslem captives for ransom. "At the Stations," writes Mukaddasi,

"whenever a Greek vessel appears, they sound the horns; also if it be night, they light a beacon there on the tower; or, if it be day, they make a great smoke. From every Watch-station on the coast up to the capital (ar-Ramleh) there are built, at intervals, high towers, in each of which is stationed a company of men. On the occasion of the arrival of the Greek ships the men, perceiving these, kindle the beacon on the tower nearest to the coast-station, and then on that lying next above it, and onwards, one after another, so that hardly is an hour elapsed before the trumpets are sounding in the capital, and drums are beating in the towers, calling the people down to the Watch-station by the sea. And they hurry out in force, with their arms, and the young men of the village gather together. Then the ransoming begins. Some will be able to ransom a prisoner, while others (less rich) will throw down silver Dirhams, or signet rings, or contribute some other valuable, until at length all the prisoners who are in the Greek ships have been ransomed."

The whole country was divided by the Moslems at the time of the conquest into "Junds" or military districts, which, roughly speaking, corresponded with the old Roman and Byzantine provinces, such as they are described in the Code of Theodosius. The capitals were, however, changed; that of Palestina Prima, rechristened Filastin, was moved from Caesarea to ar-Ramleh, and Tiberias replaced Scythopolis in Palestina Secunda. The Junds lasted, with some modifications, until the Crusaders founded the Latin Kingdom of Jerusalem, with its dependent baronies and counties; and after the re-establishment of Moslem rule Syria and Palestine were divided into nine kingdoms.

The physical features of the country are, as a rule, more accurately described than in the later records of pilgrims from the West; and the remarks made on them are often of value. For instance, Yâkût tells us that the Jews of his day held Mount Gerizim in great respect as the place where Abraham was commanded to sacrifice Isaac; and the same writer states that the Nahr al-'Aujâ was also called Nahr Abi Futrus, which really means, as M. Clermont-Ganneau has pointed out, the "river of Antipatris," Antipatris being corrupted into Abi Futrus. Sometimes, however, there are quaint speculations, such as those of Dimashki, on the disappearance of the waters of the Dead Sea. "Some say," he writes,

"that its waters have an exit into a country afar off, whose lands they irrigate and fertilize, and here the waters may be drunk. This country, they report, lies at a distance of two months' journey. Others say that the soil all round the lake being extremely hot, and having beds of flaming sulphur beneath, there never cease to rise vapours, and these, causing the water to evaporate, keep it to a certain level. Others, again, say there is an exit through the earth, whereby its waters join those of the Red Sea; and others again affirm it has no bottom,

but that there is a passage leading down to the Behemoth (who supports the earth). But Allah knows best the truth of all this!"

Perhaps the point of greatest interest in the texts relating to Jerusalem is the strong evidence which they afford that the south-west angle of the Haram area was pointed out to Omar as the site of the Jewish Temple. Omar, we are told, gave directions, after his capture of the city, for the erection of a mosque on the site of the Masjid al-Aksa (the further shrine, *i.e.*, the Jewish Temple), to which, according to the Kurân (xvii. 1), the Prophet was transported by night from the Masjid al-Haram (the shrine at Makkah). Only thirty-three years later Arculphus saw, on the site of the Temple, just such a mosque as the Arab conquerors would have been likely to build; and Theophanes, writing at the close of the eighth century, states that Omar was taken "to what in former times had been the Temple built by Solomon," and that he straightway converted it "into an oratory for blasphemy and impiety." If, then, we can ascertain the position of Omar's mosque, we can at the same time establish the traditional site of the Temple in the early part of the seventh century. There can be no doubt that Omar's mosque lay to the south of the "Dome of the Rock"; and one writer distinctly states that it was built in "the fore (or southern) part of the Haram area, and to the western side thereof," or exactly in the position assigned to the Jewish Temple by the late Mr. Fergusson. It is interesting to note that the "Double Gate" in the south wall of the Haram area is called by all Arab writers, prior to the Crusades, the "Gate of Muhammad," or "of the Prophet"; and that according to modern tradition the mosque of Omar and the place where he prayed were within the walls of the Mosque al-Aksa. The Sakhrâh, to which the Temple legends were transferred, was not included in the Masjid al-Aksa until Abd al-Malik, from political motives, built his dome over it, and induced his subjects to circumambulate it in place of the Black Stone in the Ka'abah at Makkah. The extension of the Masjid to the north, so as to bring the "Dome of the Rock" into the centre of the Haram area, was the work of Abd al-Malik's son, the Khalif al-Walid. Whether Abd al-Malik really built the "Dome of the Rock," or only restored and beautified an old Christian church, must still remain an open question. It is, however, certain that Mr. Fergusson was entirely in the wrong in asserting that "no Muhammadan writer of any sort, anterior to the recovery of the city from the Christians by Saladin, ventures to assert that his countrymen built the Dome of the Rock." Ya'kûbi (A.D. 874) and others after him state that Abd al-Malik built a dome over the Sakhrâh; but al-Walid is also said to have built the great mosque at Damascus, which still bears marks of its Christian origin, and we should probably be not very wrong if we understood in either case rebuilt, or restored, for "constructed."

Prof. Robertson Smith has pointed out, in his article on the "Temple" in the *Encyclopædia Britannica*, that the identification of the Sakhrâh with the "stone of foundation," and the transference to it of the Temple legends, may be traced back to the Moslem Jew, Wahb ibn Monabbih, "who

enriched Islam with so many Jewish legends, and died a century after Jerusalem was taken by the Arabs." It is much to be regretted that Mr. Le Strange has made no reference to this interesting subject, and that he has not attempted to trace the gradual growth of Jewish legends round the Sakhrāh. In some minor particulars Mr. Le Strange has been wrongly informed; for instance, "Herod's Gate" at Jerusalem, which he says rightly is called Bāb as-Sāhirah by old Arab writers, is certainly known at the present day as Bāb az-Zahriyeh, Gate of Splendour, and as Bāb az-Zahireh, Gate of Blooming. The plans and drawings that illustrate the chapters on Jerusalem are capable of improvement; they appear to have been taken from De Vogüé's great work and other sources. In one case a view, and not a good one, has been enlarged from an illustration in Baedeker's 'Guide to Palestine.' The elaborate plans and beautiful photographs of the Ordnance Survey of Jerusalem are completely ignored.

There is an excellent description of Damascus, with its fertile plain, and its great mosque, in which, if we are to believe Ibn Jubair, no spider spins his web, and on which no swallow ever alights. And this chapter is followed by quaint Moslem legends and by notices of all the principal towns in the country. Acre, Tyre, Sidon, Tiberias (with its hot springs), Nāblus, Ascalon, Gaza, and other places, are fully described; and under Hebron are given some of the records of visits to the sepulchres of the Patriarchs, which the late Comte Riant was the first to collect. A good index, in which nearly all the Arabic place-names are written in Arabic, adds much to the value of the book.

In conclusion, we would express the hope that Mr. Le Strange may complete the work that he has commenced by collecting the topographical notices in the works of the Arab historians. It was from one such notice that M. Clermont-Ganneau obtained the clue which led to his discovery of the site of Gezer; and it was in an Arab history that he found a contemporary record of the stoppage of the waters of Jordan for several hours, above Jisr Damieh, which was very similar to that which took place when "the waters which came down from above stood, and rose up in one heap, a great way off, at Adam, the city that is beside Zarethan; and those that went down toward the sea of the Arabah, even the Salt Sea, were wholly cut off; and the people passed over right against Jericho." These examples show that a study of the Arab histories may lead to interesting and unexpected discoveries.

Erinnerungen aus meinem Leben. Von Friedrich Bodenstedt. (Berlin, Allgemeiner Verein für Deutsche Literatur.)

THIS volume is not merely a chronicle of Bodenstedt's own life, but it is full of historical studies, bits of the folk-lore of Germany, Russia, and Persia, charming descriptions of life in Russia and Persia in the first half of the present century, and strange glimpses into the intrigues of Russian court life. In the earlier part of the work too much space is devoted to historical matter, and too little to the per-

sonal life of the writer; but as he passes on from his youthful days to his early manhood the interest of his autobiography increases.

A poet whose verses have attained to some 120 editions, and have been translated into thirteen tongues, including Hebrew, should be familiar to Englishmen; but Bodenstedt is little read here, and his songs as a whole still await a good English translator, though some specimens of them have been published in England, and in Hamburg an English version has appeared. In addition to his Eastern work it is as a translator and editor of Shakespeare that he is best known in Germany, and his acquaintance with English literature is wide and sound.

He was born at Peine in Hanover at a time when "Hanover ruled England, and not England Hanover; for the house of Hanover had given her her king," and when "he looks like an Englishman" was a high compliment in Peine and the surrounding district. Bodenstedt's father was a somewhat important personage in Peine, but austere towards his children: "Tenderness was to him womanly, especially kisses, so that I can never in my whole childhood remember receiving a kiss from him"; and he carried his severity so far as to throw the child into the water, if on a cold chilly morning he stood shivering on the grass instead of jumping in at once. This enforced bathing, however, wrung from the boy his first poem; for when nine years old, whilst bathing alone, he was carried out of his depth, but rescued by a farmer's son, and he commemorated his escape in a dozen lines of verse. From his mother he received the first poetical impressions that made him strive to imitate the old German songs which she sang to him in the twilight. His father, though he afterwards used every means to suppress the inclinations of his son, "as no poet had ever been known in Germany to live by his poetry," did unwittingly assist the imaginative yearnings of the boy by giving him a toy theatre—a gift that led to no less a dramatic representation than the 'Taking of Jerusalem by the Crusaders,' Jerusalem being first built in a neighbour's back garden with stones "borrowed" from the building of the new Rathaus in the market-place.

Up to the age of eight the boy was educated at the town school; but then the father combined with some other parents to hire a joint tutor to teach their sons the classics. Bodenstedt gives some amusing notices of the various tutors under whose guidance he studied Latin. Life in Germany, too, at that time, when the Poles were rising against Russia, Paris was in revolution, and the Greeks were throwing off the Turkish yoke, is vividly sketched. The influence these events had on the young lad's imagination was intensified when he beheld the glare from Brunswick in flames arise in the heavens. At sixteen, in spite of all suppression, Bodenstedt ventured upon a metrical translation of 'Macbeth,' "which did not turn out so badly," but the principal gain from which was that he committed to memory nearly the whole of the English text. This was probably the foundation of the marvellous memory which Bodenstedt at seventy years of age

still possesses. As a brother poet said of him in his presence a short time since, "he remembers everything he writes," asking him at the same time to recite a political poem he had just written upon Katkoff and Boulanger of some hundred or more lines, and without hesitation Bodenstedt complied with the wish. Upon another occasion, whilst walking down a quiet street in Wiesbaden, where he now lives, he laid his hand upon the writer's shoulder and recited a long extract from Chatterton, and later on a part of an English ballad, to illustrate certain moods of English poetry.

His eyes were first turned towards Russia by an old *Rittmeister* who had served under Napoleon at Borodino, and in 1841 he obtained the position of tutor to the two sons, Michael and Dimitry, of Prince Michael Galitzin. The part of his memoirs which deals with his life in Russia is sometimes wearisome, from the long excursions into Russian history; but it affords glimpses into the old heathen life that still retains its hold on the people beneath a veneer of Christianity, and by some strange anecdotes proves how fully the aristocracy of Russia regarded the lower orders as cattle. He found German literature in but little favour in Russia; but Balzac's 'Peau de Chagrin,' the 'Pickwick Papers,' and 'Vanity Fair' were in every house. The pages upon folk rhymes, customs, and superstitions are full of interest. The persistency with which Bodenstedt seized upon every opportunity to perfect himself in modern languages is worthy of note. Whilst busy in his spare hours with translating Russian poetry, he spent his Sunday evenings with a Mr. Henry Frears and Mr. Thomas Shaw, the latter also being engaged in translating from the Russian, and, as Bodenstedt remarks, on something which paid better, viz., novels.

It was his love for Shakespeare which brought him in contact with the Governor-General of Moscow, Alexander v. Neidhart, whom he was afterwards again to meet as Governor of the Caucasus. The Princess Galitzin begged him to give the two younger daughters of General Neidhart lessons in Shakespeare, and the general sometimes joined in the readings. A yet more interesting personage afterwards entered the household of the princess in the character of a tutor for Russian history and literature—a man who had just returned from two years' travel at the expense of the Government in France, Belgium, England, and Germany. This fellow tutor was Michael N. Katkoff, whom nearly fifty years later Bodenstedt satirized, as we have mentioned, in a political poem. Katkoff's early ideas, his sudden conversion from a friend of the Poles into their bitterest enemy, and his cynicism and ambition are rapidly sketched, the whole being summarized in the words, "In his old age he has trodden underfoot the ideal of his youth."

Bodenstedt's first book appeared in the year 1843 under the title 'Kosloff, Pushkin, Lermontoff: a Selection of their Poems,' but so full of mistakes and so weak did the poet himself deem his work to be that, after vainly struggling to revise it, he called in the edition, although the book had been fairly received in Russia and Germany.

The opportunity which was to make him famous and give him his especial

place in the world of letters came in the shape of a call to the Gymnasium at Tiflis. At Tiflis — "the starting-point of his activity as an author"—he soon met with men of influence. One of the ladies' favourites in that capital was Prince Dondoukoff - Khorsakoff, the present Governor-General of the Caucasus; another officer, who was "not to be met with at balls," was a youthful and retiring Lieut. Kauffmann, who even then yearned to conduct an army into the heart of Asia. Yet another personage destined afterwards to be famous in Russian history Bodenstedt met where he first heard a Persian singer excite the enthusiasm and ecstasy of his listeners, especially the Georgians and Armenians. This young officer of the Guards, who was sitting next to Bodenstedt, passed the wine, but became communicative. Sent at an early age to St. Petersburg and educated in the corps of Pages, Boris Melikoff had lost touch with the songs of his birthplace. An intimate friend of Bodenstedt's at this period, and one who took lessons with him from the Mirza Schaffy whose name Bodenstedt has made famous, was Dr. George Rosen, the well-known philologist, and with Rosen he made an excursion into Armenia and to Ararat. Dr. Rosen introduced Bodenstedt and his work to Cotta, the Stuttgart publisher, and the outcome was that he became a contributor to the *Allgemeine Zeitung*, and Cotta produced his work 'Die Poetische Ukraine.'

Bodenstedt heard of the recall of his friend General Neidhart from the government of the Caucasus before even the general knew of it himself. Count Woronzoff, who had been educated in England, was to take his place, and at a ball Bodenstedt met a young Englishman, a friend of the count's, who indirectly informed him of the change. This was Henry Danby Seymour, who was afterwards to be an intimate friend of Bodenstedt's and proved of great value to him when he stayed in England. "Rarely," writes the author, "have I known a man who so clearly laid down a plan in life as Seymour, without a moment's doubt as to its fulfilment." It was Seymour who, in 1859, introduced Bodenstedt to Lord John Russell, Sir A. Layard, and Sir H. Rawlinson, at the same period when the Prince Consort showed great friendliness towards him. The disgrace of General Neidhart and other incidents give an insight into the autocratic rule of the Czar, and one striking story is told of another general being reduced suddenly to a private soldier, the first intimation he received of his disgrace being the taunt, upon his entering a fortress, of some subordinate, that "he should be ashamed of himself to play the general when he was but a common soldier."

The charm of the volume increases as it draws near its conclusion. Bodenstedt quitted Tiflis, and in company with Seymour journeyed to the Black Sea. At Gori Seymour gave up the "martyrdom of the telega," and built a raft to take him back to Tiflis, leaving Bodenstedt to journey on alone. The adventures met with in getting down to the Black Sea and across to the Crimea are full of pleasant, even exciting incident; but at last Bodenstedt found himself on board a Russian war-ship, English built, and commanded by an English

captain Martin. From the Crimea he made his way round to Trieste.

The whole work is crowded with careful studies and disquisitions. It is the very opposite to the "Recollections" that are at present so plentiful in England, containing as it does not only sketches of the writer's life and the people he met, but researches into the inner life of nations, their past history and present development, and yet there are dramatic and touching incidents that are full of pathos and passion. The author promises that this volume shall be followed by another.

BOOKS ON AFRICA.

Les Lacs de l'Afrique Équatoriale. Par Victor Giraud. (Hachette & Co.)

Reisebilder aus Liberia. Von J. Büttikofer. Vol. I. (Leyden, Brill.)

Calabar and its Mission. By Hugh Goldie. (Olyphant, Anderson & Ferrier.)

Sub Sole. By the Right Rev. A. Smith. (Nisbet.)

East Africa and its Big Game. By Capt. Sir John C. Willoughby, Bart. (Longmans & Co.)

Through Gasa Land, and the Scene of the Portuguese Aggression. By Parker Gilmore. (Harrison & Sons.)

THE results of Lieut. Giraud's remarkable journey to Lakes Nyassa, Tanganyika, and Bangweolo have long been before the world, but are now for the first time published in a collected form, as one of those lavishly illustrated volumes which we look forward to as a matter of right at the hands of Messrs. Hachette. Lieut. Giraud proves himself a good narrator. His narrative is eminently readable without, at the same time, snatching at a cheap popularity. It is quite refreshing, after having seen so many stones thrown at Protestants and British missionaries, even by their own countrymen, to listen to what a Frenchman has to say about the good work done by Scotchmen in the Nyassa region. The troubles between England and Portugal had not arisen when Lieut. Giraud wrote his book, and what he says about the Portuguese in that part of Africa may, therefore, be accepted as the result of observation on the part of an unbiassed witness. This result is by no means flattering to Portuguese vanity. If a fault is to be found with this book, it is the poverty of the maps and the omission of the scientific observations which Lieut. Giraud is known to have made.

It is a curious fact that our knowledge of no part of Africa should have made less progress in the course of the last fifty years than of the huge territory which represents on our maps the negro republic of Liberia. Of the far interior of that country we know absolutely nothing, except what has been told us in the barren narrative of Mr. Anderson's visits to Musardu, and unexplored regions extend close to the coast-line. A "Liberian bibliography" would no doubt enumerate quite an imposing list of books and pamphlets; but these, for the most part, deal with the origin and development of this settlement. Of the physical features of the country, its flora and fauna, we have but a very fragmentary knowledge. Dr. Büttikofer, one of the keepers of the Leyden Natural History

Museum, therefore, has earned our gratitude for the voluminous information now publishing in his 'Reisebilder aus Liberia,' of which the first volume has recently been issued. Dr. Büttikofer paid two visits to Liberia, and devoted altogether thirty-three months to its exploration. Besides visiting every town, settlement, factory, and missionary station within its limits, he made at least one attempt to reach the interior, which took him through a belt of primeval forest to a region of grassy uplands. His principal object was the collection of zoological specimens, but finding himself in a country so little known, he was careful to collect notes also on the flora of the country and its geology, and to inform himself of the social condition of the inhabitants. His book, when completed, will thus form a much-needed monograph on one of the most interesting regions of Africa. His first volume contains a narrative of travel, a general description of the physical features of the country, and a chapter on its flora. In a second volume he promises to deal with the history of the settlement, with the inhabitants and the zoology. His work is amply furnished with maps and illustrations.

No person is probably better qualified to furnish an account of 'Calabar and its Mission' than the venerable Mr. Hugh Goldie, who has been engaged in missionary work there ever since 1848. It is only natural that the bulk of his volume should be devoted to the history of the mission, from its first inception, in 1846, down to the present day. Incidentally, however, and in separate chapters, he supplies a mass of information on the customs of the inhabitants, the religious notions of the people, and the system of government under which they live. Evidently he is a reasonable man, intimately acquainted with the people and their language, and what he has to say is, therefore, entitled to confidence. The mission has clearly not proved a success, if success be measured by the number of converts; but that it has borne fruit among so wild a people, demoralized by years of slave-trade, is equally apparent. The practice of sacrificing human beings on the grave of a great man has disappeared, vicarious punishments have been abolished, and twins, although they and their mothers are still objects of superstitious aversion, are allowed to live. Domestic slavery unfortunately survives, and it would hardly be prudent or productive of good to meddle rashly with it. The condition of these slaves is by no means so abject as some of our philanthropists suppose. "A slave, tending or cultivating land on his own account, may become a richer man and a greater slaveholder than his master, and practically as free." A few illustrations of the dreaded "Egbo-law" are given by the author, but he is evidently not an initiated member of this still mysterious brotherhood.

'Sub Sole' is a work of fiction, dedicated, by permission, to Lord Wolseley. The hero of the story meets the "Wandering Jew" in the Catacombs of Rome, and is supplied by him with the sinews of war for carrying on a missionary crusade in the heart of Africa. Electricity and all other resources of modern science are called into play. The curses of Africa are three, the author tells us—the Arab, the rum-seller, and the Jesuit!

Of Canon Taylor, described by him as the "champion of Islam," he says, spitefully, "If seven tailors make a man, seven Taylors would not make a theologian."

Opinions will differ somewhat as to the interest afforded by Sir John Willoughby's account of his sporting tour in East Africa. There are those who, if they can read of a rhinoceros and a buffalo being brought down with a right and left, will toil through a good deal that is less interesting; others will doubtless be wearied by such notes as, "I was now in rather a bad way, as all my boots were worn out, except one pair which fitted badly and blistered my heels." There is, in fact, from the literary point of view, a lack of the sense of proportion in his book. Many a man treads the streets of London in a pair of ill-made boots, but it is given to one only to make two such good shots as those of which the author is justly proud. Sir John, however, writes often with such an air of good spirits that many parts of his book are interesting reading. Going over land which has recently been visited by numerous scientific travellers, we do not get, nor can we expect, much novel information. With regard to the two best-known English explorers, we may say that the author has a great admiration for Mr. Thomson, and very much the opposite for Mr. Johnston; in fact, he has a hit at the latter whenever he gets the chance. As in all books of travel of this kind, the reader is told much of the trouble given by the attendants, some of whom seem to have been amusing; but the "mission men" were as great scoundrels as some people nearer home. Sir John's account of the "manufacture of missionaries" is instructive, but does not leave us with any greater respect for the process than he intended to convey. The book is well printed and beautifully illustrated. One of the plates shows the great zoological prize of the expedition—a bull rhinoceros with three horns.

As a record of sporting adventures 'Through Gasa Land' may prove acceptable to a large number of readers, but it fails altogether in giving trustworthy information on the geography of the regions which the author claims to have explored. Starting from Delagoa Bay, when he was a young man of twenty-five, in search of gold and ivory, the author crossed the Sabi river into Manica, which he found in the occupation of Mashona, who paid tribute to the Matabele king. He tells us, too, that "yearly the Matabele king despatches a formidable force to collect his rents" from the "poor, decrepit, pusillanimous Portuguese" at Pete and elsewhere on the Zambezi. All this is quite irreconcilable with what we have been told by St. Vincent Erskine and other trustworthy travellers. There is no allusion in this volume to Umzila, until quite lately the ruler of Gasa Land, although the author, to judge from his map, must have passed close to his residence; nor are the recent efforts of the Portuguese to extend their power to the south of the Zambezi alluded to. It is clear, therefore, that 'Through Gasa Land' must fail completely in supplying authoritative information on the present condition of the region with which it deals.

Records of the Borough of Nottingham. Vol. IV. 1547-1625. (Quaritch.)

THIS fourth, and as we are given to believe the last, volume of the 'Records of Nottingham,' if not so historically important as its forerunners, is in many ways far more amusing. It has been edited like its predecessors by Mr. W. H. Stevenson. His name does not occur on the title-page, but the fact is mentioned in the preface, which also tells us that Canon James Raine, of York, has revised the translations which are given of the Latin texts. The Latin is mostly law-Latin and by no means of an important character, except for those who are devoted to the history of the town. The latter part of the volume is made up of extracts from account-books in English. There is, perhaps, not much new knowledge to be gleaned, but they are interesting reading to those who care for the manners of past times. It is stated—whether truly or not who shall say?—that Henry VIII., when the shadows of death were gathering round him, had intended to grant to the town for the support of the Trent bridge the possessions of the chantry of St. Mary in St. Mary's Church. The advisers of the boy king who succeeded him granted, in the name of Edward VI., these properties for that useful purpose. Without entering into the question whether these confiscations were just or not, we can have no doubt that the income was better employed in the improvement of the town than if it had been squandered among courtiers or given to those who had done some of the dirtier work of the recent changes. In 1547 mention is made of "horse brede." The meaning of this term was till recent days a puzzle to all men. The antiquary and the man whose delight was in the sports of the field were equally at a loss as to what horse-bread could signify. Yet there is hardly an old document relating to horses or travelling expenses in which it does not occur. Coarse bread for the use of horses was used in the Middle Ages, and we find it mentioned till late in the seventeenth century. Ben Jonson calls some one a "threadbare, horse-bread-eating rascal." Talfourd, in his 'Vacation Rambles,' written in 1845, says that somewhere near Chamounix his horses refreshed themselves with "large hunches of black bread." Du Chailu on several occasions mentions in his 'Land of the Midnight Sun' the horses being rewarded by slices of black bread. Some of the English portion of the volume is most curious. In 1610 a "crust to amend" a bridge is spoken of. The word is in use at this day in many parts of England. It means the outer planks of a tree, which when sawn are curved on one side. In the churchwardens' accounts of Louth, in Lincolnshire, we find under the year 1563 "for a crust of a plank to a brige." The glossary contains much of an interesting character.

NOVELS OF THE WEEK.

Little Miss Colwyn. By Adeline Sergeant. 3 vols. (Hurst & Blackett.)

Acte. By Hugh Westbury. 3 vols. (Bentley & Son.)

The Last of the Cornets. By Col. Rowan Hamilton. 2 vols. (White & Co.)

The Quality of Mercy. By Harold Vallings. 2 vols. (Gardner & Co.)

A Scarlet Sin. By Florence Marryat. 2 vols. (Spencer Blackett.)

Lady Dobbs. By Emily Marion Harris. 2 vols. (Kegan Paul & Co.)

Beatrice. By H. Rider Haggard. (Longmans & Co.)

A Queen of Roses. By Baynton Foster. (Ward & Downey.)

The Lawton Girl. By Harold Frederic. (Chatto & Windus.)

IF in 'Little Miss Colwyn' Miss Sergeant invents no startlingly new situation, she at least shows an understanding of human nature not always to be found in modern novels. Moreover, her idea of the impulsive friendship between two schoolgirls of different social standing, with its not unnatural sequel, is both original and true to life. The enervating effect of a luxurious and too well-ordered existence upon the character of Margaret Adair is particularly well drawn; and if there is an inconsistency, it is, perhaps, that she should ever have had sufficient good sense and resolution to make friends with a governess-pupil in a fashionable school. Wyvis Brand reminds us that Rochester yet lives in fiction, and Lady Caroline is a good example of the gentle pressure which can be brought to bear by a smooth-tongued clever woman of the world. Of the heroine herself, perhaps the only complaint to be made is one easily forgiven, namely, that she is a little too "bright or good for human nature's daily food." Whether a middle-aged doctor, however fond of children, would be led to saddle himself in cold blood with a drunken wife for the sake of her disorderly young family may be a matter of conjecture. Most of the characters in the book are, however, more or less distinctive and well drawn, and her readers have to thank Miss Sergeant for an undoubtedly good and well-written story.

In 'Acte' Mr. Westbury has set himself the somewhat daring task of reviving the Neronian days of Rome and weaving them not so much into a romance as into a stirring sensational story. The thing is by no means done for the first time. 'The Gladiators' and other tales have taken the same ground on different plans. We are very far from saying that 'Acte' is better done than these, though there is some good reading and a certain amount of brilliance in it. Of course, no new light is thrown on the time—how should it be? The events of it are, however, now and then skilfully and graphically utilized, and there is a kind of freshness in the manner and point of view. The lapse of centuries has proved no barrier; the author is quite undaunted by it—indeed, he is bright, confident, and we had almost said jaunty, in his way of treating the great ghosts of the past. Of course every one has his own conception of the personality of St. Paul, but it is not every one who would venture, as Mr. Westbury does, to introduce him into fiction as something not unlike a mild old revivalist gentleman of the Evangelical school. Nero himself is also closely and fearlessly followed, and occasionally Mr. Westbury makes good hits. He has "gone for" the artist nature with a vengeance. One is ready enough to admit the element in Nero,

but it and the nineteenth century complexity of character, so to speak, are carried very far. In fact, or so it seems to us, there is too much of the manner familiar to readers of three-volume novels, and not an atom of distance and mystery. But there is spirit and cleverness to make up for these and other drawbacks.

It is a little difficult to discover a story in 'The Last of the Cornets.' Col. Rowan Hamilton is content to describe a succession of unexciting scenes precisely as he remembers them, or as they occur to his mind; and, as he possesses very little dramatic imagination, his incidents are apt to come out tamely enough. The greater part of his two volumes is filled by accounts of mess dinners, convivial meetings, races, and the like; his stage is occupied by one puppet after another, dangled for a few minutes and whisked away—more often than not without playing the slightest part in the drama. In short, 'The Last of the Cornets' is a string of anecdotes on a slender thread; and before the second volume comes to an end the thread is broken, and the beads are scattered on the floor.

Out of the men and women, half a dozen or so, who make up the *dramatis personæ* of 'The Quality of Mercy' four-fifths harbour purposes of revenge against their fellows, or, at least, determine never to forgive the injuries sustained at one another's hands. The actions and motives of these persons are strangely intermixed and involved, and so is the course of their lives. In spite of their resolutions of undying resentment all more or less forego their fell designs, modifying them to milder uses. A reader would be bloodthirsty indeed to look on this as an unmixed disappointment; he is, besides, apprised by the title that mercy, and not judgment, is the rule of the story; still there is a feeling that he has been trifled with, and that his sensibilities have been to some extent uselessly played upon. There is a death through broken heart, however, one from drowning, and two shooting cases of a fatal nature—not at all an unfair average considering the numbers. Some of the characters are well conceived and well carried out, others appear wanting in significance in spite of their prominent position; their mode of speech, too, is sometimes forced and unnatural. Tom Hadaway and his sweetheart are cases in point. Mr. Vallings appears to have rather a mean opinion of woman, judging from some specimens of the sex here portrayed. The fault of the book seems to lie in the difficulty of grasping what general effect the author really wished to produce. Still, there are good things about it; not the least is the impression conveyed of the natural features and appearance of the district described.

'A Scarlet Sin' is unamusing as well as unprofitable reading. The motive is unpleasant, and the treatment is more unpleasant still, for there is no grace of style or charm of manner to relieve its inherent offensiveness. In fact, so far as we may judge, it has nothing to recommend it, unless good print and careless fluency may be thought sufficient to redeem bad grammar and bad taste as well.

Lady Dobbs is a heroine of a rather objectionable type, handsome and insincere,

who as a schoolgirl despises and slanders an unfortunate teacher, and afterwards, when the wife of a City knight, falls desperately in love with the said teacher, who has turned out to be a wealthy Russian count. This lovely Helen has a plain friend Amy, who paints her picture and exhibits it at the Academy. Count Eminesco is struck by the portrait, and perversely adores not the subject, but the painter.

"Before that picture now stood Amy, beholding it with the fond affection all young creatures burn before their young enterprises."

Both Amy and Helen are consoled for their troubles in the end. Their troubles are entirely of their own making, and Miss Harris describes them with some exaggeration, and in an inflated style which does not always find the reader on an eminence sufficiently high to appreciate it. Lady Dobbs is a remarkable woman, whom wayward love converts from a female nincompoop into a close student of Browning, and who dilutes her naughtiness by tying up florins for charitable purposes in her silk pocket-handkerchief. But there is not much harm left in her when the story is finished.

Mr. Rider Haggard has made many a bold venture, but perhaps he was never so bold as when he launched 'Beatrice.' 'Beatrice' is not dull, but we must frankly say that we prefer to read Mr. Rider Haggard when he deals with treasure, savages, big game, adventure—in a word, with Africa—than when he wanders into the realms of love and mesmerism and religion and there raves at large. 'Beatrice' is a love story pure and simple, and an unhappy love story to boot; for the heroine, lovely, noble, and true, is madly and devotedly in love with a man who had the misfortune to marry years before he met her, but who dislikes and despises his wife, and adores the beautiful Beatrice, from the moment when he first sees her and she saves his life from the sea, and thereby, according to Mr. Rider Haggard's version of the old belief, becomes bound to do him an injury. Geoffrey Bingham is a barrister, and with the help and counsel of Beatrice, who turns his Egeria, he wins fame in law and politics, and in the mean time brings her back from agnosticism to Christianity. Being virtuous, these unhappy lovers drag on their lives apart, save for an occasional relapse into a dread mesmeric communion. But Beatrice has an enemy in the shape of a sister Elizabeth, who for her own reasons and with fiendish malice seeks to drive Beatrice into sin and shame. Her machinations fail of their direct purpose, but they force the unhappy Beatrice to the conviction that she is her lover's bane, and that her death only will free him from trouble; and the gruesome story ends where it began—on the cruel waters of a stormy sea. There is no lack of strength in this book, but the subject is unpleasant and the treatment at times somewhat lacking in refinement. On the whole, it is difficult to regard 'Beatrice' as worthy of Mr. Rider Haggard's reputation.

'A Queen of Roses,' bearing a well-known quotation from Tennyson about a rosebud, is not of an original type. There is, indeed, a painfully familiar air about it, an almost "shocking tameness" in the arrangement

of the people and their sayings and doings. In this case it is the farmer's, not the miller's, daughter who grows so dear as to (temporarily) disturb the peace of a youth of high degree. The girl's relatives we know of old—the good-natured, burly father, the hard-working, repressive aunt. She herself is far above her station and fair to see. The usual things happen that always do happen with such premises, yet all is mild as milk and innocent as buttercups. The reader is always told what Sweetbriar wore when bent on a clandestine appointment; also, how deeply, darkly blue were her eyes at such times. He is not surprised, either, when a gig accident, plus the loss of the lover, causes her to pine and die; and he knows too—more's the pity—that the last example of this class of story is yet to come.

'The Lawton Girl' exhibits the characteristic qualities of American novels of the day—a taste for detail in observation almost amounting to talent, a cultivated style not quite easy enough, a delay in coming to the point of the story, and an unfortunate want of consideration for the reader's patience. If such writers as Mr. Frederic are successful in America, as undoubtedly they are, America is a paradise for writers of ability without special gifts, and it is from several points of view pleasant that so praiseworthy a work as 'The Lawton Girl' should be a marketable commodity. But although it is a highly creditable work, a task commendably executed, it cannot be said to be a novel of striking interest, a story of much vigour or originality. One may even remark that it is disheartening to a conscientious reader to be introduced in the tenth chapter to a character "who has a considerable part to play in this story"; it would, at all events, have been more satisfactory to have met him sooner. Like most of the characters he is well drawn; and if one can wish that they all were made a little more interesting, one gladly admits that they present a collection of portraits of distinct individuality.

CLASSICAL TRANSLATIONS.

It would seem that the present generation, in default of original writers of a high order, is determined to distinguish itself by the excellence of its prose translations of ancient masterpieces. The list of works of this kind which have appeared within the last five-and-twenty years is truly remarkable. Not to mention the Revised Bible and other huge undertakings, we have had, from classical scholars only, Munro's 'Lucretius,' the 'Tacitus' of Messrs. Church and Brodribb, Lewis's 'Juvenal,' Conington's 'Persius,' Prof. Jowett's 'Plato' and 'Thucydides,' the 'Odyssey' of Mr. Butcher and Mr. Lang, the 'Iliad' of Messrs. Leaf, Lang, and Myers, Mr. Lang's 'Theocritus,' Mr. Mackail's 'Virgil,' Mr. Shuckburgh's 'Polybius,' and Mr. Macaulay's 'Herodotus.' Mr. Welldon's 'Aristotle,' Prof. Jebb's 'Sophocles,' Dr. Verrall's 'Æschylus,' and Mr. Dakyns's 'Xenophon' are appearing by instalments, a 'Livy' and a 'Pausanias' are promised, and others are known to be contemplated. It is a pretty safe guess that these books, protected partly by their merits and partly by their size, will hold the field for at least a century yet, and will outlive nearly all the other literature of their date. Among the translators themselves a very interesting tontine might be established, provided that Mr. John Payne, of the Villon Society, were barred, as a downright Titihonus. Of those whom we have named, perhaps Mr. Shuckburgh comes nearest to immortality. It

is, however, not our immediate business to speculate on the remote future, but to introduce Mr. Macaulay's *Herodotus*, complete in two volumes (Macmillan & Co.), and Mr. Dakyns's *Xenophon* (same publishers), of which only the first volume is ready. Mr. Macaulay's task is the harder of the two, for Herodotus is not always easy to understand, and has, besides, a style and a subject which may well put a translator to some embarrassment. Like the innkeeper who checked Parson Adams's observations on the ground that "such things were only to be thought of in church," many people feel that an early writer, dealing with still earlier history, has acquired an odour of sanctity, and can only be translated in Biblical language. Mr. Macaulay "would resist this prejudication," as Paley used to say, but his own view is not very clear either from his professions or his practice. He says that Herodotus is not archaic, but has a poetical colouring which ought to be retained; but one would think from his translation that he had formed the converse distinction. A style, however, may be archaic or poetic in so many ways that it is useless to press these terms very hard without entering into a longer disquisition than is now proper. The following brief quotation is a fair specimen of Mr. Macaulay's style in a passage which must have cost him some thought:—

"When those of the Samians who had been driven out by Polycrates reached Sparta, they were introduced before the magistrates and spoke at length, being urgent in their request. The magistrates, however, at the first introduction replied that they had forgotten the things which had been spoken at the beginning, and did not understand those which had been spoken at the end. After this they were introduced a second time, and bringing with them a bag they said nothing else but this, namely, that the bag was in want of meal: to which the others replied that they had overdone it with the bag. However, they resolved to help them."

All the criticisms which might be made of this translation might be made of almost any other chapter in the two volumes. It is eminently correct; it is clear where the Greek is clear, and obscure where the Greek is obscure; it suggests the actual Greek words with striking fidelity; it leans to the antique, and it is quite unlike a tale told by an Englishman of any given date. On the other hand, the book at large is far more agreeable than any brief extract would make it appear, for it is big enough to have a style of its own, which begins to be pleasant so soon as it is familiar.

Mr. Dakyns, unlike Mr. Macaulay, has attempted to frame his English after a particular model, namely Goldsmith, with the result that his translation is very often superior to the original. The following is a fair specimen, from the first chapter of the sixth book of the 'Anabasis':—

"After this some Ænians and Magnesians got up and fell to dancing the Carpaia, as it is called, under arms. This was the manner of the dance: one man lays aside his arms and proceeds to drive a yoke of oxen, and while he drives he sows, turning him about frequently, as though he were afraid of something; up comes a cattle-lifter, and no sooner does the ploughman catch sight of him afar than he snatches up his arms and confronts him. They fight in front of the team, and all in rhythm to the sound of the pipe. At last the robber binds the countryman and drives off the team. Or sometimes the cattle-driver binds the robber, and then he puts him under the yoke beside the oxen, with his two hands tied behind his back, and off he drives."

This is not nearly so dry as the Greek, which is written with about as much spirit as Bædeker's guide-books or the catalogue of an exhibition of Old Masters. We should add that Mr. Dakyns's first volume contains the first two books of the 'Hellenica' and the whole of the 'Anabasis,' and that his translation is to extend to four volumes.

OUR LIBRARY TABLE.

MR. RUSSELL has given to English readers an admirable version of De Guimps's *Life of Pestalozzi* (Sonnenschein & Co.). It is a highly finished piece of work, betraying neither in idiom nor construction its French origin. Pestalozzi's long career, beginning about the middle of last century and lasting for more than four score years, shows how single-minded devotion to a worthy object accompanied by absolute self-abnegation may gain renown, if not immortality, for a man a large proportion of whose characteristics and actions seem to have merited oblivion rather than fame. M. de Guimps became a pupil at Yverdon at an early age, and remained there for nine years. His impression on first entering the class-room is akin to the first judgment the reader will form of Pestalozzi himself—it was a disagreeable one:—

"The room was very untidy, and the furniture and other things of such a primitive kind as to-day can hardly be imagined. There were tallow candles, for instance, without candlesticks or snuffers, and just held by a twisted wire stuck into a piece of wood. The language and cries, too, of all these Germans grated on my ear, and their manners seemed so strange that I felt as if I had suddenly been plunged into an atmosphere of gross vulgarity."

But as with the author, so with the reader of this biography, the impression is of short duration. Pestalozzi was primarily a philanthropist, and only became an educationist as it were by accident. He wished, as Jayet puts it, "to raise mankind," especially the humbler and more necessitous members of the race. He believed that education conducted on right methods would be the most potent engine to effect this; and so his whole energy, we may say his whole life, was devoted to the reform of education, not for the sake of education *per se*, but as a means of carrying out his philanthropic schemes. He ruined himself at Neuhof soon after his marriage; he ruined himself over and over again; he brought trouble and distress upon himself and his wife; he managed to estrange his best friends and most devoted followers; his institutions collapsed one after the other; but on the ruins of his life he succeeded in erecting by his example and his writings a rational method of elementary teaching, which, if his admirers would not impede its adoption by their unreasoning and unmeasured praise, must have a lasting and most beneficial effect on the progress of instruction—especially of rudimentary instruction. Pestalozzi's defects would have been serious enough in any one, but in an educator of children they were doubly disastrous—in the management of affairs, in the organization of a large, complicated institution, he was little short of imbecile; while his slovenliness of dress and manner (we might without unfairness characterize it more harshly), his inaccuracy of mind and unevenness of temper, must have been a terrible hindrance to all his efforts. To set against these defects he possessed in the highest degree qualities that never fail to win the affection and respect of the young—real goodness of heart, truthfulness, honest, unselfish devotion to the one great aim of his life, and a deep, loving sympathy with children. Mrs. Pestalozzi, who was some years older than her husband, counteracted many of his bad qualities, and softened and refined in him a good deal that was unseemly and grotesque. How much in the working out of his plans and in the elaboration of his method was due to this noble and gifted woman we can now hardly determine; perhaps Pestalozzi himself never knew. Certain it is that after her death troubles came thick and fast upon him, and he ultimately threw himself unreservedly, helplessly, into the hands of the not too scrupulous Schmidt. Pestalozzi's method "simply follows the path of nature." He is for ever insisting on the "organic law" in accordance with which man's whole nature is developed. This organic law should be followed in the earlier stages of instruction, and through-

out school life, so far as the limiting conditions of the subjects of study will allow; unfortunately, the law may be, and often is, perverted in the hands of those who do not apprehend the subtle, but real spirit of the Pestalozzian system. M. de Guimps illustrates this educational law by the false analogy of the physical organism, the organs of which "are increased and strengthened by use and exercise only"—this, if not untrue, is at any rate misleading: increase and strengthening would speedily give place to decrease and withering without the assimilation of food. And if the analogy be pressed, the assimilation of food is analogous to the direct teaching that should succeed the stage of sense-impression. It is not easy to formulate with accuracy Pestalozzi's method; but the perusal of his life shows clearly enough wherein the true excellence of the system consists, although it will probably make the reader regard Pestalozzi himself as a warning rather than an example.

Two excellent works on war decorations existed before the publication of Mr. Hastings Irwin's account of the *War Medals and Decorations issued to the British Military and Naval Forces from 1588 to 1889* (Upcott Gill), but of these Carter's only dealt with medals issued up to 1860 and Gibson's up to 1877. Mr. Irwin touches on medals, &c., which have been conferred during the last thirteen years. The first war medal ever given in England was that known as the "Ark in flood medal," which was bestowed by Queen Elizabeth on distinguished members of the navy. Similar medals were granted to the navy by James I. The first military medal of which we have any record was presented by Charles I. to Mr. Robert Welch for recapturing the royal standard at the battle of Edgehill. In May, 1643, Charles I. authorized the bestowal of silver medals upon such soldiers as might distinguish themselves in forlorn hopes. The earliest instance of the general grant of medals to all the officers and soldiers of an army was that of the issue of gold medals to the officers and silver medals to the men who conquered at Dunbar. The next occasion on which a medal was given to all the troops who were present in an action was the capture of Seringapatam in 1799. Her Majesty's reign has been remarkable not only for the lavish issue of medals, but also for the multiplication of orders. Up to 1814 the only military order was the Bath, of which there was only one class. In that year the order was enlarged and divided into three classes. In 1815 the Guelphic Order of Hanover was instituted, but was never much valued; and when on the death of William IV. the personal union between England and Hanover came to an end, the decoration ceased to be conferred on English officers. During Her Majesty's reign the following orders and decorations have been instituted or extended:—The Victoria Cross, St. Michael and St. George, the Star of India, the Indian Empire, the Crown of India, the medal for distinguished conduct in the field, the Royal Red Cross, the Albert Medal, and the Distinguished Service Order. These orders and decorations much need looking into. In the first place the Bath, Star of India, and Indian Empire are given often without reference to any fixed principle; in the second place there is an objectionable discrimination between ranks and between civilians and soldiers and sailors. One decoration for courage should be awarded to officers and men, civilians and soldiers and sailors indiscriminately, instead of the Distinguished Service in the Field Medal, the Distinguished Service Order, and the Albert Medal. In addition to the various medals and decorations given by the Crown there is in this book a long list of medals and decorations given by private individuals and the officers of a regiment. Some of these are of a most miscellaneous nature, and given for all sorts of reasons. In some cases the decoration was conferred for gallantry, in another for temperance, and in a third for

markmanship. Of all these a most exhaustive list and description is to be found in the book before us.

We have received from M. Calmann Lévy *Le Prince de Talleyrand et la Maison d'Orléans*, by Madame de Mirabeau, a volume of letters mostly from Madame Adelaide to Talleyrand in 1834. They are interesting, though they contain nothing new. The usual carelessness of French editors comes out here and there. At p. 179 the illustrious George Canning is called "M. Catting."

Winters in Algeria is the title of a volume, apparently of American origin, published by Messrs. Chapman & Hall, and written and illustrated by Mr. F. A. Bridgman. It is harmless and unimportant; will be found readable by visitors to Algiers; but is hardly likely to have a wide circulation except among travellers, as the illustrations, though numerous and fair, are not excellent.

MRS. PANTON has already told persons of small means how to furnish their houses cheaply and prettily "from kitchen to garret," and then how to put a few extra touches to "nooks and corners," and now she runs over the ground again with a number of economical hints involving some repetition. *Homes of Taste* (Sampson Low & Co.) if it was better arranged would be a useful shopping guide; but it is really not much more than a desultory series of advertisements.

THE stories of village people of New England, which Miss May E. Wilkins has collected under the title of *A Humble Romance* (Edinburgh, Douglas), completely fulfil the expectations created by the author's preface. "They are studies of the descendants of the Massachusetts Bay colonists, in whom can still be seen traces of those features of will and conscience, so strong as to be almost exaggerations and deformities, which characterized their ancestors." The author tells her stories with much sympathy, and yet with an artist's power of keeping, so to speak, outside her work.

Prof. W. G. Elmslie, D.D.: *Memoir and Sermons*, by Dr. W. R. Nicoll and Mr. A. N. Macnicoll (Hodder & Stoughton), is a biography of a lamented professor of Hebrew in the Presbyterian College in London, followed by some sermons of the deceased and a reprint of an article of no great importance from the *Contemporary Review*. The memoir is fairly well written, but Dr. Nicoll has not contrived to give any very definite idea of the character of Dr. Elmslie. A biographer should not content himself with reprinting letters from admiring friends, but should endeavour himself to convey a clear impression of his hero to the reader. Dr. Nicoll has, to some extent, tried to do this, but not effectually. Nor is the memoir quite satisfactory in other respects. While unimportant details are mentioned, the increased attention paid of late years by Dissenting ministers and theological students to Hebrew—a fact which promises to have an important influence on the future of Nonconformity in England—is left without remark. Nor is much said even about Prof. Elmslie's own attainments as an Orientalist; how he, the busy minister of a Presbyterian chapel at Willesden, and the reader of a well-known firm of publishers, contrived to acquire the great knowledge of Hebrew with which his friends credited him.

We have received from the Emigrants' Information Office the volume which contains the twelve handbooks for the ten colonies possessing fully representative institutions (excluding Newfoundland), together with the eleventh, or Professional Handbook, and the twelfth, or General Handbook, the whole being included under the title of 'Handbook No. 13,' and printed for the Stationery Office. This volume is most excellent and useful, and is improved on each occasion of its issue. Its maps are admirable, and intending emigrants will find in 'Hand-

book No. 13' a perfect manual in which to compare the various colonies to which they would be likely to resort.

We have on our table *St. Patrick, Apostle of Ireland*, by the Rev. A. Ryan (Dublin, Gill & Son),—*English Texts*, edited by J. Adam, M.A., and A. J. Cooper-Oakley, M.A., 4 vols. (Madras, Lawrence Asylum Press),—*Routledge's Enlarged Ready Reckoner*, by J. Heaton (Routledge),—*Forty Lessons in Engineering Workshop Practice*, by C. F. Mitchell and E. G. Davey, revised by J. Rogers (Cassell),—*Force as an Entity, with Stream, Pool, and Wave Forms*, by Lieut.-Col. W. Sedgwick (Low),—*Railway Secrecy and Trusts*, by J. M. Bonham (Putnam),—*Personal and Social Evolution, with the Key of the Science of History*, by an Historical Scientist (Fisher Unwin),—*Evolution and Disease*, by J. B. Sutton (Scott),—*A Consideration of Gentle Ways, Essays*, by E. Butler (Stock),—*Gipsy Children; or, a Stroll in Gipsydom, with Songs and Stories*, by G. Smith (Woodford, Fawcett & Co.),—*The Day-School Hymn-Book, with Tunes*, edited by Emma Mundella (Novello & Co.),—*The Queen of the Black Hand*, by H. C. Davidson (Trischler & Co.),—*Niagara Spray*, by J. Hollingshead (Chatto & Windus),—*Eric Rotherham*, by Mrs. W. D. Hall (Digby & Long),—*Sadi: Gulistan or Flower-Garden*, translated, with an Essay, by J. Ross (Scott),—*Arius the Libyan* (Appleton & Co.),—*The Haunted Fountain*, by K. S. Macquoid (Spencer Blackett),—*Stung by a Saint*, by Sir Gilbert Campbell, Bart. (Simpkin),—*Laura Montrose*, by A. May (Digby & Long),—*Queen Elizabeth, a Drama*, by A. E. Tregelles (Darlington, Dodds),—*Songs and Poems*, by C. W. Grace (Authors' Co-operative Publishing Co.),—*Sonnets and Poems*, by W. Garden (Gall & Inglis),—*Shakespeare's Much Ado about Nothing*, edited by A. W. Verity (Rivingtons),—*A Singer in the Outer Court*, by Alice F. Barry (Biggs & Debenham),—*In Cloud and Sunshine*, by J. Pierce (Trübner),—*A Little Book, Poems*, by G. H. Kersley (Bickers & Son),—*Our Title Deeds*, by the Rev. M. Fuller (Griffith & Farran),—*The Book of Psalms*, translated out of the Original Hebrew (Oxford, University Press),—*The Sunday A B C*, by C. B. S. (Roper & Drowley),—*The Smaller Cambridge Bible for Schools: St. Mark*, with Map, Introduction, and Notes, by the Rev. G. F. Maclear, D.D. (Cambridge, University Press),—*A Plea for Truth in Religion* (Kegan Paul),—*High Days of the Christian Year*, by the Very Rev. A. Tait, D.D. (Griffith & Farran),—*The Evolution of a Life*, by the Rev. H. T. Bray, LL.D. (Chicago, Holt Publishing Co.),—*Les Communes Françaises*, by A. Luchaire (Hachette),—*Freytag's Aus dem Staat Friedrichs des Grossen*, edited by H. Hager (Boston, U.S., Heath),—*La Genèse de l'Idée de Temps*, by M. Guyau (Paris, Alcan),—*Lebens-erinnerungen eines Deutschen Malers, Selbstbiographie*, by Ludwig Richter, edited by H. Richter (Frankfort, Alt),—*Rembrandt als Erzieher*, von einem Deutschen (Leipzig, Hirschfeld),—*Hissarik-Ilion, Protokoll der Verhandlungen zwischen Dr. Schliemann und H. Boetticher, 1889* (Leipzig, Brockhaus),—*Piron's La Métromaine, Comédie en Cinq Actes*, edited by L. Delbos (Boston, U.S., Heath),—*Die Loci Communes Philipp Melancthon's in ihrer Urgestalt nach G. L. Plitt*, by D. Th. Kolde (Leipzig, Deichert),—*Der Klassische Unterricht und die Erziehung zu Wissenschaftlichen Denken*, by Dr. G. Neudecker (Nutt),—and *Riehl's Kulturgeschichtliche Novellen*, edited by J. F. Davis (Hachette). Among New Editions we have *Delecourt's French Instructor* (Heywood),—*Scottish Philosophy*, by A. Seth (Blackwood),—*Health Notes for Students*, by B. G. Wilder (Putnam),—*Cross Lights*, by H. B. Simpson (Allen & Co.),—*Miss Mephistopheles*, by F. Hume (White & Co.),—and *A City Girl*, by J. Law (Authors' Co-operative Publishing Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Jesus, the Carpenter of Nazareth, by a Layman, cr. 8vo. 7/6
Kilien's (W. D.) *The Framework of the Church*, 8vo. 9/ cl.
McNeill's (Rev. J.) *Regent Square Pulpit*, Vol. 1, cr. 8vo. 3/6
McPherson's (Rev. J. G.) *Summer Sundays in a Strathmore Parish*, Sermons, cr. 8vo. 5/ cl.
Sermon Bible, Vol. 5, New Text, cr. 8vo. 7/6 cl.
Taylor's (Rev. J. W.) *In a Country Manse*, cr. 8vo. 2/6 cl.
Thomson's (Rev. W. D.) *Revelation and the Bible*, 12mo. 3/6
Virgin Mother (The) of Good Counsel: New Month of Mary, compiled by a Nun, 32mo. 2/ cl.

Fine Art.

Lovett's (Rev. R.) *London Pictures drawn with Pen and Pencil*, imp. 8vo. 8/ cl.
Turner's (J. M. W.) *Libra Stadium, A Selection from, with Introduction by F. Wedmore*, 82/6 portfolio.

Poetry and the Drama.

Cameo Series: *Inhigenia in Delphi*, a Dramatic Poem, translated by R. Garnett, cr. 8vo. 3/6 half bd.
Gour's (H. S.) *Stepping Bonnets*, and other Poems, 2/6 swd.
Hake's (T. G.) *New Day*, Sonnets, cr. 8vo. 5/ cl.
Poems of the Past, by Moi-Même, 18mo. 3/6 cl.
Thackeray's (F. St. J.) *Translations from Prudentius in English Verse*, roy. 16mo. 6/ cl.
Thorne's (J. L.) *Stanley*, a Drama, 12mo. 3/6 cl.
Toussie's (W.) *Lays for Common Life*, cr. 8vo. 5/ cl.
Whistle Binkle, a Collection of Songs from the Social Circle, 2 vols. 18mo. 4/ cl.

History and Biography.

Buchanan (G.), *Humanist and Reformer*, a Biography, by E. H. Bennet, 8vo. 12/ cl.
Greswell's (Rev. W. Parr) *History of the Dominion of Canada*, cr. 8vo. 7/6 cl.
Morrison's (W. D.) *The Jews under Roman Rule*, cr. 8vo. 5/ cl. (Story of the Nations.)
Torrens's (W. M.) *Memoirs of William Lamb, Second Viscount Melbourne*, cr. 8vo. 2/ cl.

Geography and Travel.

Duncan's (S. J.) *A Social Departure: How Orthodoxy and I went round the World by Ourselves*, cr. 8vo. 7/6 cl.
Golden South, *Memoirs of Australian Home Life, 1843-1889*, by Lyth, cr. 8vo. 3/6 cl.

Philology.

Laurie's (S. S.) *Lectures on Language*, 12mo. 4/ cl.
Sæet's (H.) *A Primer of Spoken English*, 12mo. 3/6 cl.

Science.

Campbell's (H.) *Flushing and Morbid Blushing, their Pathology and Treatment*, 8vo. 10/6 cl.
Christy's (M.) *The Birds of Essex*, 8vo. 15/ cl.
MacDonald's (G.) *Treatise on Diseases of the Nose and its Accessory Cavities*, cr. 8vo. 10/6 cl.
Mills's (F. W.) *The Art and Practice of Interior Photography*, 8vo. 7/6 cl.
Moore's (Sir W.) *Constitutional Requirements for Tropical Climates*, cr. 8vo. 4/ cl.
Watson (W.) and Bean's (W.) *Orchids, their Culture and Management*, cr. 8vo. 15/6 cl.

General Literature.

Bennett-Edwards's (Mrs.) *Saint Monica, a Wife's Love Story*, cr. 8vo. 2/6 cl.
Besant's (W.) *Herr Paulus*, cheap edition, cr. 8vo. 2/ bds.
Croker's (T. C.) *Fairy Legends and Traditions of South of Ireland*, cr. 8vo. 3/6 bds.
Dowling's (E.) *Miracle Gold*, cr. 8vo. 2/ bds.
Esler's (E. H.) *The Way of Transgressors*, 3 vols. 31/6 cl.
Godwin's *Political Justice*, a Reprint of the *Essays on Property*, edited by H. B. Salt, cr. 8vo. 2/6 cl.
Hocking's (S. K.) *Her Benny*, illustrated, 8vo. 6/ cl.
Hope's (A.) *A Man of Mark*, cr. 8vo. 6/ cl.
Howells's (W. D.) *The Shadow of a Dream*, cr. 8vo. 6/ cl.
Jusserand's (J. J.) *The English Novel in the Time of Shakespeare*, translated from French by E. Lee, 8vo. 21/ cl.
Keith's (B.) *True Courage*, and other Stories, cr. 8vo. 3/6 cl.
Kerr's (J.) *History of Curling*, 8vo. 10/6 bds.
Laird of Logan (The), or *Anecdotes and Tales illustrative of the Wit and Humour of Scotland*, cr. 8vo. 2/6 cl.
Lawless's (Hon. E.) *With Essex in Ireland*, Extracts from a Diary, 1599, kept by Mr. H. Harvey, cr. 8vo. 7/6 cl.
McCarthy (Justin) and Frazer's (Mrs. C.) *The Ladies' Gallery*, cr. 8vo. 2/6 cl.
Norris's (W. E.) *Adrian Vidal*, 12mo. 2/ bds.
Puckle's (J.) *The Club*, or a Gray Cap for a Green Head, 2/3
Rampin's (C.) *Tales of Old Scotland*, cr. 8vo. 3/6 cl.
Robinson's (M.) *A Woman of the World*, 3 vols. cr. 8vo. 31/6
Russell's (W. C.) *An Ocean Tragedy*, cr. 8vo. 3/6 cl.
Sienkiewicz's (H.) *With Fire and Sword*, an Historical Novel of Poland, translated by J. Curtin, cr. 8vo. 10/6 cl.
Thackeray's *Vanity Fair*, illustrated, cr. 8vo. 2/ cl. (Waterloo Edition.)
Walford's (L. B.) *Dick Netherby*, cr. 8vo. 2/6 cl.
Waterhouse's (C. H.) *Insignia Vitæ*, or *Broad Principles and Practical Conclusions*, cr. 8vo. 5/ cl.
Westall's (W.) *Strange Crimes*, cr. 8vo. 5/ cl.
Williams's (W. M.) *The Philosophy of Clothing*, cr. 8vo. 4/

FOREIGN.

Archæology.

Ephemeris Epigraphica, cura Th. Mommseni, I. B. Rossii, O. Hirschfeld, Vol. 7, Part 3, 5m.
Lanczkowski (K. Graf): *Städte Pamphyliens u. Pisidiens*, Vol. 1, 100m.

Poetry.

Fastenrath (J.): *Catalanische Troubadours der Gegenwart* Verdeutscht, 8m.

Palæography.

Catalogus Codicum Manuscriptorum in Bibliotheca Monasterii Mellicensis, Vol. 1, 14m.

Philosophy.

Erhardt (F.): *Mechanismus u. Teleologie*, 3m. 60.
Feidegg (F. Ritter von): *Das Gefühl als Fundament der Weltordnung*, 5m.
Schwarz (J.): *Kritik der Staatsformen d. Aristoteles*, 6m.
Wolff (H.): *Kosmos*, 2 vols. 15m.

History and Biography.

- Beauregard (C. de): Les Dernières Années du Roi Charles Albert, 7fr. 50.
 Bridier (Abbé): Mémoires de l'Internonce à Paris pendant la Révolution, 7fr. 50.
 Druffel (A. v.): Kaiser Karl V. u. die Römische Curie, Part 4, 3m. 30.
 Ferry (J.): Le Tonkin et la Mère-Patrie, 3fr. 50.
 Wallon (H.): Les Représentants du Peuple en Mission, 1793-1794, Vol. 5, 7fr. 50.

Philology.

- Curti (T.): Die Sprachschöpfung, 1m. 50.
 Reinisch (L.): Die Saho-Sprache, Vol. 2, 24m.

Science.

- Perrier (E.): Traité de Zoologie, Part 1, 12fr.
 Sorauer (F.): Atlas der Pflanzenkrankheiten, Series 4, 20m.

General Literature.

- Delaigue (A.): Paul Féval, 3fr. 50.
 Leroy-Beaulieu: La Révolution et le Libéralisme, 3fr. 50.
 Loti (P.): Le Roman d'un Enfant, 3fr. 50.

TWO VISIONS AT SEA.

I.
THE BOY'S VISION.
(A STARRY NIGHT.)

If heaven's bright halls are very far from sea,
 I dread a pang the angels could not 'suage:—
 The imprisoned sea-bird knows, and only he,
 How drear, how dark, may be the proudest cage:
 Outside the bars he sees a prison still:—
 The selfsame wood or meadow or silver stream
 That lends the captive lark a joyous thrill
 Is landscape in the sea-bird's prison-dream:

So might I pine on yonder starry floor
 For sea-wind, deaf to all the singing spheres:
 Billows like these that never knew a shore
 Might mock mine eyes and tease my hungry ears:
 No scent of amaranths o'er yon glittering vault
 Might quell this breath of ocean sharp and salt!

II.
THE MAN'S VISION.
(A TROPIC CALM.)

I hear the blackbirds singing in the grove,
 And now I see—I smell—the eglantine—
 The meadow-sweet where rivulets laugh and shine
 To English clouds that laugh and shine above!
 I feel a stream of maiden-music move,
 Pouring through all my body a life divine
 From this fond throbbing bosom clasped to mine—
 From this dear harp, her heart, whose chords are
 love!

Vanish'd!—

O God: a blazing world of sea—
 A blistered deck—an engine's grinding jar—
 Hot scents of scorching oil and paint and tar—
 And, in the offing yon fiery lee,
 One spot in the air no bigger than a bee—
 A frigate-bird sailing alone afar!*

THEODORE WATTS.

THE NINTH INTERNATIONAL CONGRESS OF ORIENTALISTS.

The following statement has been issued by the London Central Committee:—

The Organizing Committee for the ninth International Congress of Orientalists, to be held in London in September, 1891, represents a body of 300 Orientalists, belonging to twenty-two countries, who desire the maintenance of the "definitive statutes" and of the original principles adopted by the International Assembly of the first Congress of the series, held in Paris in 1873. These statutes and principles were followed by the subsequent Congresses in 1874 (London), 1876 (St. Petersburg), 1878 (Florence), 1881 (Berlin), 1883 (Leyden), 1886 (Vienna), and 1889 (Stockholm and Christiania). Their infringement having admittedly taken place at Christiania, their reassertion has become a necessity.

The statutes, while permitting every reasonable latitude as to local regulations, lay down certain simple rules regarding organization and procedure which have to be followed, and the principles they embody are unalterable in respect of the free and unofficial character of these gatherings, although the countenance and support of Governments, of municipal and other civic bodies, of learned societies, and of patrons of Oriental learning, have always been sought and given. These principles do not allow the attempted conversion of our private meetings of Oriental scholars and others interested in the promotion of Oriental studies into a close and official organization, in which any one or more persons, or any one or more nationalities, shall take

a permanent lead or shall prescribe the qualifications of members of future Oriental Congresses.

Further, the International Congress of Orientalists, having to visit in turn, either yearly or every second or third year (as may be needed), the various countries in which there are Orientalists, cannot be changed, as is attempted, into an institute which, however international in name, has a permanent location in any one country, or is, substantially, national rather than international, especially after such a proposal had been rejected by three-fourths of the delegates assembled at Christiania, and has been condemned by all independent members of the first and subsequent Congresses, to whom an "Appeal" and "Declaration" in favour of the statutes had been sent in October and November last.

The above considerations would amply justify the London Organizing Committee being called into existence, as it has been, by the unanimous vote of the supporters of the statutes. The first duty of the Committee, therefore, is to ensure the legality and to maintain the true continuity of the series of the International Congresses of Orientalists on the basis of the principles suited to a republic of Oriental letters. There is, however, also a technical *raison d'être* for the London Committee.

The next place for the meeting of the Congress not having been fixed at Christiania, the duty of doing so reverted to Paris by right, courtesy, and admissions at previous Congresses. The early signatories of the Appeal above referred to accordingly applied, in the first instance, to the members of the Commission Administrative of the first Congress, all of whom are still living, to exercise that right, and, if possible, in favour of Paris, as the most fitting place for the reassertion of the original principles. The members voted for London, and the survivors of the Comité de Permanence International of 1873 have since followed their lead. Of the signatories of the Declaration already referred to, 250 voted for London, 50 for Paris, 18 for Oxford, 4 for various towns in Switzerland, 2 for Belgium, and 1 for Bombay. London is, therefore, decided on by the great majority of Orientalists, and it is in London accordingly that the ninth Congress of the International series must be held. As for the year of the Congress, 1891 is similarly selected by the majority, a large minority voting for 1890, and only four for 1892.

Finally, at a meeting held in Paris on March 31st last, of the signatories of the Appeal and Declaration, including members of the Commission Administrative and of the Comité International of 1873, a resolution was passed, formally making over the powers under the statutes to the Organizing Committee for the ninth International Congress, to be held in London in September, 1891, and ratifying the resolutions accepted by the London meeting on January 15th last. At the conclusion of this meeting the founders drafted the invitation to be issued by the London Committee for the next Congress, to be held in London from the 1st to the 10th of September, 1891. That invitation also records the formal transfer of the powers of the founders to the London Committee, and it is accordingly issued by us on its behalf to members of the last and previous Congresses, to Orientalists generally, and to friends of Oriental studies.

G. W. LEITNER,
 ROBERT K. DOUGLAS, } Secretaries.
 E. W. BULLINGER,

London, May 14th, 1890.

Oxford, May 19, 1890.

I HAVE been requested to state for the information of Oriental scholars in England that nothing could have been further from the intention of many of those who, in reply to a private and perfectly legitimate circular, declared their predilection for Paris, London, or Oxford as the place for the next meeting of the International Congress of Oriental scholars, than to express thereby any disapproval of the resolutions passed at the last Congress at Stockholm and Christiania. They supposed that any formal invitation from Paris, London, Oxford, or any other place would be forwarded to the ex-presidents and be submitted by them to the International Committee.

Prof. Chwolson, of St. Petersburg, whose name has been so often quoted as an active supporter of the malcontent party, has requested the secretary of the last Congress to publish the following letter:—

"I declare hereby on my word of honour that, on receiving what seemed to me a perfectly innocent inquiry, whether I wished the next Congress to take place at Paris or in London, I declared for London. Other papers which contained offensive remarks about the last Congress were never signed

by me. Nay, I sent a private letter to M. L., advising him to write to the Committee which was appointed at Christiania, and thus to preserve the continuity of our Congresses. I authorize you to make any use you like of this declaration—nay, I wish that you would have the kindness to publish it in some paper that is read at Stockholm."

May I add in my own name that the invitation from Oxford has not yet been officially accepted? Not till it has been thus accepted would it be competent for any one to elect the president and vice-presidents for the next Congress.

It was, of course, a mere accident that what Prof. Chwolson calls the *innocent inquiry* was never addressed to me and other members of the late Congress. But even if it had been addressed to all the 720 members, 250 could hardly be called a majority.

F. MAX MÜLLER,
 President of the Aryan Section at the last Congress at Stockholm and Christiania.

THACKERAYANA.

11, Savile Row, May 17, 1890.

I AM glad to learn from Mr. Garnett's letter in your issue of the 10th inst. that the Museum authorities have acquired so interesting a copy of the *Govnsman*. It is curious to see no less than two copies of this exceedingly rare work advertised for sale by Messrs. Sotheby & Co. on June 17th.

As explained in my articles in the *Athenæum*, my attribution to Thackeray of papers signed *Θ* rests not only on the signature, which was used afterwards by him in the *Westminster Review*, but also on the fact that I have seen the MS. of 'I'd be a Tadpole,' which appeared in the *Govnsman*, and is signed *Θ*.

There is, however, no reason to doubt that the papers signed *ξ* were also by Thackeray. He was certainly the author of the greater part of the *Govnsman*. I may mention among the hitherto unrecognized contributions the thoroughly Thackerayan 'Ballad of the Loves of Fanny Brown and Wm. Jones' (p. 93). If I remember rightly (I cannot now refer to the magazine), an extended and improved version will be found in an early number of *Fraser's Magazine*. The appearance in the two places seems to sufficiently identify it as Thackeray's work, and enables us to point to other very early contributions by him to *Fraser's Magazine*.

CHAS. P. JOHNSON.

LORD LOVAT.

In the article on Lord Lovat, by Mr. T. F. Henderson, in the 'Dictionary of National Biography' (vol. xx. p. 216) there are several difficulties that seem to be worth clearing up. 1. "According to his age at his death printed [?] on his coffin, and to several statements made by himself, he was born about 1667." It is true that the inscription on the coffin did run, "Simon Dominus Fraser de Lovat, decollat. April 9, 1747. Ætat. suæ 80." Still, in a letter of June 12th, 1746, to the Duke of Cumberland he wrote: "I can do more service to the king and government, than the destroying a hundred such like old and very infirm men like me, past seventy," &c. ('Life,' by Hill Burton, p. 249). 2. "When he had just taken the degree of M.A. in 1683, and was about to enter upon the science of civil law, his studies were interrupted by the proposal that he should accept a commission in the regiment of Lord Murray, afterwards Duke of Atholl. The proposal was, he states, extremely distasteful to him, and only assented to on the assurance that the design of Lord Murray in accepting the regiment was treacherously to aid King James with it in a descent he had promised to make during the ensuing summer." There surely is some confusion of dates here. Should 1693 be read for 1683? If so, it seems doubly probable that Simon Fraser was born about 1676 rather than 1667. 3. "Fraser raised a number of his followers,

* Low as the frigate-bird flies before a storm, it soars so high during a calm as to look, in the distance, like a black fly against the burning blue.

and falling in with Lords Saltoun and Tullibardine after they had left Castle Downie, captured them near Inverness, and conveyed them prisoners to the island of Aigas." Any one might imagine Aigas to be one of the Hebrides, whereas it is really in the river Beaulieu, quite close to Castle Downie (Beaufort Castle). 4. "Emilia, eldest daughter of the tenth lord, assumed, however, the title of Baroness of Lovat." She in September, 1696, can hardly have been more than a child of ten, if Hill Burton is right in dating her father's marriage contract "the 18th of May, 1685." 5. "Mar, writing in February, 1716, says, 'Lovat is the life and soul of the party; the whole country and his name dote on him; all the Frasers have left us since his appearing in the country.'" Is the date here not rather too late, as Mar quitted Scotland on the 3rd of February, 1716? To the list of authorities two works might have been added: Dr. Alexander ("Jupiter") Carlyle's 'Autobiography,' and Sir William Fraser's 'Chiefs of Grant' (2 vols. 4to. 1883), which contains an immense mass of fresh information relating to Lovat, and of which there was an admirable summary in the *Edinburgh Review* for July, 1884. Lastly, between Lord Lovat and the "Master of Ballantrae" (Mr. R. L. Stevenson's late admirable creation) is there not something more than an accidental resemblance? The real man, though, is the wicked.

FRANCIS HINDS GROOME.

SALES.

IN the sale of the library of the late Dr. Percy by Messrs. Sotheby, Wilkinson & Hodge the following books realized high prices: *Annales des Mines*, complete from the beginning in 1796, 81l. *Jahresbericht der Chemie*, from the commencement in 1847, 23l. Pamphlets on Iron, Steel, Gold, Silver, Education, &c., a large series, 28l. *Philosophical Magazine*, 1832-89, 20l. *Poliphili Hypnerotomachia*, Venetia, 1499, 52l. *Ruskin, Modern Painters*, 5 vols., 1848-60, 26l. 5s. *Sowerby, Thesaurus Conchyliorum*, 29l. *Yarrell, History of British Birds*, first edition, with both supplements, largest paper, 30l. 10s. *Royal Society Philosophical Transactions* from 1847 to 1888, 26l. *Turner, Views on the Southern Coast, 1814-1826*, 25l. 10s. The sale realized 1,949l. 3s.

The sale, which is to occupy twenty-one days, of the choicer portion of the extensive and valuable library of the late Sir Edward Sullivan, Bart., Lord Chancellor of Ireland, commenced on Monday, the 19th inst., at the rooms of Messrs. Sotheby, Wilkinson & Hodge. Amongst the most notable articles sold during the first three days were: *First Aldine Dante*, 13l. *Aldine Poets*, 26l. 15s. *Walton and Cotton Club Regulations*, 21l. 10s. *Aristoteles de Moribus*, from the library of Robert Dudley, Earl of Leicester, 31l. 10s. *Bible* printed by Watson in 1715, superbly bound by Roger Payne, 62l. (cost Sir Edward Sullivan 35l.). *Boece, Cronykles of Scotland*, several pages facsimiled, 25l. 10s. *Bruno, Candalaio*, 20l. The first three days produced 1,632l. 17s.

'THE NEEDY KNIFE-GRINDER.'

Christ's College, Cambridge, May 14, 1890.

THE review that appeared in the *Athenæum* of May 3rd upon Mr. Edmonds's edition of the 'Poetry of the Anti-Jacobin' has led me to seek whether any further information could be obtained concerning the Rev. Peter Fraser, whom the reviewer holds to have been the author of 'The Needy Knife-grinder.' For the following details I am mainly indebted to the Rev. J. Clark, the present rector of Kegworth, and to the Rev. J. W. Cartmell, tutor of Christ's College. Mr. Clark joined the college in 1835, and was for many years tutor, eventually proceeding to Kegworth shortly after Fraser's death in 1852. Inasmuch as Fraser was also a Fellow of this college (and not, as Crabb Robinson erroneously

states, of Corpus Christi), and held the same college living, it would be difficult to obtain information from a better source.

Fraser graduated M.A. in 1798, and as 'The Needy Knife-grinder' appeared in the *Anti-Jacobin* of November 27th, 1797, the statement ascribed to Fraser by Robinson, that he wrote the poem in question when an undergraduate, certainly stands the chronological test. That he was a powerful and brilliant writer is sufficiently indicated by the position he held for years upon the *Times*. As Crabb Robinson declares, "he was the writer of the great leaders—the flash articles that made a noise"; and there is an indication of his distaste for public recognition in the further statement of this intimate friend that "he was never made known as editor or writer, and would probably have thought it a degradation." Mr. Clark informs me that his connexion with the *Times* was said to have arisen from an anonymous letter written by him to that paper when a young curate.

He was a great friend of Canning, who is stated to have offered him an Irish bishopric, and he was held in high repute at the Foreign Office. An excellent linguist, and frequently upon the Continent, known to both Talleyrand and Metternich, he would seem to have been employed by the Government to make confidential reports. Doubtless in this employment his clerical attire stood him in good stead.

Upon becoming rector of Kegworth he obtained also the living of Bromley in Middlesex, with a house in Spring Gardens, apparently both either directly from the Government or through their influence. Thus he was enabled to be absent from Kegworth the greater part of the year. His library of many thousand books he left to Christ's College; it is especially rich in foreign literature and works bearing upon continental history. Among all these I can find but one production to which his name is attached as author, and that a small pamphlet written in 1846 during the height of the Tractarian movement—a translation of the work of a seceding French priest, Maurette's 'Adieux au Pape.'

Mr. Clark has kindly sent me the epitaph upon the tablet above Fraser's grave in the chancel at Kegworth. Part of this I transcribe: "Per aliquot annos | In negotiis publicis | Tam domi quam peregre tractandis | Non infelicitur nec sine patrie commodo laboravit | Aliis claritudinis auctor | Ipse fere ignotus....."

Occurring in any epitaph these last lines would arrest attention; in connexion with Fraser's own statement to his friend concerning 'The Needy Knife-grinder' and the *Anti-Jacobin*, they are almost a revelation. J. G. ADAMI.

P.S.—In connexion with Crabb Robinson's mistake with reference to Fraser's college it would seem—although to write upon such matters is difficult—that the time has arrived to point out to those ignorant of Cambridge that Christ's and Corpus Christi are two distinct colleges; and I am led to add from the frequent mistakes that are made, examples of which have come to my notice during but the last few weeks, that the former is not otherwise known as Christchurch.

** We hardly "held" that Fraser wrote 'The Needy Knife-grinder.' We merely quoted Crabb Robinson's hitherto unpublished statement.

MR. GEORGE HOOPER.

THE death is announced of a veteran journalist, Mr. George Hooper. He was one of several clever men who were connected with the *Leader*. Subsequently he acted as sub-editor to Mr. Rintoul on the *Spectator*, and with that paper he is understood to have retained his connexion more or less constantly until his decease. From 1868 to 1871 he edited the *Bombay Gazette*, and on his return to England he became a leader-writer on the *Daily Telegraph*, a position he resigned in 1886. To the general public Mr.

Hooper was best known by his valuable contributions to military history. His 'Italian Campaigns of Bonaparte,' produced during the excitement caused by the Franco-Austrian war of 1859, had considerable success, and Mr. Hooper followed it up three years afterwards by a more elaborate work, 'Waterloo: the Downfall of the First Napoleon,' an admirable monograph, one of the best, in fact, written on the subject. On his escape from the fatigues of daily journalism Mr. Hooper returned to his favourite topics, and compiled a lucid account of the memorable events which brought about the catastrophe of Sedan. This was followed by a judicious biography of Wellington in the series styled "English Men of Action," which we reviewed in these columns more than a year ago.

Mr. Hooper's house was for years a gathering place for journalists and men of letters, and those who have spent many delightful evenings in the society he collected about him will not soon forget their genial host, whose stores of information were not more remarkable than his kindness and his uprightness of character.

Literary Gossip.

THE sub-committee of the Incorporated Society of Authors appointed to draft a Copyright Bill, and presided over by Sir Frederick Pollock, has finished its labours, and the Bill, when approved by the General Committee, will be presented to Parliament as that of the Society. Its main features resemble those of the Bill known as Lord John Manners's, which was proposed after the Royal Commission on Copyright had reported; but some improvements have been introduced, and the Bill, if accepted by Parliament, ought to give satisfaction to authors. Though no legislation concerning it can take place this session, yet an effort will be made to introduce the Bill into the House of Commons before Parliament rises, in order that it may be printed and discussed during the recess.

THE efforts of the Dominion Parliament to legislate to the detriment of British authors, though frustrated for the present, are not at an end. Sir John Thompson, the Minister of Justice, has intimated to a deputation of Canadian publishers that he intended "to continue urging upon Her Majesty's Government the right of the Canadian Parliament to legislate independently of the Imperial authority in regard to copyright in the Dominion." The right of the Dominion Parliament to legislate for Canadian authors may be indisputable; but why attempt to deprive British authors of the protection accorded to them by the Imperial Parliament? Lord Sherbrooke is credited with saying that this country lost America because the American colonists would not permit us to rob them, and that we should lose other colonies because we would not permit them to rob us. It is to be hoped that the poor British author is not to be made the pretext for separation on the part of the Canadian Government.

A CONSIDERABLE number of Mohammedan gentlemen came from London, Cambridge, and other places to the Oriental Institute at Woking on Wednesday last, in order to celebrate the I'd festival at the mosque which is in connexion with the Institute. After the conclusion of the religious ceremonies, which were conducted by some of the Mohammedan residents at the Institute, the members of that creed present on the

occasion, whether belonging to the Sunni, Shiah, or other Mohammedan persuasions, embraced one another fraternally and adjourned to the meal that marks the conclusion of the month of Ramazan, during which "the faithful" are obliged to fast. Mohammedans generally recognize the spirit of toleration that has made it possible for them to worship in this country, whose ruler, the Kaisar-i-Hind, has more Mohammedan subjects than any other monarch.

MESSRS. J. M. DENT & Co. will publish in the autumn as the new issue of their "Temple Library" 'The Poetical Works of Thomas Lovell Beddoes,' edited with a memoir by Mr. Edmund Gosse, in two volumes. The text will include the 'Improvisatore' of 1820—which has never been reprinted, and of which only two or three copies are known to exist—and various poems now published for the first time. The text will be founded on the MSS. left by Mr. Kelsall to Mr. Robert Browning, and by Mr. Browning placed in Mr. Gosse's hands. The original editions of Beddoes have now become very scarce.

THE second volume of the 'Century Dictionary,' extending from Conoccephalus to the musical abbreviation Fz., will be published shortly. A third of the whole work, to be contained in six volumes, will thus be completed. Among the words most exhaustively treated will be found *element*, to which a page is devoted. The simple form of the word *draw* is expounded under thirty different heads. A number of illustrations of botany and natural history will appear, as many words derived from these sciences come within the scope of the second volume.

MR. KITTON is going to issue a supplement to 'Charles Dickens by Pen and Pencil' in four parts, containing many contributions from relatives, friends, and contemporaries of Dickens, including his eldest daughter, his brother-in-law Mr. Burnett, Mrs. Thackeray-Ritchie, Madame Viardot, Prof. Berger, &c. There will be at least eight portraits of Dickens, and over forty other illustrations.

Blackwood's Magazine for June will contain a contribution on the Nile Campaign of 1889, in which Col. Wodehouse's operations against Wad el Najumi are detailed and criticized with great minuteness, and full accounts are given of the battles of Argin and Toski. Among other articles in the same number will be recollections of 'The Last of the Rydal Dorothys,' Mrs. Harrison, of Green Bank, and an account of the fortunes of the two Buccleuch heiresses, whose marriages were celebrated under such romantic circumstances in the middle of the seventeenth century.

MR. WORTH is revising his 'History of Plymouth,' published in 1872, which has been for some time out of print. Partly in consequence of continued research, but partly owing to fortunate accidents which have brought to light sources of information lost for centuries, the materials for the history of Plymouth are far bulkier and more trustworthy now than they were twenty years ago, while the archives of the Corporation have been systematically examined and arranged. The result is that the present volume is twice the size of its predecessor.

PROF. S. R. DRIVER, of Oxford, is to contribute a memorial article on the late Dr.

Franz Delitzsch to the June number of the *Expository Times*.

It is announced that the classes and higher lectures at Queen's College, Harley Street, are to be arranged on a new basis. The practical result of the changes is, we believe, to provide an alternative to the London University Arts course, admitting of much more freedom and variety in the choice of subjects, and entitling the successful student to the "fellowship" of the college. Facilities will be given for girls entering the college from schools of the first grade, as well as those previously educated there, to take up the higher work and qualify for the superior diploma.

THE Rev. John Venn, grandson of the author of 'The Complete Duty of Man,' and himself a well-known theological writer, died at Hereford on Monday, the 12th inst., in his eighty-ninth year. Mr. Venn's father was Rector of Clapham, a leading spirit in what was nicknamed the Clapham sect, and intimately associated with Wilberforce, Clarkson, and Zachary Macaulay. The deceased was the oldest surviving member of the Simeon Trust, and his family is said to show an unbroken line of Evangelical clergymen from the time of the Reformation.

IN the June number of *East and West* there will be an article by Stepniak concerning Russian outrages, an essay by Maxwell Gray, a short story by the author of 'The House of the Wolf,' and a life of 'Christopher Plantin: the Famous Printer of Antwerp,' by Mr. G. S. Macquoid.

MR. JOHN DENNIS has in the press a selection from the poems of Aubrey de Vere. It will be published by Messrs. Cassell & Co.

DR. S. A. HIRSCH, theological tutor at Jews' College, has undertaken the editorship of the *Jewish Standard*.

THE Oriental MSS. collected by the late Mr. T. F. Hughes are to be sold by auction. The *Athenæum* of July 2nd, 1887, contained a notice of the services of this distinguished Turkish scholar.

At a general meeting of the Index Society, held at the rooms of the Society of Arts on Wednesday, the 21st inst., it was unanimously agreed that the Index Society should be amalgamated with the recently established British Record Society. Four members of the Index Society were elected on the council of the British Record Society at the meeting of the latter society on May 1st, in expectation of this amalgamation taking place.

DR. HAKE writes:—

"Will you allow me to correct through the medium of your columns an error of a peculiarly vexing kind in my volume of sonnets, 'The New Day,' just issued? As it now stands the third quatrain of the ninety-first sonnet lacks the first line. It should stand thus:—

Ready to bend to Nature's high behest,
Select for us a fitting burial spot,
That we within her reach may ever rest,
And never by our country be forgot!"

WE have to announce the death of Mr. Thomas Beet, for many years a well-known bookseller in Bond Street and Conduit Street; of Dr. W. K. Sullivan, President of Queen's College, Cork; and of the Rev. Dr. Gotch, head of the Baptist College at Bristol.

DESTOOR JAMASPJI MINOCHEHERJI, hon. D.C.L.Oxon., has presented his ancient MS. of the Yasna, with Sanskrit translation, to the Bodleian Library. This MS. was mentioned by us not long since as on loan to Dr. Mills for the purpose of collation. It is the oldest Yasna MS. with Sanskrit translation extant, and both Yasna text and Sanskrit translation are of the first importance. The Bodleian now possesses two MSS. of the Zend Avesta which are surpassed in age and value by no others. A good portion of this MS. last given has been photographed. For this generous gift, following so closely on his donation of the ancient MS. with Pahlavi translation, the venerated high priest deserves the thanks of all English scholars.

MESSRS. SONNENSCHN & Co. have in the press a manual on 'The Boarding-Out System,' by Mr. Henry F. Aveling, clerk to the Paddington board of guardians. It will deal with modern legislation relating to the protection of children and infant life, and will be written for the use more particularly of poor-law guardians, boarding-out committees, and practical workers in philanthropy.

A RUSSIAN-CHINESE dictionary has just been produced by the joint efforts of the Archimandrite Palladius and M. Popow, first dragoman of the Russian Legation at Peking. The Chinese used is the Peking dialect; but it is a grave defect that the Chinese characters are rendered on a tonic principle, and the book's practical use is, therefore, much curtailed. The Russian Government contributed ten thousand roubles towards the production of the work.

THE June number of the *Bookworm* will contain an *in memoriam* notice of the late William Blades, accompanied by a new portrait.

MR. ELLIOT STOCK is going to issue the original text of the poetical books of the Old Testament in roman type, accompanied by a translation into corresponding English measures and cadences by Mr. Castle Cleary.

THE extra summer holiday number of *All the Year Round* will consist of a complete story written by Miss Mary Angela Dickens, a granddaughter of the late Charles Dickens.

THE editor of the *Newbery House Magazine* promises in the last six months of the year, July to December, to issue articles on 'The Practice of Medicine in the Ancient East,' by Prof. Sayce; 'Some Notes on the History of Children's Books,' by Mr. Charles Welsh, the author of 'A Bookseller of the Last Century'; 'Desultory Notes from Bordighera,' by Madame Villari; 'Old St. Paul's Churchyard,' by Mr. H. W. Brewer, illustrated; 'The Anglo-Saxon Race as a Civilizing Agency in Asia,' by Prof. Vambéry; and "'Viz.," " &c.," "Don't,"" by Canon Isaac Taylor.

It seems that the drawings Mr. Cosens had by H. K. Browne, which we mentioned last week, were not the original drawings, but a set done subsequently by the artist for Mr. Cosens. Mr. Cosens had the original drawings by Mr. Fildes for 'Edwin Drood.'

A NEW work on 'The Arthurian Legend,' by Prof. Rhys, will shortly be issued from the Clarendon Press. It is based on two

unpublished lectures delivered in the course of Hibbert Lectures for 1886. The author's view is that there was both an historic Arthur and a Brythonic divinity of the same name, and that the group of legends which surround that name is of purely Celtic origin.

DR. ALFONS BELLESHEIM, the author of a 'History of the Roman Catholic Church in Scotland,' will shortly issue a kindred work under the title of 'Geschichte der Katholischen Kirche in Irland, von der Einführung des Christenthums bis auf die Gegenwart.' The history, which is said to be based on researches made by the learned author at the British Museum, and in the Vatican and public archives of Rome, will consist of three volumes.

The fifth and concluding volume of Prof. von Sybel's 'Begründung des Deutschen Kaiserreiches' is expected to make its appearance during the present season.

The second and last volume of the autobiography of the popular German novelist Fr. Spielhagen is expected to be published shortly. The work is issued under the title of 'Finder und Erfinder: Erinnerungen aus meinem Leben.'

The nineteenth meeting of the "Hansische Geschichtsverein" will be held on the 27th and 28th inst. at Osnabrück. Among the various papers to be read at the meeting there will be one, by Dr. Kunze, of Cologne, on 'Die Hanse und England im Vierzehnten Jahrhundert.'

The chief Parliamentary Papers of the week are Public Accounts, Evidence to Second Report from the Committee (10d.); East India, Estimate of Revenue and Expenditure for 1889-90 (2d.); Public-Houses, Paper showing various Interests on Death of Leaseholder and Freeholder Publicans, Brewers, &c. (1d.); Statement as to Number of Paupers relieved on January 1st, 1890, in England and Wales (5d.); Correspondence relating to Sir L. Simmons's Mission to the Vatican relative to Religious Questions in Malta (3d.); Report on Intermediate and Elementary Education in Russia (2d.); Report on Education in Hungary (2d.); and the following among the annual series of Trade Reports: France, Trade of Bordeaux (3d.); Egypt, Trade of Port Said (1d.); Turkey, Trade of Damascus (1d.).

SCIENCE

RECENT PUBLICATIONS.

Adventures in the Great Forest of Equatorial Africa and the Country of the Dwarfs. By P. Du Chaillu. (Murray).—A generation has passed away since Mr. P. Du Chaillu produced a great stir in the scientific world by the publication of his 'Explorations and Adventures in Equatorial Africa.' The bitter controversy which arose on the publication of this book has happily passed away, and the good faith and veracity of the author have been placed beyond doubt by more recent explorers. Even now there are extensive districts between the coast and the Ogowe which no European has visited since Du Chaillu's days, and, as his original books of travel have long been out of print, it was a happy idea to condense them into one popular volume. Mr. Du Chaillu is a vivacious writer, and his new volume will afford pleasure and instruction to all who have not yet read his former works or who wish to refresh their memories.

The second and third volumes of the fourth edition of Mr. Chambers's useful and interesting *Handbook of Descriptive and Practical Astronomy* have appeared (Oxford, Clarendon Press), completing the work in its enlarged form. The second is on 'Instruments and Practical Astronomy,' but contains also sections on 'Chronological Astronomy' and 'Astronomical History and Bibliography,' besides which Mr. Maunder, of the Royal Observatory, Greenwich, has rewritten and carefully brought up to date the portions contributed by him to the previous edition at the author's request on "Spectroscopic Astronomy" and "Astronomical Photography." The third volume is on 'The Starry Heavens,' and this portion of the work has also been thoroughly revised, with several valuable additions, particularly that of a Catalogue of Naked-eye Stars, arranged in constellations, and giving the photometric determinations of the star-magnitudes. We cannot but regret, however, especially as no annual variations are given, that the date of this useful catalogue is so far back as 1880.

Advanced Physiography, by John Thornton (Longmans & Co.), is an expansion of the author's 'Elementary Physiography,' intended to meet the requirements of the syllabus of the Science and Art Department. Within the limits thus prescribed for him the author deals with his subject in a thoroughly satisfactory manner. The results of recent research have been made use of, and the explanations are lucid. Examination papers form a useful appendix.

A Class-Book of Geography, Physical, Political, and Commercial, by William Balfour Irvine (Relfe Brothers), is a rich treasury of facts, arranged on the old popular plan preferred by many practical teachers. Physical geography occupies quite a subordinate part, the bulk of the space being devoted to topographical data and statistics. The book is by no means free from errors, and some of these are quite unpardonable, as, for instance, the statement that South Africa comprises three independent states, one of which is the "New Republic."

FROM Messrs. Longman there reaches us *A Smaller Commercial Geography*, by Mr. Chisholm, condensed from 'Chisholm's Handbook of Commercial Geography.' It is excellent as regards matter, and a handbook of commercial geography is, perhaps, not the place in which to look for style. The style is peculiar. Of Spain, for example, we find: "Climate.—The climate is somewhat unfavourable to density of population as well as the physical features." This language seems to imply that the climate is unfavourable to the physical features; but we presume that what Mr. Chisholm means is that the climate and the physical features of Spain are alike unfavourable to density of population, which, on the whole, may not be true, of the climate at least, but which is intelligible.

SOCIETIES.

GEOLOGICAL.—May 14.—Dr. A. Geikie, President, in the chair.—Mr. G. W. Lamplugh and Mr. A. Timmins were elected Fellows.—The following communications were read: 'The so-called Upper-Lias Clay of Down Cliffs,' by Mr. S. S. Buckman, 'On some New Mammals from the Red and Norwich Crag,' by Mr. E. T. Newton, 'On Burrows and Tracks of Invertebrate Animals in Palaeozoic Rocks, and other Markings,' by Sir J. W. Dawson, and 'Contact-alteration at New Galloway,' by Miss M. I. Gardiner, communicated by Mr. J. J. H. Teall.

NUMISMATIC.—May 15.—Dr. J. Evans, President, in the chair.—Mr. A. Ricketts was elected a Member.—Mr. H. Montagu exhibited a series of silver crowns of James I., and read a paper on the subject of those of the second issue, the reverse legend of which is QVÆ DEVS, &c. The writer showed that Hawkins's classification of these coins was faulty, and that crowns both with and without the plumes over the shield on the reverse were struck between 1607 and 1621.—Dr. O. Codrington exhibited two Roman

gold coins, lately discovered in India, of Lucius Verus and Sept. Severus respectively, the type of the latter being VIRTVS AVGVSTORVM, Sept. Severus riding between his two sons, Caracalla and Geta.—Mr. W. S. Churchill exhibited a rupee of Bhurtpore, with the head of Queen Victoria and a native legend.—Rev. C. Soames communicated a paper on a hoard of Roman bronze coins of the Constantine period recently discovered on Graham Hill, Marlborough. The coins range in date from Licinius I. to Constantius II.—Dr. B. V. Head read some extracts from an article by Sir A. Cunningham on the coins of the Sakas or Sace-Scythians.

STATISTICAL.—May 20.—Sir R. W. Rawson in the chair.—The paper read was 'The Position and Prospects of Industrial Conciliation,' by Mr. L. L. Price. The paper was, to some extent, a continuation of a previous paper read in December, 1886.—Messrs. Sydney Buxton, G. Howell, C. M. Norwood, S. B. Boulton, W. H. Hey, and the Chairman took part in the discussion that followed.

PHILOLOGICAL.—May 16.—*Anniversary Meeting.*—Rev. Dr. R. Morris, President, in the chair.—Prof. Liebmann, of Cape Town, was elected a Member.—The President read his report, with many amusing extracts, 'On the Progress of Pāli Literature and Philology from 1880 to 1890,' in continuation of his former report to the Society in 1880 on the same subject.—The following Members were elected officers for the ensuing year: *President*, H. Bradley; *Vice-Presidents*, Dr. Whitley Stokes, A. J. Ellis, Rev. Dr. R. Morris, Dr. H. Sweet, Dr. J. A. H. Murray, Prince L. L. Bonaparte, and Rev. Prof. W. W. Skeat; *Ordinary Members of Council*, E. L. Brandreth, Prof. T. de Lacouperie, F. T. Elworthy, Talfourd Ely, C. A. M. Fennell, H. Hucks Gibbs, T. Henderson, Prof. R. Martineau, Rev. J. B. Mayor, W. R. Morfill, Prof. Napier, Dr. J. Peile, T. G. Pinches, Prof. J. P. Postgate, Prof. C. Rieu, Rev. A. H. Sayce, Dr. E. B. Tylor, H. Wedgwood, Dr. R. F. Weymouth, and W. H. Wigdery; *Treasurer*, B. Dawson; *Hon. Sec.*, Dr. F. J. Furnivall.

INSTITUTION OF CIVIL ENGINEERS.—May 20.—Sir J. Coode, President, in the chair.—It was announced that seven Associate Members had been transferred to the class of Members, and that nine Students had been admitted.—The last ballot of the session resulted in the election of three Members and of twenty-three Associate Members.—The paper read was 'On the Keswick Water-Power Electric-Light Station,' by Messrs. W. P. J. Fawcus and E. W. Cowan.

HISTORICAL.—May 15.—Mr. O. Browning in the chair.—The following were elected Fellows: The Bishop of Lichfield, Rev. W. H. Hutton, Rev. W. Potter, Prof. J. S. Elkington, Prof. S. R. Gardiner, Lieut.-General Sir G. Graham, Sir G. Grey, Messrs. N. Ball, G. B. Barton, F. A. Campbell, J. L. Currie, J. N. Figgis, H. Holloway, W. Marshall, C. W. C. Oman, and E. Tregear.—Mr. J. S. Stuart-Glennie read a paper 'On the Desirability of treating History as a Science of Origins.' After criticizing the literary view of history as presented by Mr. Carlyle and Mr. Froude, and defended by Mr. Birrell, Mr. Stuart-Glennie urged a scientific treatment of history on these three grounds: first, because a truthful description—truthful not merely in details, but truthful in the standpoint from which details are described—is possible only as a result of a scientific study of origins; secondly, because we have at length got such an accumulation of new facts, and, in the theory of evolution, such a fund of new ideas, as make it possible to treat great questions of historical origins with some assurance of the possibility of a scientific solution; and, thirdly, because of the more important practical consequences which would follow that better understanding of the modern revolution which is possible only through a solution of the larger historical problems.—A discussion followed, in which Prof. Rhys Davids, Dr. Heinemann, Mr. R. Lloyd, Mr. Nutt, Mr. J. F. Palmer, and the Chairman took part.

HUGUENOT.—May 14.—*Annual General Meeting.*—Sir H. A. Layard, President, in the chair.—The following were elected Fellows: The Earl of Rosebery, Col. T. P. Berthon, Messrs. D. Foudrinier, A. C. Margary, and B. Riviere, Mrs. B. Bruce, Mrs. C. Margary, and Mrs. W. Minet.—The report of the Council was read, announcing the preparation of several important genealogical works for the coming year; and the President delivered his annual address, with special allusion to the recent researches of the Huguenot Societies of America, France, Italy, and the Netherlands.—It was decided to hold the Society's summer conference on July 18th and 19th at Bristol.

MEETINGS FOR THE ENSUING WEEK.

- TUES. Royal Institution, 8.—'The Natural History of Society,' Mr. A. Lang.
 — Photographic, 8.
 — Folk-lore, 8.—'Marriage Customs of the Morvians,' Hon. J. Abernethy.
 THURS. Royal Institution, 3.—'Fame and Explosives,' Prof. Dewar.
 FRI. United Service Institution, 3.—'Signalling between the Royal Navy and the Mercantile Marine,' Lieut. W. C. Cretcher.
 — Royal Institution, 9.—'Astronomical Telescope,' Mr. A. A. Comyn.
 SAT. Royal Institution, 3.—'Ballad Music of the West of England,' Rev. S. Spring Gould.
 — Botanic, 5½.—'Election of Fellows.'

Science Gossip.

MESSRS. CROSBY LOCKWOOD & SON will publish immediately a new "Pocket-Book" for electrical engineers, which has been written by Mr. H. R. Kempe, of the Postal Telegraphs Department. They have also nearly ready a new work on 'Electric Light Fitting,' a practical handbook for working electrical engineers, by Mr. John W. Urquhart, whose book on 'Electric Light' is well known. The same publishers have in the press a new elementary treatise on 'Light,' for the use of architectural students, by Mr. E. W. Tarn, forming a new volume of 'Weale's Rudimentary Series'; also a revised and enlarged edition of Prof. Merivale's 'Notes and Formulæ for Mining Students,' and a new edition of Mr. G. W. Usill's 'Practical Surveying.'

MR. DANIEL J. RANKIN, whose name is well known in connexion with the Zambesi and Nyassa countries, will contribute an article on 'The Portuguese in Makolololand' to the June number of *Blackwood*.

MR. CALEB PAMELY, M.E., of Pontypridd, has in the press a comprehensive treatise for the use of mining engineers, dealing with the whole subject of colliery working and management. It will be published by Messrs. Crosby Lockwood & Son.

MESSRS. SPON will in a week or two issue an elaborate work by Mr. J. S. Jeans on waterways and water transport, which will contain a description of the Suez, Panama, Nicaraguan, Manchester, and other canals. The work will fill some 500 pages, and will deal with the economic circumstances and the possibilities, as well as with the history of the principal waterways of the world.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND THIRTIETH EXHIBITION IS NOW OPEN.—5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s.
 ALFRED D. FRITH, R.W.S., Secretary.

THE LEGEND of the BIAIR ROSE, painted by E. BURNE JONES, A.R.A.

THE LEGEND of the BIAIR ROSE.—The EXHIBITION of MR. BURNE JONES'S Four Pictures is NOW OPEN at Messrs. Thomas Agnew & Sons' Old Bond Street Galleries, 39, Old Bond Street, W.—Admission, 1s. 10 to 6 o'clock.

THE LEGEND of the BIAIR ROSE.—NOTICE. The Exhibition will NOT be open on Whit Monday, May 25th.—Thomas Agnew & Sons.

THE ROYAL ACADEMY.

(Third and Concluding Notice.)

HISTORICAL AND LEGENDARY PICTURES.

MR. A. C. GOW'S *After Waterloo* (No. 123) is one of the best military pictures we have seen in this country, where our painters seldom succeed with such themes, and decidedly the best work of the artist. The routed French race along the road from the stricken field; their Emperor is riding moodily in their midst. His staff watch his face as they hurry along; some of the horsemen look back athwart a wilderness of banners, lances, bayonets, and swords carried aloft by a torrent of men, the confusion of which attests the hurry and fear of the bearers as well as the skill of the designer. A sutler lashes her horse to his full speed, heedless of the cries of a soldier crushed beneath the cart-wheels. There are several good incidents among those on foot; for example, a young *sous-officier* of the Guard,

who while still running binds up his wounded arm, holding the bandage with his teeth. Although the painting is here and there thin and slight, and the effect rather lacks force of light and shadow, the work as a whole is most excellent; while the arms, dresses, and accoutrements of the fugitives are cleverly and soundly painted, and the faces are very good indeed. — *Returning from the Cherry Groves, Tokio* (125), by Mr. T. Wores, is a dramatic illustration of Japanese customs. Here is a spirited design deftly carried out; but at the best the subject needed only a small canvas, and could have been efficiently illustrated by a woodcut.

—Mr. Herkomer is almost at his best as a painter in *Our Village* (143), a sort of bucolic idyll. There is something dramatic in the figures and the pathos of the landscape. It is worth a dozen interiors of the Charterhouse Chapel, such as the Academicians were unwise enough to buy with the Chantrey Fund from last year's exhibition. The scene is a street in a Hertfordshire village, near the parting of the ways, just after sundown has left the air aglow, and golden light flushes the church tower, the taller trees, and higher clouds. The old houses no less than the figures are well designed and grouped, and painted with warmth and just appreciation of effect, while the colour is good. Apart from this the picture contains nothing demanding a canvas more than an eighth the size of this one.

Mr. F. Dicksee's *Redemption of Tannhäuser* (203) is another canvas that is much too big for its subject and treatment, and besides it does not possess the vigour of the newly elected Academician's capital work. The heroine Elizabeth lies on a bier; to her appears, as on the stage, the hero Tannhäuser. The minor figures are well placed, but not more spontaneously and passionately designed than the leading ones. The well-ordered composition, genteel motives, smooth execution, and hackneyed pathos are not likely to move the spectator, or satisfy the critic that the painter had a call to treat an unpromising subject at all. Certainly there was no need to deal with it like a stage piece, performed by well-trained, but uninspired actors. —Mr. E. Crofts's *Whitehall* (216) professes to show how King Charles submitted himself to fate. As to the mode of this execution Mr. Crofts had no call to inform us, because in his picture the king has not yet "bowed his comely head." But the block is high, so that its victim must needs kneel before it, not lie down on the scaffold as Strafford undoubtedly did, and most probably the master who betrayed him. On this point let us say here that in contemporary woodcuts and in print ample evidence exists of the employment of both methods of decapitation. The evidence we have procured by considerable research is strongly opposed to the idea that a high block was used, but it is not quite conclusive against it; therefore let the painter have the benefit of the doubt. We cannot praise his design in general, which fails to treat the finest element of the subject, the king's behaviour, with anything like adequacy, but, on the contrary, makes the most of the armour, the buff coats, and weapons of the soldiery, who are placed in the foreground and are really more conspicuous than the occupants of the scaffold. This is the treatment of a *spectacle*, and the design is neither melodramatic in the best sense of that term, nor, as it ought to be, tragic. The badness of the architecture is simply atrocious, for which there is really no excuse, and there is a great deal of slovenly drawing and painting in every part of the picture; even the armour Mr. Crofts is so fond of is not thoroughly drawn, nor is the effect of light upon lustrous steel veraciously given; in fact, the shadows plainly suggest that it was painted indoors. It must be admitted that the artist has told his story cleverly in an *ad captandum* fashion, but he should not be content to produce spectacular pieces on easy terms. A few of the faces are deftly painted, but not one is solidly and learnedly drawn, search-

ingly modelled, or thought out—that is, designed—with sympathy and insight.

Among the most dramatic designs in the gallery, and yet not equal to his capital works which we admired here last season and this year in the Grosvenor Gallery, is Mr. F. Brangwyn's "*All Hands shorten Sail!*" (76), a telling, but somewhat depressing contribution by a painter who is fond of exciting our sympathy for the hardships of seamen. The picture before us would be more welcome if it were one-fourth its present size, which would amply suffice to depict rough weather, a turbid, furious sea, the half-swamped deck of a reeling ship, and men climbing the shrouds. Expressive and energetic as it is, the picture would gain much if its colouring were less clay-like and brighter, and the whole richer and deeper in tone.

To the "*Onward!*" (186) of Sir J. Gilbert we have already alluded. It is so admirable a piece of colour and so full of martial fire that the visitor may well forgive the loose draughtsmanship and questionable proportions of the horse and man, the mannerisms of the design and handling, as well as the impossible indoor shadows in an outdoor effect. These are Sir John's academical conventions, without which we cannot now have his art. It was not always so.—*The Study in Red* (237) of Mr. W. T. Dannat is a travesty of Impressionism. The red dress requires a good deal of mitigation and an increase of richness and beauty, while the woman's complexion must be much improved before this crude "study" becomes a harmony of any kind. We fail to see how that can be a "study" in colour which is not only inharmonious in tone, but likewise in tint. Nature's "studies" in tint and tone are invariably harmonious.—The facility with which studies made in the Life Schools can be converted into subject pictures is familiar to visitors at the Salon. It is easy to give a name to a nudity. There is a run upon 'Ishmael,' or 'L'Épave' has a turn, according as the background is a desert or a seashore. Mr. L. Scott's *Ishmael* (256) is by no means a bad study of an emaciated boy, nearly naked, asleep or dead upon a sandy desert.

Mr. Boughton is not at his best in *The Puritans' first Winter in New England* (396), a winter piece the technique of which shows how cheaply snow can be painted. The wintry sea compares ill with other pictures in this gallery of a stormy ocean and lowering skies, such as Mr. A. J. Hook's 'On the Lobster Ground' (700), or Mr. F. Brangwyn's "*All Hands shorten Sail!*" (76). '*The Birth of a Titan*' (265), by Mr. W. L. Wyllie, and '*A Perilous Calling*' (394) of Mr. N. Dawson. Is there any reason why Mr. Boughton should fail to paint the troubled sea as well as even the youngest and least famous of these gentlemen? In front of the Associate's picture two women, who seem to take the troubles of their companions very coolly, are walking homewards, and, although the weather is rough and bitterly cold, they have not neglected to wear their jewels and choice finery even in the most critical hour of the infant colony. The figures are, in short, dull and mannered, and the picture, which relies on a very hackneyed arrangement of pearly tones and tender colours, is the tritest of Mr. Boughton's commonplaces.

A Summer Night (487), by Mr. A. Moore, marks an effort, as considerable as it is honourable, on the part of one of our ablest artists to prove that he is capable of painting as well as ever. If he works thus ambitiously he will by-and-by deserve success greater than attends this picture of four semi-nude damsels imperfectly grouped, whose sculptural faces, isolated attitudes, and academical graces attest the influence of Greek statuary upon the artist. His notions of composition seldom rise above the principles of design inevitable in bas-relief. The figures are illuminated in an inexplicable manner, and from the front, but so that, although the illumination is bright, it casts no

shadows to speak of—compare the shadows of the limbs and that of the Persian jar conspicuous in the foreground. The lighting of this interior is quite inconsistent with that of the landscape, against the brilliance of which the figures ought to stand out in much darker tones. Apart from this, Mr. Moore's work is remarkable for its style, the attitudes and easy grace of the girls, the beauty of their mannered faces, and the elevated types adopted throughout. The vermiculated flesh (due to coarse stippling) is a mistake in taste as well as in fidelity to nature; but the morbidezza at large of the nude forms inclines to the development of a fine style, which is very welcome at all times, and especially so when very different technical methods obtain popularity. The grace of the girls redeems the lack of composition in the picture and the bad arrangement of its dominating lines, which, it is evident, were never thought out by the artist. The picture is really an exercise in bright yellow, blue, and white, with the carnations, and such help as certain accessories of divers colours can afford to a fine and ambitious piece of decoration.—Another painting distinguished from its surroundings by an honourable effort to attain style is the Hon. J. Collier's *Death of Cleopatra* (551), in which the dead queen lies in profile on a bier placed at the feet of two gigantic statues of Memnon in black basalt, seated side by side in the half gloom of the temple palace, whose huge richly coloured columns rise on either hand. Effective as the design may be, it gives one the idea of a scene which has been carefully arranged to impress a spectator. Consequently it lacks spontaneity. There is much technical merit in the painting, and the whole has been carefully thought out. The figure of the attendant watching at the head of the bier is noteworthy for expression, aptness, draughtsmanship, and colour.

Very prettily designed is Mr. C. M. Hardie's *An Unrecorded Coronation* (599), a group of gaily clad children in a graveyard. The little ones are graceful and natural; there is good colour in the picture, and the effect of shadows dashed with sunlit gleams is true, bright, and homogeneous. The execution is less solid than we could wish, because in it much is made of a little labour, and the whole is not quite sound.—There are some well-designed groups in Mrs. Bannerman's *Marlow Regatta Course* (643), but the colour is a trifle dull. Still the results are gained by simple means, and the effect of light is natural.—Miss Logsdail's *In a Library Corner* (718) is part of the cathedral library at Lincoln, a panelled chamber of the seventeenth century. Though the shadows are a little black they are clear, in harmony with the light of the interior, and well studied throughout. Apart from the blackness this is a sincere and expressive painting. With it may be noticed the same lady's capital picture of the entrance to the same library, a solemn front of stone darkened by time and stained with smoke, and draped with autumnal creepers. The light, colour, and tone are exceedingly good and true, and in both pictures the artist's touch is firm and frank. The title is "*Autumn laying here and there fiery Fingers on the Leaves*" (1011).—Mr. L. J. Pott's *The Jester's Story* (769), an interior of an ancient chamber lined with oak, and furnished with what we now call *bric-à-brac*, comprises among its figures a fool in mediæval costume perched on a table, and with wild glee relating a story to a company of ladies in Italian costumes of the end of the sixteenth century. The design possesses spirit of a theatrical sort, but the artist's manner is less pleasing and successful than usual, although he is always clever. The flesh is coarsely modelled and bad in colour. Altogether the picture lacks refinement.—There is choice flesh painting, apt and good colour, in the somewhat flimsily handled and indefinite *Bathers* (788) of Mr. J. Moore. As a study in tone and light it is, for a sketch, first rate, and we accept it as an illustration of the effect of

glowing light on flesh and its surroundings. Of course it is, therefore, only part of a picture.—A good example of tone, somewhat defective in colour, but noteworthy for the tender expression of the face of a young lady, is Mr. J. H. F. Bacon's *Waiting for the Train* (1016), which bears the motto "We leave our homes, but leave our hearts behind." The costume is common and less elegant than modern. The accessories deserved more attention, and the indigo dress is a little painty.—Nos. 1041, *Ophelia*, by Mrs. H. Rae, and 1049, *Vashti Deposed*, by Mr. E. Normand, hang as pendants to each other, and are far from being unlike; the former has the more fibre; each is a melodrama loosely painted, and not quite worthy of the artist. 'Ophelia' is in this respect the worse of the pair.—Mr. S. J. Solomon's *Hippolyta* captured (1063) is less violent and melodramatic in its passion than most of the painter's performances. There is some moderation and probability in the fierce movements of the rearing horses and the strong riders, whose life-size forms are seen in glowing sunlight. The colouring is bright and effective.—*The Perseus and Andromeda* (1076) of Mr. H. S. Tuke shows a ludicrously feeble conception of a noble subject, and the bad drawing and melodramatic motives are only too open to criticism. The ruddy faces and pale bodies betray the model, and belong to persons habitually clothed! The legs of Perseus are greatly in need of revision, while his manner of striking at the odd-looking fish which approaches in the waves is that of a schoolgirl unused to arms. It is a shadow of a picture, without colour, vigour, or tone of any kind.—Full of beautiful colour and tone, vigorous, and graceful, but not quite innocent of the theatre (for this the subject may be responsible), is M. Fantin-Latour's *Première Scène du 'Rheingold' de R. Wagner* (1109). The nymphs are disporting themselves in the richly toned light and shadow of the rocky bank above the Rhine, as they hover over the concealed treasure and glitter in the golden beams of sunlight slanting from above; the evil genius watches them from below. Of this artist's fine flower pieces we have yet to speak.—*The Circe* (1160) of Mr. E. Spence, a buxom girl in blue, with a pretty face, and Mr. J. Adamson's so-called *Portrait of a Lady* (1170) are unfavourably hung, and seem worthy of better places.—We cannot say so much for Mr. G. P. Jacob-Hood's unfortunate and flimsy picture *The Witches' Dance* (1166), which touches on the ridiculous when it should have been weird, if not terrible, and passionately grotesque. Mr. Jacob-Hood had a reputation which will hardly survive such pyrotechnics as this.

PORTRAITS IN OIL.

The number of portraits is not greater than usual, but they are generally above the average, and attest the continued development of a branch of art of which a few years since it was the fashion to lament the approaching extinction. At present not only are hosts of good portraits produced, but prices are given for them far greater than Reynolds, Gainsborough, or Romney dared to hope for. We may mention the best of them. Miss J. Story's *M. Phillips, Esq.* (44), a whole-length, life-size figure in a blue coat, is harsh and dry in the painting, but brimful of character; a masculine work that varnishing will improve.—Mr. Ouless's *A. Holden, Esq.* (74), a capital likeness, is vigorous and characteristic, but his *Sir D. A. Smith* (80), a far more difficult subject, is a better picture. We do not care much for the *Bishop of St. Albans* (117), but the *Bishop of Chichester* (197) is one of Mr. Ouless's best heads, although the flesh shadows are rather too hot, and are also dark. The treatment is very broad and good.—Mr. W. B. Richmond's *Bishop of Durham* (124) has a self-conscious air, and fixes his gaze on us in a way which the painter might as well have avoided

because it seems neither spontaneous nor sincere. A clever picture, it hardly bears looking into so well as most of Mr. Richmond's have done. Always happier with portraits of ladies than with those of men, he is at his best in the graceful and elegant *Countess of Yarborough* (449), a life-size, whole-length, seated figure in a dress of white over yellow. The colour is gay, the expression and gesture are animated, and the lady's beauty has been represented with taste. The picture would probably suffer from closer examination.—Mr. W. R. Symonds's *Wm. Travers, Esq.* (132), is decidedly good and sincere.—*Sir E. H. Currie* (144) is the best portrait we know by Mr. Pettie: a seated, three-quarters-length figure, of which the face is enriched by the sitter's sense of humour and the artist's tact in reproducing its expression, while the whole is full of life and character, and less marred than usual by Mr. Pettie's unlucky partiality for introducing yellow into the complexions of his subjects (who all look as if they had been suffering from jaundice), and making their skins too red. In his *Sir R. Dixon* (1099), which is characteristic of the subject, the crudeness and unmitigated redness of the uniform is a great defect.—Compare this with the fine redness of the coat in Mr. A. S. Cope's *T. Brooks, Esq.*, its pendant, No. 1091, of which the face also is first rate.

Mr. G. F. Watts is characteristically fortunate in *Hester Fraser Tytler* (196), a charming likeness of a little girl dressed in white: an admirable piece of colour and a rich soft effect.—Mr. Wells is exceptionally happy in *Mrs. T. Johnson* (211), at life size, in black and crimson. The erect and animated pose must be true to the life, and as characteristic as it is happy. Few ladies' portraits here are so good as this one, and none is better. *Lilla* (284), by the same artist, a slender girl in grey, with a gentle face and ingenuous air, is likewise creditable to the painter and above his standard, especially in respect to its colour. *Mrs. C. Wylie* (359), a life-size, whole-length, seated figure, is original. The colour is good, but the painting is rather heavy, and it is by no means Mr. Wells's best work.—The *Portraits* (235) of Mr. W. Q. Orchardson are well grouped in an interior, and the expressions, so far as they exist, are good; but the shadows are hot even for Mr. Orchardson, and the work is thin and empty. *J. C. Stevenson, Esq.* (367), is, though from its thinness and lack of impasto more like a piece of stained glass than a painting in oil, a capital instance of characterization, brightly painted and deftly handled throughout; but its coloration and chiaroscuro being scattered, the effect at large is spotty.—"*La Belle Américaine*," a *Portrait* (292), is one of Mr. P. R. Morris's brightest and least vulgar efforts, the life-size, whole-length figure of a lurid, somewhat passion-worn and meretricious beauty, dressed from head to foot in pale purple satin, which is strongly lighted from below, and, apart from the pyrotechnic look of the whole, which is offensive, no unapt representation. This artist's other portraits are not conspicuously excellent, but they are decidedly better than the fat babies and over-dressed adults he has often given us.—*Mrs. F. Goodall* (296), by her husband, a life-size, three-quarters-length figure, turned to our left, dressed in black and red against a green background, is a little hard, but otherwise an excellent picture, and evidently like life. *Sir O. Clayton* (463), life size, seated, is a serviceable likeness, and well studied.

There is not a finer portrait here than Mr. Herkomer's *Major E. R. Burke* (318). Broad, powerful, animated, frankly and yet searchingly touched, and full of character, this work deserves its honourable place in Gallery III. It is better than *Mrs. A. Sassoon* (411), by the same artist, a slighter but not less brilliant work, which is notable for the rosy, opalescent lines of the dress and their harmony with the warm complexion. The first impression of this capital

picture is most favourable, but it does not grow upon us. The head is expressive and life-like; the painting of the flesh is thin and rather poor. *Miss Vlasto* (502) has similar qualities to those of the last. The arms are badly drawn, but the colour is pleasing.—Mr. W. H. Margetson's *T. F. Franklin, Esq.* (350), has a good subject, painted in a masculine manner.—*W. E. Gladstone, Esq., and his Grandson* (361) has injured Sir J. E. Millais's reputation, and ought not to have been exhibited in a state only to be accounted for by the shortness of the sittings given to the artist. It improves on acquaintance, although its imperfections—such as hasty draughtsmanship, undeveloped forms, flatness, slightness, and lack of colour—are obvious. In one respect it is to be preferred to many portraits of the statesman—there is no attitudinizing, and the face is neither menacing nor dictatorial, as it usually is in Mr. Gladstone's portraits.—In Mr. H. Baldry's *Lady Carew* (385) the pose is sentimental, but the face is good, and the draperies are well painted.—Mr. J. S. Sargent's *Portrait of a Lady* (421) is incomparably better than a deplorable caricature of Mrs. Comyns Carr which is at the New Gallery. Still the charm of its colour and brilliant breadth, the apt reading of a quaint expression on the features (which we must have seen before), although fine qualities, must not blind us to the slovenly execution and empty forms of the picture. *Mrs. K.* (652), by the same artist, ought not to be overlooked by students of character and colour.—The cruel look, frosty complexion, and constrained artificial air of *Earl Granville* (508) in Mr. D. A. Wehrschmidt's portrait are unfortunate for the able painter, whose work has a rough and too dry surface.—We are sorry for *Master Gordon Ness* if his eyes and skin resemble those of Mr. Colin Hunter's portrait (694). We do not believe the poor child's legs or his hands can be in the state Mr. Hunter has represented; his very clothing is incredible.—*The Daughters of Mr. J. F. Haworth*, by Mr. A. T. Nowell, No. 783, hangs so high that we can only speak of the ingenuous and sincere expressions, the evidently faithful portraiture, the bright and clear complexions, the dresses (which are too dark for harmony), and the general brightness of the work. The rhododendrons behind the figures form a good background, and the picture is most artistic.

The *Henri Rochefort* (879) of M. Jan van Beers is a small half-length figure. The dense white hair bristling against the light gives a curiously wild and uncanny look to a face by no means prepossessing or comely. There is an elfish expression in the eyes, and more than a trace of cynicism in the mouth. The clever modelling, just feeling for the effect of light, and the researchful touch of the painter are manifest here almost as much as in the neighbouring picture of a lady called 'A Smile' (886), which we noticed last week.—The *Prince Giglio* (1193), by Mr. E. J. Gregory, has more portraiture than poetry in the solid, finely drawn and modelled head in armour, No. 1193, in the Water-Colour Room. It is bright, firm, and masculine.—Near it is Mr. E. Wauters's highly accomplished head of *M. H. Spielmann, Esq.* (1195), an animated likeness very deftly rendered.

THE MINIATURES.

They were false prophets who foretold the extinction of miniature painting by photography. There are in the Academy 130 miniatures as good as were ever painted in this country. Among them are Miss J. Gibson's *Miss K. S. Beaton* (1438); Miss M. Mansell's *Miss J. Hyde-Parker* (1442); Miss J. Holloway's *Daughter of R. Combe, Esq.* (1444); Mr. R. Henderson's *Master F. Holland* (1456) and *Mrs. C. M. Agnew* (1458); Miss A. Hunter's *Miss B. Hunter* (1470); Lord Bennet's *J. M. Richardson, Esq.* (1474); Miss A. Howard's

Children of Col. and Mrs. Harford (1531); Mr. C. Johnson's *Miss H.* (1539); Mr. E. Taylor's *Daughter of Sir U. K. Shuttleworth* (1556); and other capital instances by Mr. C. Turrell and Mr. E. R. Hughes.

THE LANDSCAPES.

Having already dealt with nearly all the leading landscapes in this exhibition, we shall offer running comments on the best of those we have not mentioned, noticing along with them the flower pictures and some "landscapes with figures" which are not, like some of the pictures we have already criticized, "figures with landscapes." Bare trees, faded rushes, dark water, and a wintry sky, the whole in true keeping, form a capital landscape in Mr. A. F. W. Hayward's *November on the Helen* (17). The sentiment is sincere.—*The Eventide* (21) of Mr. S. Pike is warm, soft, and true. With this may be bracketed Mr. T. T. Rowe's *End of the Day* (23), a well-graded view of a smooth canal; the effect is that of the time "between the sun and moon." It is a broad and rich landscape.—Mr. A. A. Glendening's *Lustleigh Cleave* (29) is a little spotty here and there; but the local colours are bright and clear, and a fine moorland valley is depicted with exemplary truth.—*The White Mill* (43) of Mr. D. Murray charms us with its nacreous distance, good sky, and coloration at large; but it is not one of his best works. The honour of being so belongs to *In Summer-Time* (875), a lovely little landscape in Gallery IX. When we say that the air, foreground, and middle distance are worthy of David Cox's best time, what more is there to say of so fine, rich, and brilliant a picture? *The Young Wheat* (1090), by the same artist, is most beautiful. Indeed, the three pictures all of them show the great improvement made by a painter who used to be in too great a hurry, and did not always paint his best.—We admire the breadth and sentiment, the good colour and rich tones of Mr. C. H. H. Macartney's *Moorland* (57), but we regret the harshness of its hastily-painted sky.—Mr. W. Hunt has done well in *A Bright November Day* (95), a capital piece of nature; and the *River Folk* (97) of Mr. P. Tarrant, a girl and children in a punt, although it is painted in a hard manner, like a mosaic, and spotty, is bright and well designed.

The landscapes of Mr. B. W. Leader do not grow upon the student of nature, because they are inspired by the tritest of motives. The sentiment is of the cheapest kind, and they are dreadfully painty. *The Sandy Margin of the Sea* (131) is paint disguised by ready-made sentiment, and no part of it bears examination any better than one of Mr. P. Graham's clouds, or rocks, or waves. Where *Sea and River Meet* (458) is another apt example of Mr. Leader's shallow manner; while *The Silent Evening Hour* (672) is a complete specimen of cheap execution, threadbare sentiment, and paintiness. A sort of machine-made landscape art is fully illustrated by such picture-making made easy as Mr. Leader's. His works, if they can be called works, form a strong contrast to the brilliant and harmonious colouring and dignified original sentiment of Mr. W. A. Mackworth's *Cloud Chariots* (156). The noble idea and choice colouring displayed in this picture should have been carried out with greater finish. So good a work deserves its distinguished place.—Mr. A. Stokes's *Off St. Ives* (137) depicts with charming colour, tone, and light the sea breaking in the foreground, a shallow shore, dark-sailed craft passing onwards to the night fishing, and clouds floating aloft in a sky of pale gold fading into evening. It is a beautiful and sympathetic study of nature in an admirable style.—We like the sympathetic rendering in Mr. W. G. Foster's *Lingering Light* (161) of the full moon rising over high cliffs, purple sands, and a calm blue sea. The group of lilies in front tells as colour, but they are not substantial, as in nature. The difficult effect has been finely studied. *The Even-*

ing (168) of Mr. F. W. Jackson has the sentiment of the landscape chosen and of the time represented; but otherwise it is a Mason and paint.

A fine group of land and sea scenes comes next. In No. 217, "*Out into the West as the Sun went down*," a fishing boat leaving harbour, Mr. J. Fraser has employed choice and simple means to delineate a most brilliant and beautiful effect. The glowing light is justly harmonized, and there is a great deal of poetry in the work.—Mr. M. R. Corbett is at his best in "*A Land of Fragrance, Quietness, and Trees and Flowers*" (233). It is a noble piece, but it has been hung above the line, while a score of coarsely painted commonplace landscapes are on the line, although not contributed by Academicians. Mr. Corbett's picture is noteworthy for its reposeful air, a serene glow, and noble simplicity, but the motto from Keats is unsuited to it.—Two most original pictures by Mr. F. Brangwyn deserved better places, although they are not ill seen. They are *Outward Bound* (241) and "*Stand by!*" (248), which represent the "behaviour" of a broad-chested and fussy tug at work on a heavily rolling sea. In the former she is ahead of the laden ship, whose sails are just filled by the wind; the tow-line has been hauled on board and all is made right. In the latter the pilot, from a row-boat, hauls the tug, which is rising on a huge green wave that sweeps along without a crest; the steam roars hoarsely from the funnel, and the smoke is beaten down by the biting wind. The ship is cast off and left to make her way upon the lonely deep. All these elements have been most happily and sympathetically treated by Mr. Brangwyn. His work may be praised for its good colour, truth, keeping, and uncommon simplicity and breadth. We have already noticed his capital "*All Hands shorten Sail!*" (76), and now call attention to his drawing *A Stranger* (1210).—The brilliant *Idwal's Glory* (244) is most creditable to Mr. A. J. Black, who has painted Cader Idris covered with snow, its crest flushed with the sun, and its hollow half filled with mist that gathers only to be blown away. It is a landscape full of dignity.—*The Repose of Slanting Rays* (255) we owe to Mr. J. Fullwood. It depicts, with much sentiment, good colour, and a little paint, the effect of late autumnal twilight, and a nacreous sky reflected by smooth water. We like *The Grove* (1643), by the same artist.—By an unfortunate mistake our notice of Mr. W. L. Wyllie's noble '*Birth of a Titan*' (265) was, on p. 572, col. 2, ante, made to apply to his admirable '*H.M.S. Exmouth*' (1615), in the Black and White Room, with which it has nothing whatever to do. In the former, to which we now come, a huge ironclad ram has just been launched, with all her flags flying, into the greenish olive and silvery grey of the Medway at Sheerness. It is a beautiful piece of drawing, and vigorous, choice, and harmonious colour; the black hulls of the busy tugs tell in the scheme of colour along with the pearly sky and warm, half-smoky, half-misty air. No. 1615 is an equally fine, but totally different instance, in another mode of art, and gives, in black and white, the dignity, solidity, and fine form of a big ship. No one ought to overlook this artist's *Veere, a Dead City* (1635), and *The Upper Pool, London Bridge* (1636), which are extremely fine.

Mr. MacWhirter's *Glimpse of Loch Katrine* (271) differs in no respect from many similar specimens of his mannered mood. His *Old Sherwood* (279) is a pendant to the last in nearly all technical qualities. Far finer and more artistic is his *Mount Etna, from the Greek Theatre, Taormina* (708). The sentiment of the place survives in this capital piece of colour and air, which, although not without a suspicion of paint, is as broad and soft as it is luminous.—Mr. Peppercorn's *Evening* (283) and his *The Stream* (289) are both good and poetic renderings of

twilight on differing landscapes.—*The Pontine Marshes* (326), by Miss M. F. Drage, one of many similar plagiarisms, is a fairly successful reflection of M. Costa's art.—We must now notice (see p. 572, col. 3) Mr. J. Brett's *Summer Shower* (345), which is full of characteristic brilliancy. By the same artist is *Mist off the Sea* (962), a glowing seascape, where vapours slowly pass along the surface, and have already half enshrouded the remoter headlands. A yacht's white sail gleams in the distance. We admire the sand pools, the creeping tide, the true perspective of the air saturated with sunlight, and the able treatment of the resplendent levels of the sea.—Mr. F. Walton's landscape, No. 352, is poor, flat, and thin.

Mr. F. Goodall has before now proved himself a painter of surprises, but he never did so more truly than in *The Thames, from Windsor Castle* (366), which shows that he has found his vocation in landscape. It is a slightly cold, but solid and expressive panorama, soft and broad in effect, and highly harmonious in tone.—Mr. C. Hunter's *Hills of Morven* (384) is a coarsely effective and vulgarly sympathetic rendering of a noble, but somewhat melodramatic subject, in which a seascape is combined with a landscape and a cloudscape. There is a great deal of paint.—With No. 384, although it has nothing of its vigour, may be grouped Mr. V. Cole's *Thames at Greenwich* (390), a tame version of a fine subject. *The Meeting of the Thame and Isis at Dorchester* (234) is better painted, but not more masculine or fresh.—Masculine and fresh are epithets that apply to Mr. N. Dawson's *A Perilous Calling* (394), a Scarborough fishing boat gliding to a rough sea from a calm harbour, under a splendid moonlight contrasting with the deep gloom of the cliff-shadows. The glow and colour of the sea are delineated with great force and sense of nature; the movement of the vessel is first rate, and while the effect is extremely vivid, the whole is in a large and simple style, delightful to artistic eyes.—Mr. W. Pye's *Valley of the Swir* (494), a panorama of a flat country, the river, and distant hills, is most effective and broad.

Mr. H. Wilkinson's *Calm Day on the Coast* (514) is a powerful study of dark purple slate cliffs, a little cove, and the sea in a white calm.—We can praise the breadth and colouring of Miss U. Wood's *Morning* (515).—The charm of a well-felt effect is recognizable in Mr. J. Aumonier's *The Silver Lining of the Cloud* (524).—Mr. A. T. Nowell's *Lucerne* (554) does not improve on acquaintance; the sky is but half finished, painty, and flat.—*The Windsor Castle* (584) of Mr. W. Fitz is good and simple, in a low key.—Mr. A. Priestman's *Silvery Morning on the Devon Coast* (639) is a capital study of broad shadowless light on an expanse of dunes.—Clearness, vigour, and dignified sentiment distinguish the Earl of Carlisle's *Sacred Lake, Karnac* (664), a desert pool at the foot of gigantic ruins. It is austere without harshness.—Effective and rich in colour is Mr. C. E. Johnson's *The Last Light* (687), a moorland landscape; but it is a little heavy.—Mr. A. Hook's best picture is *On the Lobster Ground* (700), a Penzance fishing boat riding at her anchor in a fresh breeze, while the crew lift the lobster pots. The sound modelling of the waves, their true local colour, and the motion of the boat are the strong points of the picture.—Mr. E. Ellis's *After a Three Days' Gale* (710) is rich in colour.—Reminding us of M. Harpignies, Mr. A. Parsons in his *Bend of the Avon* (715) depicts a calm stream flowing bright and pure past a marly bank and between brilliant yet soft green meadows, in fine autumnal light: a charming picture full of tender colour. His *Wild Marjoram* (1268), in the Water-Colour Room, ought to be noticed.—*The Perseus and Andromeda* (737) of Mr. Bryan

Hook is very spirited in design, and represents sunlight justly. A better picture by Mr. Hook is *Thistle-Finches* (951). The effect of soft air and the sheen upon the sea are wonderfully well given here. Although the water is a little rough and painty, the whole is broad in light and rich in colour.

One of the most brilliant and artistic studies of light and colour in landscape is the powerful and original *Tulip Culture* (750) of Mr. G. Hitchcock. Intense sunlight glows upon beds of various colours that are shut in by rows of spindling trees relieved with rare skill against the sky.—*By the Linn Pool* (759), by Mr. R. Noble, illustrates a conventional mode of treatment which is remarkable here. It is rich in dignity and expression, and in its non-naturalism contrasts strangely with the vivid 'Tulip Culture.' The shadows are intensely hot.—*The Fisherman's Home* (775) of Mr. C. H. M. Kerr is broad and bright. The colour is excellent, and the clear blueness of the foreground shadow is true to nature.—*November Solitude* (779), by Mr. W. Picknell, is very broad, fine, and rich in colour, simple and dignified in sentiment.—*"The angry Sunset fades from out the West"* (781), by Mr. R. Jobling, is a little painty and heavy in touch, but poetical and strong; the atmosphere is well studied.—*A Worcestershire Hop Garden* (805), by Mr. W. Urwick, shows just appreciation of the "qualities" and greys, and is so good and true in its feeling for colour and the composition of the figures that its surface deserves to be refined and the whole carried further.—Mr. W. Llewellyn's *River Camel at Padstow* (830), a capital picture of calm bright weather, may be praised for its tender colour and broad, soft effect. Similar qualities characterize the very different subject and picture of Mr. F. Whitehead, called *A Frosty Morning* (846).—*The Off to the Fishing Ground* (865) of Mr. J. C. U' Ren delineates with spirit a good sea in windy weather.—*The Near Littlehampton* (876) of Mr. A. Evershed is a little hard, but its brightness and pure colour are enjoyable. More research and refinement of tone would make it less painty.—Mr. C. G. Morris's *Evening, Cornwall* (911), a rough meadow near the sea, is a rough picture, but bright and rich in tone and tint.—*The Wet Weather* (956) of Mr. C. G. Grundy is a true and picturesque effect sympathetically rendered.—*Wild Duck* (960), by Mr. G. E. Lodge, a solid picture of the sea's edge, is commendable for its colour and naturalness. With this may be grouped another of the few good animal pictures of the year: Mr. J. M. Swan's *Lioness defending her Cubs* (614), a vigorous work, if not quite equal to his large work at the Grosvenor Gallery. The design is full of passion and very expressive; but the handling is somewhat loose, if not carelessly—"masterly."—Bright and full of colour, justly graded in tone, is Mr. C. P. Knight's *Travellers waiting for the Evening Wind* (1033), one of the finest pieces of painting of a calm sea in the Academy, and admirably drawn.—Writing last week of Mr. C. Hayes's *Three Miles to the Fair* (1042), we should have said that the gipsies are painfully trudging along a snowy road, not encamping on it.—Mr. D. Farquharson's *April Morning* (1067), Mr. J. H. Graham's *Twilight Moon* (1068), and Mr. H. J. Kinnaird's *Thames Backwater* (1070) treat general effects of nature with more sympathy and dexterity than research. The first is the artist's best picture; the second is exceptionally broad and rich.

M. Fantin-Latour's *Chrysanthèmes d'Été* (13) is pure and brilliant as painted flowers ought to be. The colours are most tenderly harmonized. His *Roses Trémières* (35) combines beautiful hues, a touch as crisp and fine, and the charms of light as true as in No. 13. No. 651, *Roses*, red, white, and yellow, in a bowl, gives textures to the life, and verisimilitude so great as to suggest the scent of the flowers. The colour is massive.

DRAWINGS IN WATER COLOURS.

These examples are as a whole admirable, full of merit and beauty, richer in studies, and more varied in subject and treatment, than those in the exhibition of the Old Society. In displaying them so well the Academy is effectually recognizing the art they represent. The claims of water-colour draughtsmen to Academical honours are often passionately urged, but it must be admitted that only a very few of the figure paintings in water colour give their authors the least right to such distinctions, and the landscapes, lovely as not a few of them are, are not so good as many oil pictures of the same class which have not yet brought to the artists the much-talked-of honours. Of course everybody knows that the water-colour societies have not, as such, the least desire to be extinguished by absorption in the Royal Academy. The *Proposal* (1175), white cockatoos whispering love matters, by Mr. H. S. Marks, differs only in its thinness and flatness of modelling from other capital pieces of humour by the same painter.—Of two fine drawings by Mr. G. Cockram, "*Where the Sky dipt down to Sea and Sands*" (1179) is the better.—Mr. L. Rivers's *Evening* (1188), a tranquil effect on old houses by the roadside, is most noble and pathetic, and technically broad, sober, and serene.—*The Little Orme's Head* (1213), by Mr. J. Finnie, is a little spotty, but it shows a large style, and the draughtsmanship of the boulders in the foreground is particularly excellent.—Miss E. J. Barrow's *Azaleas*, in a copper pot (1215), though a little cold and sculpture-like, is admirably drawn and soundly painted.—Mr. F. T. Sibley has produced a fine and tragic drawing, full of sympathy and grandeur, in his striking picture of a blood-red sunset over a dark calm sea and a wilderness of rocks left bare by the tide, called *A Lonely Shore* (1220).—*An Old Quarry* (1222) of Mr. E. E. Briggs is well studied, pure, broad, masculine, and solid.—*The Silent Pool above the Dam* (1221), by Mr. A. O. Townsend, is broad, soft, and rich in colour, a capital example.—The study of a cottage room with figures which Mr. H. G. Massey calls *Bad News* (1223) is excellent in a fine and sincere way.—Mr. A. M. Swan's roses in *Our Lady of Roses* (1226) are notable for the softness and tender breadth of colouring and the charm of homogeneity.—Mr. C. A. Smith's girl in a white dress before a fireplace, No. 1250, is careful, and evinces a fine sense of colour.—In *An Angelsea Bulwark* (1255), by Mr. P. Ghent, the drawing is masculine, solid, and powerful.—Broad and sober, full of air and colour, is Mr. F. Davis's *Milford Heath* (1260).—*A Shower* (1263), by Mr. A. F. Grace, pleases us by its beautiful tones and natural effect.

Among the few first-rate figure subjects in this room the "*Twixt Hope and Fear*" (1302) of Mr. R. Barber is pre-eminent in being the nearly life-size figure of a damsel in white, clasping one hand with the other. Her face is marked by intense anxiety on the trembling eyelids, the fixed eyes, and the beautiful mouth. In solid and pure draughtsmanship, under which we include the admirable drawing and modelling of the features of a choice type, few specimens here or elsewhere excel this work. The design is sincere and noble. The foreshortening of the left arm, though not quite successful, shows an energetic effort to make it so.—A strong drawing, but rather hot, is Mr. C. Richardson's *Patterdale* (1303).—In addition to these, and commendable in a more or less degree, are the following, which space compels us to mention briefly: Mr. J. W. West's *A Cabstand* (1309); Mr. J. Sowden's *Robin Hood's Bay* (1318), a strong instance of fine work and rare foreshortening; Mr. W. F. Bishop's "*The Wood with Morning Sunlight Crowned*" (1319); "*Softly the Evening Mists Arise*" (1324), by Mr. B. Cooper; *A Visit to Wardour Street*

(1328), by Mr. B. W. Spiers, which is as precise as before, and rather less hard; *Evening Stillness* (1349), a sober and Rembrandtish drawing of high quality, which the Council has wisely bought with the Chantrey Fund, by Mr. R. B. Nisbet; *The Last of the Ebb* (1372), by Mr. H. E. James; *Near Aber* (1404), by Mr. J. Sutton; *Chaffinches* (1406), by Mr. C. Baldwin; *Expectant* (1426), by Mrs. L. J. Price; and the charmingly ingenious and bright *Girl's Head* (1432), by Miss K. Greenaway.

THE BLACK AND WHITE ROOM.

We must restrict our notice of the following prints and drawings to their bare names. Some of them have already been commended at length in these columns under "New Prints": *Post Horses* (1574), after M. Meissonier, by M. L. Monzier; *The Rose of all the Roses*, after Mr. Alma Tadema, by Mr. Lowenstam (1575); *House at Hampstead* (1577), after Constable, by Mr. H. R. Robertson; *Sweet Roses* (1579), after Mr. J. H. Lorimer, by Mr. R. W. Allan; *Fladbury Ferry* (1586), after Mr. A. Parsons, by Mr. F. Huth; *Autumn* (1589), after F. Walker, and *Christmas Eve*, after Sir J. E. Millais (1609), by Mr. R. W. Macbeth; *Portrait of a Lady with a Fan* (1593), after Rembrandt, by Herr P. J. Arendseer; *A Hopeless Dawn* (1595), after Mr. F. Bramley, by Mr. J. Dobie; *Evening* (1604), after Mr. A. Lemon, by Mr. H. W. Batley; *Low Tide* (1632), by Mr. F. Short; *Original Mezzotint* (1633), by Mr. J. Finnie; *Study of an Acuba* (1646), by Mr. A. G. Temple; *Passion Flowers* (1676), by Mr. A. Wasse; *At the Riviera* (1685), after Mr. G. H. Boughton, by Mr. W. Heydemann; *The Countess of Mansfield* (1679), after Romney, and *Innocence* (1699), after Greuze, by Mr. T. G. Appleton; *The Swannery invaded by Eagles* (1702), after Landseer, by Mr. J. B. Pratt; and *Earl Spencer* (1709), after F. Holl, by Mr. G. Robinson.

THE SCULPTURES.

The fine, solid, and elaborate modelling of Mr. F. J. Williamson's *Hypatia* at the altar (1945), a nudity of energetic design, which is much better fitted to represent Boadicea, recommends the work to all who know "the life."—Mr. A. Lanz's *Pestalozzi* (1946), a group of an old man and two children, is pretty and correct.—The *Danaide* (1949) of M. V. Bissen is elegant, the drapery is good, and the expression is of the right sort.—Mr. A. B. Joy's *The late Lord Farnborough* (1951) seems to us his best work; it is capably modelled, and the characterization is excellent. His *Marquis of Salisbury* (2024), a good likeness, is careful and smooth.—The *Murmur of the Shell* (1953), by Mr. C. MacBride, has a pretty air and face.—Mr. J. H. Thomas's *The late Right Hon. W. E. Forster* (1962), for Bradford, a life-size figure in bronze, is an excellent design, but it is a little rough.—Miss E. M. Moore's *Watching a Head* (1976), is original, expressive, and pathetic.—Miss I. C. Hardy's *Study of a Giraffe* (1978) is capably modelled and spirited.—Mr. T. N. MacLean's *Robert Burns* (1983), a bust, is a good likeness, well modelled in a broad style.—Mr. E. M. Rope's *Design of Children* (1985), moving in a circle, is a very pretty group in low relief.—Miss M. Grant's *R. Hunt, Esq.* (1994), has lifelike expression and much character.—Miss A. Thornycroft's *My Mother* (2000) is a decidedly pleasing and graceful bust.—Mr. A. Toft's *George Wallis* (2001) is true and animated.—Mr. C. Lawes's *Figures* (2004), grouped in a decorative and effective manner in high relief, shows much technical ability, but the design is confused and confusing, and illustrates the vices of the French School of the seventeenth century.—A *Portrait Bust* (2005), by Miss K. Bannin, has a pure and gentle expression.—Mr. H. H. Armstead's life-size statues of the Evangelists and *Our Lord as the Good Shepherd* (2046-2050) are serious pieces of work; the designs

are varied and vigorous, while the modelling is scholarly and worthy of the artist. *The Guardian Angel* (2063), by the same, is touching.—Mr. H. Thornycroft sends in *The Mirror* (2057) his diploma work, a young mother playing with her child, a graceful design choicely modelled.—In Mr. H. R. Pinker's *Sir W. Savory* (2059) the flesh is capital and the face expressive.—Mr. H. Bates's *Design for an Altar* (2061) is in a severe monumental style.—The *Dionysus* (2080) of Mr. F. Pomeroy is a slender youth holding a rhyton on high, and charms the visitor by its apt motive and good style.—Mr. R. Rodgers's *Study of a Head* (2087), a "square," masculine, and vigorous work, is original.—The important statues of Messrs. Onslow Ford and F. Bates have already been admired in these columns, as has Mr. Woolner's sole contribution, the bust of *Sir T. Elder* (2079).

THE ARCHITECTURAL DRAWINGS.

These works exhibit qualities and characteristics differing very slightly, if at all, from their forerunners in the same place. They do not represent the present state of architecture in anything like an adequate degree; nor do they fully and fairly illustrate the modern applications of art, decorative and pictorial, to the service of their graver sister. Among the best are Mr. G. Aitchison's *Bedroom* (1716) and *Bedroom* (1744); Mr. H. H. Statham's *Elevation* (1720); Mr. Brewer's *Catholic Church* (1722); Mr. L. Stokes's *Corpus Christi Priory* (1729); Mr. B. Champneys's *Offices* (1760) and *Stonehills* (1857); Mr. Pearson's *Sidney Sussex College* (1771 and 1788); Mr. J. Sedding's *New Church* (1777); Mr. Bodley's *Interior of St. Mary's, Clumber* (1780 and 1846); Mr. T. G. Jackson's *Brasenose College* (1794); Mr. A. E. Street's *Interior of Halifax Cathedral* (1813); Mr. R. W. Edis's *Junior Constitutional Club* (1822); Messrs. J. T. Micklethwaite and S. Clarke's *Church House at Westminster* (1863); and Sir A. W. Blomfield's version of his own design for the same purpose, No. 1889.

Fine-Art Cossip.

It may be interesting to those who study such details, that Wilkie's 'Distraint for Rent,' which was sold on the 12th inst. for 2,310*l.*, brought 600 guineas to the painter in 1815 from the Directors of the British Institution, who in 1822 resold it for the same sum to Abraham Raimbach, who engraved it. At Mr. W. Wells's sale in 1848 it fetched 1,050*l.* 'The Jew's Harp,' sold on the 12th for 446*l.*, brought to Wilkie from Mr. F. Annesley 25 guineas. 'The Village Festival,' sold as above for 1,890*l.*, is not the picture Mr. Angerstein gave Wilkie 800 guineas for, and which is now in the National Gallery; it is the "sketch" for that work, and belonged to Lord Mulgrave, at whose sale in 1832 it realized 121*l.* 16*s.*

OUR readers will remember that some time ago a protest was made against the proposed destruction of the curious eighteenth century window in the north gable of Westminster Abbey to make way for a new one of Mr. Pearson's, and a sort of promise was made that the old glass should be replaced. The new window is now uncovered, and the glass, or at least some of it, in a mangled state is in it. We propose to return to the subject when the whole can be seen, and now only note that the figures of the apostles have been cut short at the knees to make them fit Mr. Pearson's tracery. This is "restoration."

MESSRS. CASSELL & Co.'s eighth annual exhibition of original drawings in black and white will be opened on the 5th of June at the Memorial Hall, Farringdon Street. The exhibition will include original drawings by Mr. W. F. Yeames, Mr. J. E. Hodgson, Mr. J.

MacWhirter, Mr. Blair Leighton, Miss Gow, and other artists.

At Mr. A. Collie's, 39b, Old Bond Street, may be seen bronze statuettes reproducing Sir F. Leighton's 'Sluggard'; 'Peace,' by Mr. O. Ford, and other sculptures. Mr. W. J. Stacey has issued invitations to view pictures in water colours by Mr. N. Dawson, and other paintings.

THE portrait-piece referred to last week as having been added to the National Gallery is now numbered 1305, and named "Portrait of Jan van Hemsbeeck and his Wife, Marie Koeck, painted in 1636 by G. Donck. Born, 16—; Died, 16—."

THE eighth annual meeting of the Society for Preserving Memorials of the Dead will be held on Saturday next, at 2 p.m., in the parish school-room, Lambeth, near the church. The parish church will be visited, when the rector will read a paper on 'The Monuments in the Church.' A visit to Lambeth Palace will follow.

PROF. RAMSAY and Mr. Hogarth have started this week on an archaeological tour in Asia Minor. Prof. Euting has returned from his expedition to Mesopotamia.

DR. ORSI has now terminated his work at Locri, in Magna Græcia, by the thorough examination of the heaps of broken terra-cottas, which appear to be as old as the original prehistoric temple. Two distinct groups of them were found outside the ancient city, and in part heaped against its walls, at the distance of about 300 metres from the Hellenic temple. The first heap occupied an area of about 50 by 35 metres, and herein were found small vases (for the most part rude), some *patere*, some small *skyphoi* (decorated simply with black bands and with triglyphs round the rim), and some moderate-sized *hydria*, but of rude construction. Some architectural ornaments made with a mould were also found, some having their reliefs touched with colour, and a large number of votive *figurini*, which crumbled into clay from long exposure to the moisture. When entire some of the latter may have been nearly two feet high, and the character they present is altogether archaic, based on hieratic motives, as in the ancient style. The greater part are figures of women with the *chiton* *poderes*, while figures, standing or seated, have symbols of Aphrodite, the dove and the pomegranate. Dr. Orsi thinks that these *eidola*, amongst which some probably represented the divinities of the catachthonic triad or of the cycle of Persephone, are anterior to the new temple, which he supposes built in the fifth or fourth century B.C. The second heap of remains consists of large rectangular trenchers, faced with tiles, within which thousands of *skyphoi* were placed in rows, one inside the other. Perhaps some ritual character must be given to this strange occurrence. This part of the ground was closed on the east by an Hellenic wall of good construction. On the north was found a well with the rim made of bricks, probably sacred, and in this well, which is not very deep, were found some fifty coins of the Roman Empire, dating from the first to the third century, the oldest being at the bottom.

DR. HUMANN, who has been engaged for some years in explorations in Asia Minor, again reports his good fortune. In the neighbourhood of Smyrna he has excavated five marble lions of gigantic size. His account of the population of Northern Syria is interesting. In one village he and his companion, Dr. Puchstein, were a little scandalized, but much amused, at the hesitation of their hosts to believe that there was such a state as Prussia, or even as Germany, in Europe. Europe, in the popular geography of the villager, was divided into three nations: "those of Moscow," the "Englis," and the "Francis." They had heard of the Crimean War and of a later war between the "Francis" and the "Bismarcklis." They did not know that the "Bismarcklis" were neighbours both of Russia and France.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Faust,' 'Carmen,'
ST. JAMES'S HALL.—The Richter Concerts. M. Paderewski's Piano Recital.

THE Royal Italian Opera season opened at Covent Garden Theatre on Monday under circumstances which were, in all probability, unprecedented in the history of the lyric drama. The subscription both of the public and the librarians is understood to be exceptionally large, and it was all secured without any official announcements from the impresario. The well-remembered opera prospectus, couched in the most flowery and gushing language, was not a document in which implicit reliance could be reposed; but it is a new departure to commence a season without making promises of any kind, and Mr. Augustus Harris may well be proud of the public confidence reposed in him. Three years ago, when he gave his first Italian opera season at Drury Lane, we expressed an opinion that he had it in his power to resuscitate this form of art, and our prediction has been amply justified by results. Further than this, it is now possible for musicians to regard Italian opera with respect, instead of indifference and contempt. The meretricious works of the Bellini-Donizetti school no longer command audiences, the *prima donna* no longer rules the stage, and every department is equally well cared for. The great advance in public taste necessitated reforms, and thanks are due to Mr. Harris for recognizing the fact and for the boldness and enterprise he has displayed in carrying out the needful changes. At the same time more remains to be done, and we shall be careful to place a finger on any imperfection that can be removed. There was much to admire in the performance of 'Faust' on Monday. M. Jean de Reszke was once more in voice and bearing an ideal exponent of the leading part. His brother was unfortunately unable to appear as Mephistopheles, and Signor Darvall was only a moderately efficient substitute. The new Marguerite, Mlle. Nuovina, has a somewhat hard, thin voice, but it is happily free from *vibrato*, and she acted with intelligence if with no great power. Of Madame Scalchi's Siebel and Signor d'Andrade's Valentine nothing need be said. The orchestra and chorus were excellent, and the stage arrangements were good, though the error is still made of playing the church scene at the beginning instead of at the end of the fourth act. The substitution of an interior removes one glaring absurdity, but Mephistopheles should be invisible, or at any rate seen but dimly in the distance.

The new tenor Signor Fernando Valero, who appeared as Don José in 'Carmen' on Tuesday, is likely to prove a useful performer. His high notes are of good quality, but there is an unpleasant nasal twang in his medium register. As an actor he showed marked ability. Mlle. Zélie de Lussan's Carmen is the best in every sense that we have had since Madame Minnie Hauk created the part in this country, and Signor d'Andrade is an unexceptionable Toreador. In place of Miss Macintyre, indisposed, Mlle. Colombati was an agreeable Michaela. Again the excellence of the chorus was

noticeable, and the mounting was extremely picturesque.

Although the exigencies of public taste render it necessary to bestow special attention upon the music of Beethoven and Wagner at the Richter Concerts it cannot be laid to the conductor's charge that he neglects other masters. The symphony performed last Monday night was Schumann's in c, generally known as No. 2, though in chronological order it should be No. 4. This beautiful work is not only Schumann's greatest effort in orchestral composition, but it is regarded by many as one of the two finest symphonies composed since Beethoven, the other being Schubert's in the same key, which Schumann himself unearthed and sent from Vienna to Leipzig, where for the first time it met with an appreciative audience. The Wagner pieces in the programme were 'Hagen's Wacht' from 'Götterdämmerung,' Hans Sachs's monologue, 'Wahn, Wahn!' from 'Die Meistersinger,' both sung with the utmost expression by Mr. Henschel, and the Overture to 'Tannhäuser.' To musicians, however, the most interesting item was Bach's Triple Concerto in a minor for flute, violin, and pianoforte, with orchestral accompaniment. This is not the work so highly eulogized by Spitta, to which we referred when commenting upon the Richter prospectus, but another concerto arranged from a better-known Prelude and Fugue in a minor with an *adagio* taken from the organ works. Spitta remarks concerning it that it forms an arrangement "of really dazzling quality and artistic splendour." It certainly must be placed among Bach's finest concerted instrumental works, and as the performance by Mr. Vivian, Mr. Schiever, and Madame Hopekirk was excellent it made a strong impression and a suitable contrast to the modern music.

M. Paderewski created a far more favourable impression at his second recital on Tuesday afternoon than he did on the occasion of his first appearance. There was very little exaggeration and much intelligence in his reading of Bach's 'Chromatic Fantasia and Fugue' and Beethoven's Sonata in d, Op. 28; and in Chopin's Étude in f, Op. 25, Ballade in f minor, and Nocturne in c minor he played exquisitely, the general character of the interpretation recalling that of Rubinstein in the same pieces. Here for the first time we were enabled to agree with the eulogy bestowed upon the Polish artist by Parisian critics. It is only fair to add that at the previous recital M. Paderewski may have been unfavourably influenced by the sparse attendance and the inferior pianoforte on which he played. On Tuesday there was a marked improvement in both matters.

Musical Gossip.

It is little short of ridiculous for pianists of such moderate calibre as Miss Else Sonntag to give public recitals at this period of the year, when even performers of the highest capacity cannot receive the attention they deserve. Miss Sonntag's audience at the Steinway Hall on Friday last week was small in numbers, and her rendering of Bach's 'Chromatic Fantasia and Fugue,' and various pieces by Chopin, Schumann, and other composers was not in any sense remarkable.

On the same afternoon Herr Stavenhagen

secured a large audience in St. James's Hall at his only recital during the present season. Musicians are naturally attracted to his performances, for, if not invariably free from objection, they are always interesting. An apology was circulated on the young pianist's behalf on the ground of illness, but his playing was almost as striking as usual. We have recently commented on his interpretation of Beethoven's Sonata in a flat, Op. 110, Liszt's misnamed Sonata in b minor, the Études in e and c sharp minor from Paganini, and Haydn's Variations in f minor. It would be well for Herr Stavenhagen to enlarge his repertory somewhat. As regards the classic masters it seems at present to be rather circumscribed.

BARE record must suffice concerning the first of another series of Messrs. Max Heinrich and Schönberger's agreeable recitals, which took place at the Steinway Hall on Friday evening last week. The programme included Chopin's Sonata in e minor, selections from Jensen's 'Spanish Song Book,' and Wagner's 'Feuerzauber' from 'Die Walküre.'

MADAME MARIE ROZE's concert at St. James's Hall last Saturday afternoon was one of those prodigious entertainments which were once highly fashionable during the summer season. There were twenty-six items in the programme, and the number of artists who appeared, in addition to the Royal Amateur Orchestral Society and the Meister Glee Singers, certainly testified to the personal regard generally felt for the concert-giver, though criticism of their individual efforts is impossible, and, indeed, undesirable.

On the same afternoon Mr. E. H. Thorne gave an interesting chamber concert, which deserved more attention than it can now receive. His programme included but four items, namely, a Pianoforte Trio in c minor, from his own pen; a Pianoforte Quartet in f sharp minor, by Algernon Ashton; Beethoven's great Sonata in b flat, Op. 106; and Brahms's Waltzes for four hands, Op. 39. The concert-giver was assisted by Messrs. Jules and Maurice Koopman, Mr. Hubert Hunt, and Mr. Herbert Thorne.

On Saturday evening Madame Madeline Schiller, a pianist who has been absent from London for several years, gave an orchestral concert at the Princes' Hall under the direction of Mr. Henschel. Her principal solo was Chopin's Concerto in e minor, in which she displayed brilliant technique, but no special qualification as a Chopin executant. The *finale*, however, was admirably played, and in other pieces by Liszt, Rubinstein, and Mendelssohn Madame Schiller showed herself a thorough artist, who in a season less remarkable for pianists than the present would obtain considerable attention. The orchestral items in the programme were unimportant. Mr. and Mrs. Henschel contributed some vocal pieces.

An extremely interesting concert was given at the Hampstead Conservatoire Hall on Wednesday evening, Dr. J. F. Bridge's overture 'Morte d'Arthur,' Dr. Hubert Parry's 'English' Symphony, Prof. Stanford's 'Revenge,' and Mr. MacCunn's overture 'Land of the Mountain and the Flood' being all performed under the direction of their respective composers. Miss Mary Willis contributed some vocal pieces with much acceptance, and the Conservatoire choir was heard to advantage in the choral items.

WE understand that in consequence of the substantial support accorded to the Carl Rosa Opera Company during the recent performances at Drury Lane, the London season next year will be of longer duration.

THE collection of musical instruments in connexion with the Military Exhibition was opened to the public on Wednesday. It contains a large number of interesting examples, including the contra-fagotto made for Handel, a trumpet of the fifteenth century, the Kuntz flute played upon by Frederick the Great, &c. We shall return to this exhibit, concerning which a series

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of historical and explanatory lectures is being organized.

MADAME CARREÑO, who gave her second piano recital at St. James's Hall on Thursday afternoon, is certainly one of the best of the foreign pianists now before the London public. Her rendering of Schumann's 'Etudes Symphoniques' was splendid in a technical sense, though perhaps a little deficient in sentiment, and Handel's 'Harmonious Blacksmith' was played without the exaggerations generally considered necessary at the present time. In pieces in the *bravura* style Madame Carreño was unexceptionable. She gives a third recital on June 17th.

ACCORDING to the *Bristol Times and Mirror* Mr. George Riseley will give four orchestral concerts in London next winter.

M. PADEREWSKI will give an orchestral concert at St. James's Hall on June 10th. Mr. Henschel will be the conductor, and Mr. Willy Hess the leader.

THE death is announced of M. Naudin, who for several years during the management of the late Mr. Frederick Gye was a useful tenor at the Royal Italian Opera. He never won much distinction, but he was generally acceptable, perhaps his best parts being Vasco di Gama and Fra Diavolo. The death is also announced of M. Hubert Léonard, the once celebrated violinist, who played Mendelssohn's Concerto at its first performance in Berlin, 1845, at the invitation of the composer. At that time Léonard was a greatly admired executant, but to the present generation he was known solely as a teacher in Paris. He wrote several books of instruction for his instrument, and also some concertos which are already forgotten.

WE are pleased to learn that Mr. Goring Thomas's opera 'Nadeshda' has met with great success at Breslau, and another triumph for English musical art has been gained by Miss Fanny Davies at Rome. The Italian papers speak of her playing in terms of unqualified admiration.

NESSLER's new opera, 'Die Rose von Strassburg,' produced at Munich at the beginning of the present month, has failed to meet with much acceptance.

A GERMAN opera society has been established in Chicago, principally for the production of Wagner's music dramas, which are at present little known in the Western city.

CONCERTS, &c., NEXT WEEK.

- MON. Royal Italian Opera, 'Faust,' 8.
- TUES. Royal Italian Opera, 'Les Huguenots,' 8.
- WED. M. Pierre René Hirsch's Pianoforte Recital, 3, Princes' Hall.
- Schor Albeniz's Pianoforte Recital, 3, Steinway Hall.
- Royal Italian Opera, 'Lohengrin,' 8.
- Messrs. Ludwig and Whitehouse's Chamber Concert, 8, Princes' Hall.
- Musical Guild Concert, 8.30, Kensington Town Hall.
- THURS. M. Paderewski's Pianoforte Recital, 3, St. James's Hall.
- Schor Albeniz's Pianoforte Recital, 3, Steinway Hall.
- Mr. Ernest Fowle's Concert, 3, Princes' Hall.
- Royal Italian Opera, 'Don Giovanni,' 8.
- Madame Sophie Lowe's Concert, 8.30, Princes' Hall.
- FRI. M. Sapelnikoff's Pianoforte Recital, 3, St. James's Hall.
- Royal Italian Opera.
- Mr. Max Heinrich and Mr. Schönberger's Vocal and Piano Recital, 8.30, Steinway Hall.
- Mr. Sidney Herbert-Baile's Concert, 9, St. James's Hall.
- SAT. Patti Concert, 3, St. James's Hall.
- Mr. Oberthur's Concert, 3, Princes' Hall.
- Mr. Jan Mulder's Concert, 3.30, St. James's Hall (Banqueting Room).
- Royal Italian Opera.
- Signor L. Dezza's Concert, 8.30, Princes' Hall.

DRAMA

MATINÉE OF IN A DAY, a Poetic Drama, by AUGUSTA WEBSTER, and Debut of the Author's Daughter, FRIDAY, May 30th, at 2.30. Doors open at 2—TERRY'S THEATRE.

THE WEEK.

ADELPHI.—Afternoon Performance: 'The Bride of Love,' a Play in Four Acts. By Robert Buchanan.
SHAFTESBURY.—'Judah,' a Play in Three Acts. By Henry Arthur Jones.

MR. BUCHANAN has dramatic grip. Give him a skeleton and he can, as has been abundantly proven, clothe it with respectable flesh; but he has been scarcely wise in meddling with the legend of Cupid and Psyche. It

is not, of course, his fault that legends concerning 'Olympus' faded hierarchy' when seen on the stage are associated with the idea of music by Offenbach or Gilbertian satire. One strong scene, in order to vindicate his reputation as a dramaturge, Mr. Buchanan has obtained. It is necessarily that in which Psyche, insisting upon the gratification of her wish, gazes on the unveiled godhead of her spouse, and shrinks back scorched into blindness by the dazzling presence. This portion of the play was powerful and stimulating. The remainder, though written in workmanlike style and not lacking either idea or expression, is as remote from Greek as it can well be. With the treatment of the subject we have no disposition to find fault. What is really wrong is the atmosphere. In spite of himself Mr. Buchanan has yielded to the influence of his predecessors. A Venus who has grown old and is expressly declared to be a bit of a shrew, and a Cupid who goes to bed early at night, having apparently to be up early in order to go to a board school, need the accompaniments of Offenbach rather than of Mr. Slaughter or Dr. Mackenzie; and a plump and indolent Zephyros, who indulges in comic asides and fulfils to Eros the functions which Mercury did not always scorn to render to Jupiter, comes out of the 'Wicked World.' During no inconsiderable portion of the play we seemed to be contemplating 'Cinderella,' and more than half the third and best act was a species of alteration in the love scenes in 'A Midsummer Night's Dream,' with Zephyros for an elderly and obese Puck. Mr. Buchanan's play was received with much favour. It has none the less, it is to be feared, few elements of enduring vitality.

One lovely piece of pure Greek beauty there was, the dance of Euphrosyne, rendered with an accompaniment of clanging cymbals by Miss Letty Lind. One could not, indeed, resist the wish to see a figure and style so typically virginal and Greek in the character of Psyche. Psyche herself was played with much earnestness, and in the end with some passion, by Miss Harriett Jay. Miss Ada Cavendish, as Aphrodite, spoke with an elocution the rest might copy with advantage. Mr. Thalberg looked well, and gave with much spirit the rôle of Eros. With a better delivery he would be a very acceptable representative of the part. Mr. Lionel Rignold acted with no extravagance in the strange freaks of Zephyros, and Miss Clara Jecks and Miss Marie Fraser were pleasing in subordinate figures. Mr. Buchanan should dip again into Keats before he meddles with a theme such as this, and after so doing will probably henceforward leave it alone.

In 'Judah' Mr. Jones may claim to have supplied the public with a play purely English in origin, which may yet in many respects compare with the best-known productions of foreign stages. Its excellences are those in which the modern English drama is most notably deficient. Genuinely dramatic scenes spring out of a healthy and stimulating plot. No theatrical artifice of procuring situation at the cost of development of story is employed. Psychology has received close attention, balance is carefully observed, and the comic scenes, in which modern scientific affectations are cleverly satirized, set off the scenes vibrating with

passion of the central action, and are cleverly interwoven with the texture of the play. At one period in the second act the treatment of the heroine is, perhaps, too cruel, and the anxiety of the public is too poignant. More than one of the characters, moreover, with a less competent interpretation would have been risky. The judgment of the author was sound, however, and the care of the management was exemplary, the result being a scene of enthusiasm at the close which has scarcely been equalled since the production of 'Caste' and 'Ours.' It seems at first as though the heroine were the central figure, and that the title of the piece should have been 'Vashti Dethic.' In the end Mr. Jones is proved to be justified in this as in other matters. Of peasant origin, a dreamer, a mystic, almost a fanatic, Judah Llewellyn, whose mother was a Jewess, has become an enthusiastic minister of a Dissenting sect. He adores as a woman and reverences as a saint Vashti Dethic, a young girl who by fasting and prayer works miraculous cures. Believing in her mission, he is the means of introducing her with her father into the house of the Earl of Asgarby, whose young daughter, the frail survivor of a family of seven, takes a strong fancy to her. On this occasion the fasting which is indispensable to the working of miracles is made real. Under the superintendence of Prof. Jopp, a man of science, Vashti is placed in a tower, which is jealously guarded, and, as her father cannot reach her, she incurs real risk of starvation. Among her unsuspected guardians is Judah, who, retaining his old skill as a climber, scales the castle walls to be near the woman he worships. While thus occupied he overhears a conversation between Vashti and her father, and learns that her cures are imposition. An interview with her follows, in which reproaches melt into entreaties. Do what he will, he cannot break from her; and as she—a deceiver in part only, and the tool of her father—worships him, she grows nearer to him in being changed from a supposed saint into an erring woman. Hers at whatever cost he will now be. They are surprised, and Vashti has barely time to escape into the keep, which is practically her prison. When appealed to whether he has brought her food or seen her eat it, he swears truthfully in the negative. When asked if he has seen her outside the walls, he hesitates a while, and then perjures himself. His penitence for this offence, his ultimate expiation, and his redemption of the woman for whose sake he has polluted his fair fame, give rise to scenes more touching and real than have often been seen on the modern stage. These are very finely rendered by Mr. Willard and by Miss Olga Brandon. Two parts of the sort could scarcely be better played. Miss Bessie Hutton, Mr. Sant Matthews, Mr. F. Kerr, and other actors, gave surprisingly truthful representations of characters of to-day. A more adequate and artistic performance of a play of genuine power has not often been exhibited to the public.

Grammatic Gossip.

'THE WRONG DOOR,' by Ina Leon Cassilis, produced on Tuesday afternoon at the Comedy

Theatre, is a three-act farce, turning upon the residence in the same flat of two ladies bearing the same name. When, accordingly, an interviewer in pursuit of his calling waits upon an elderly philanthropist, he meets with a young actress, who, recognizing his mistake, thoroughly fools him. Though fairly comic, this idea is clumsily worked, and the piece is a failure. Nothing in the acting calls for comment.

On the same afternoon 'My Mother,' a three-act farce by Miss Amy Steinburg, originally announced for the Thursday previous, was given with success at Toole's Theatre, the author playing a part in it.

Upon its revival at the Royalty 'The Barrister' of Messrs. G. Manville Fenn and J. H. Darnley obtained again a favourable reception. Much of its interest is lost, however, in consequence of Mr. Mervin electing to play Arthur Maxwell the barrister with a military moustache. The general performance is boisterous, but not ineffective. 'The Bailiff' of Mr. F. W. Broughton, also given, is a touching comedieta in one act. It was feebly played.

MR. AUGUSTIN DALY is in London, making arrangements for the appearance of his company at the Lyceum. The company will leave America on the 31st, and will on June 10th appear in 'A Night Off.' A varied programme is announced, the most important novelties being 'As You Like It,' with Miss Ada Rehan as Rosalind, Mr. Lewis as Touchstone, and Mr. John Drew as Orlando; and 'The Great Unknown,' a piece in the eccentric vein of 'Nancy & Co.'

MRS. BERNARD BEERE has reached home still suffering from the severe attack of illness she experienced on the Riviera.

MR. FLEAY writes saying that his volume which we announced last week will not be supplementary to Genest, but "in a sense complementary."

THE performances of Dr. Todhunter's 'Sicilian Idyll' came to an end on Saturday last. Dr. Todhunter knows how to write blank verse, and his pastoral play is an agreeable piece of work. The scenery was good, and so were the dresses and the dancing. The acting was creditable, the women being much superior to the men.

'A CONVICT'S WIFE,' by Mr. W. Sapte, jun., was revived on Monday at the Grand Theatre.

'AS LARGE AS LIFE,' a three-act farce by Mr. Arthur Shirley, and 'In Love,' an anonymous one-act comedieta, have been given at Terry's Theatre. Neither piece calls for criticism.

ON the 7th inst. the eminent Swedish dramatist Anna Carlotta Leffler (Madame Edgren) was married in Rome to the Duke of Cajanello. The new duchess has many English friends, who will be glad to congratulate the author of 'True Women' on this interesting occasion.

WE hear of the death, in America, of Mr. Charles Vandenhoff, son of Mr. George Vandenhoff, and grandson of Mr. John Vandenhoff the tragedian, who was a prominent member of Macready's company in the early stage of his career as a manager.

NEXT WEEK'S NOVELTIES AND REVIVALS.

MON. Toole's (Evening), 'Adoption,' a "Matrimonial Mixture," by Richard Henry.
TUES. Lyceum (Evening), Revival of 'Olivia.'
WED. Terry's (Afternoon), Production of 'Wasted a Wife,' by J. H. Darnley.
THURS. Vaudeville (Afternoon), Benefit of Miss Lucy Buckstone.
— Prince of Wales's (Afternoon), 'The Anonymous Letter.'
FRI. Terry's (Afternoon), 'In a Day,' by Augustus Webster.

[These announcements are subject to changes of plan on the part of managers.]

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LITERATURE

Heroes of the Nations Series. Edited by Evelyn Abbott, M.A.—*Horatio Nelson and the Naval Supremacy of England.* By W. Clark Russell. (Putnam's Sons.)

NOTHING could be better judged than the opening of a series of national heroes with a life of Nelson. Southey's popular little volume, although charmingly written, leaves much to be desired in its account of Nelson both in his professional and personal relations; and there was clearly room for a book of reasonable size which should tell the story of Nelson's career with accuracy and with understanding. After a careful perusal of Mr. Russell's book we are compelled to add that there is still room. The book is sadly wanting both in accuracy and appreciation. Mr. Russell has a wide reputation as a writer of tales connected with the sea; but he has failed in discussing the stern realities of war and the idiosyncrasies of a complex historical character. Whether as a sailor or as a man of letters, the author's studies have of necessity led his thoughts into a channel widely different from that of his present undertaking; and the result is that the book has all the appearance of having been written to order, after a hasty perusal of such materials as were most easily accessible, without much inquiry into their value as records of fact. The pages teem with small errors, which, however trifling in themselves, become important by reason of their number, and which, in any case, betray either carelessness, or—as is more probable—a want of familiarity with the subject. Thus, for instance, Nelson at Jamaica is said to have offered his services to the "Admiralty," meaning the admiral. The French 74-gun ship *Barras*, in the action off Toulon on March 13th, 1795, is spoken of as the "*Jean Barras*"; *Barras*'s baptismal name was Paul; but Paul or Jean, the ship had nothing to do with it. Mr. Brierly, the master of the *Bellona* at Copenhagen, is described as a "mate." Admiral Lutwidge is always called "Ludwidge." The *Amphion* is said to have run from off Lisbon to Gibraltar in eighteen hours; it really was in fifty. Jervis was not "neglected and unemployed for nearly twenty years"; his longest spell on half-pay as a captain was less than six years (March, 1763—February, 1769) during a time of retrenchment and

reduction. It is incorrect to assume that Nelson embarked on board the *Seahorse* "as a foremast hand"; but having made this incorrect assumption, Mr. Russell draws apparently on his imagination, and says: "It was not long before Farmer noticed the lad's smartness and attention to his duties, and during the voyage out he called him on to the quarter-deck and rated him as midshipman. He was now a naval officer." In 1773 no one considered a midshipman to be a naval officer; and officer or not, Nelson was rated midshipman on the day he joined the *Seahorse*.

When little inaccuracies abound it cannot be supposed that there are not more serious errors: these are, in fact, frequent. Mr. Russell has taken slight, if any pains to investigate disputed points, and in perfect innocence transcribes from Southey or from Pettigrew stories which have been clearly disproved. Thus he repeats Pettigrew's story of the death and funeral of Lady Hamilton, which has been proved to be a baseless fabrication; Lady Hamilton was buried in an oak coffin in consecrated ground, by a Catholic priest, and at a cost of 28*l.* 10*s.*, as shown by the receipt now in the possession of Mr. Morrison. He repeats from Southey the story of Nelson's meeting with young Willemoes, whose name he travesties into "Welmoes," and, as an additional adornment, says that Nelson *embraced* him. Southey does not get beyond shaking hands; but, as matter of fact, Nelson did not see Willemoes, who, he was told, was on duty on board his ship. The officer of whom Nelson made the complimentary speech was Capt. Müller, of *Hajen* (the *Shark*), who had been taken prisoner. The circumstances of Troubridge's visit to Naples on June 17th, 1798, have been threshed out from authentic sources, and the story related by Pettigrew has been authoritatively disproved. Erroneous date and all, it is, however, repeated by Mr. Russell, who introduces it with the words, "The romantic story goes." He does, indeed, refer to Mr. Jeaffreson's refutation of it; but it would have been better to say plainly that it was a lie for a purpose, invented by Lady Hamilton. In what he says about Nelson's conduct at Naples in the summer of 1799 Mr. Russell is much more guarded. No passage in Nelson's career has been so warmly discussed as the annulling of the capitulation of the Neapolitan forts. In connexion with it accusations of bad faith have been freely lavished on him, yet all that his present biographer can find to say about it is that it is "much too stale and worn out a topic to be here discussed." As it is the one topic in Nelson's public conduct which has been called in question, no part of his life was so much in need of consideration; and it is difficult to stifle a suspicion that Mr. Russell's sentence would more accurately convey his meaning if it stood, "a topic which I cannot be troubled to consider with the care it would require." The short comment which he does permit himself to make shows, at any rate, that he does not understand the question at issue. He says that, in common law, "a man is bound by the acts of his own agent," and implies that similarly Nelson was bound by the acts of Capt. Foote. Of course he was, so

far as Capt. Foote was his agent; but not when Capt. Foote exceeded his instructions, which must be held as the equivalent of the power-of-attorney of civil life.

It would be ungracious to follow out in further detail this catalogue of errors and misunderstandings in the relation of fact; and it is unnecessary to do so, because— notwithstanding their number, which is excessive, and the importance of many of them—they are insignificant in comparison with the misrepresentations of the teaching of our naval history and of Nelson's great victories. What, for instance, can any one who is even moderately versed in our naval records say of such a passage as this?—

"It was by the thrust of the pike, the deadly swing of the tomahawk or the cutlass, the daring hurricane-leap from bulwark to bulwark, the impetuous and irresistible rush along the enemy's deck, the red-hot hand-to-hand conflict swiftly terminated—by these means it was the British sailor achieved those issues which the true-born Englishman has a right to boast of and to proudly recall."

What can he say, except that an Englishman has no "right to boast of," and most certainly cannot "proudly recall," events which never happened? Mr. Russell would seem to share the popular misconception as to the partiality of English naval officers and seamen for boarding. The reality is that during the last three centuries their skill and prowess have been persistently turned the other way—their aim has been to avoid being boarded, because the crews of English ships were, of set purpose, numerically inferior to the crews of foreign ships of the same rate; the English naval policy being in this respect similar to that of the ancient Athenians, who considered the ship's armament rather than the men's as the effective part of a naval force. There is not an instance on record of an English line-of-battle ship or frigate capturing one of the enemy's by boarding till after the possibility of effective resistance had been pounded out of her. Even in the celebrated capture of the *Chesapeake*, which perhaps comes nearest to it, the famous "fore-bitter" might have reminded Mr. Russell that the enemy were driven from their guns by the *Shannon's* broadsides before

Brave Broke, he waved his sword,
Crying, *Now, my lads, we'll board;*

and the prosaic James, with whom Roosevelt for once agrees, gives the number of the *Shannon's* crew as 330, of the *Chesapeake's* as 380; or, excluding boys, as 306 and 376 respectively.

So far then Mr. Russell's history is decidedly at fault; but it is when he proceeds to pass judgment on Nelson's strategy and tactics that he is at his worst. "Fifty years ago," he tells us,

"a naval officer would probably watch with profound interest Nelson's manoeuvres off Toulon, as they are described by his biographers and in his own dispatches and letters. But the seamanship of those days, the strategies, the devices, the expedients are no longer of the least value vocationally [...]. In this century has happened a very revolution in sea affairs; the manoeuvres of Nelson are to be followed as historic studies; but professionally they are of no worth."

This, at any rate, is not the opinion of Sir Geoffrey Hornby, of Admiral Colomb, and of others of our present admirals who have

specially studied the subject. They, on the contrary, think and teach that much, very much is to be learnt by the exact study of the past, and, above all, by the exact study of Nelson's campaigns and Nelson's battles. We do not gather that Mr. Russell wishes to oppose his opinion to that of the distinguished specialists we refer to; we think it is rather that he has written in ignorance not only of what they have taught, but of what it was that Nelson did really do. He could otherwise never have penned such sentences as these, culled at random from several others of the same significance:—

"The seminal principle of all Nelson's tactics was to have at the foe at once. Wait for nothing! shift your helm and go for him! get alongside as nimbly as your keel will carry you, and then fight!"

And again:—

"His great theory of warfare consisted in swiftness of resolution, in dashing at the enemy, in getting alongside of him, as close as channels or yardarms would permit, and in firing until he struck or was annihilated."

A careful study not only of what Nelson did and of how he did it, but of what he wrote about it, and of what other distinguished officers, English or French, have written about it, would probably go far to convince Mr. Russell of the enormity of his mistake; but as he has neglected this study we cannot now acquit him of having very imperfectly performed the task allotted to him. And it seems to have been a task; he seems to strain at the unwonted harness, and the irksome trammels of historic truth. But ever and anon the habits of years prevail; and leaving sober fact behind, he gives free play to his imagination in language which the mere commonplace historian may wonder at, even if he does not altogether admire. Here, for instance, is an account of the English fleet's putting to sea from Agincourt Sound on the 19th of January, 1805:

"The night had settled down black, but Nelson did not hesitate. The Victory took the lead with a light on her stern, and led the way in safety through a channel whose breadth was less than a quarter of a mile. This is a picture to remember: the sullen loom of the Bocian and Sardinian rocks, on either hand; the narrow space of dark waters, flashful with leaps of pallid froth to the whipping of the strong wind howling down the channel; the towering forms of the British ships in line ahead, sweeping in a phantom-like procession after that heap of windy faintness of lofty canvas denoting the Victory, upon whose quarter-deck paces the restless figure of Nelson."

What, compared with such magniloquence, is Nelson's feeble statement?—

"At three o'clock in the afternoon of the 19th Capt. Moubray made his report to me at Madalena, and at six the whole fleet was at sea, with a fresh breeze at W.N.W., steering to the southward along the Sardinian shore"; or even Southey's description?—

"The fleet immediately unmoored and weighed, and at six in the evening ran through the strait between Biche and Sardinia: a passage so narrow that the ships could only pass one at a time, each following the stern lights of its leader."

It was, unquestionably, a splendid bit of seamanship; but splendid seamanship in a fleet commanded by Nelson was very much a matter of course, and was not then considered as calling for any special comment.

Another passage, in which Mr. Russell describes the dawn of October 21st, 1805, is worth preserving as an example of the use, or abuse, of language:—

"The sun never rose upon a grander and more impressive ocean-picture. As the courses and hulls of the hindmost of the British vessels floated up the sea-line the blue girdle of the deep became a field of ships: giant structures bristling with guns, canvas swelling in clouds to the heavens from their tall black sides crowned with grim and formidable defences, crowds of sailors motionless in expectation, quarter-decks glittering with uniforms, sterns sparkling with gilt and the flash of great cabin windows, and a deep stillness everywhere, broken to the ears aboard the British only by the creaming wash of the bow-surge, shouldered off into yeast by the thrust of the cut-water as the towering liners, brave with bunting, rolled majestically onwards towards the concourse of giantesses awaiting them in the East....."

This must be very fine, yet it is hard to wholly understand it; and so far as it is intelligible it is not consonant with fact. We seem to gather that the British ships were giants and the French were giantesses; but the explanation of this curious statement escapes us, and perhaps in it we are mistaken. We should prefer a life of Nelson written in more homely language; and as we began by enunciating the leading qualities of the book which we conceive is wanting to supersede Southey's, we finish by repeating that Mr. Russell's is not that book.

Blunders and Forgeries: Historical Essays.

By Rev. T. E. Bridgett, of the Congregation of the Most Holy Redeemer. (Kegan Paul & Co.)

OUR Romanist friends are beginning to wax aggressive. They have submitted too long, they think, to slander and derision, and they are no longer disposed to stand merely on the defensive. Accordingly Mr. Bridgett in these essays carries the war into the enemy's camp. He is clearly a vigorous writer, and, moreover, a man of some learning and research. His book will be most delightful reading to his co-religionists, and will doubtless afford them a valuable mine of telling stories to bring out upon occasion for the discomfiture of heretics and the confusion of militant Protestants greedy for lies—such lies as may be proved to be real bouncing lies.

Mr. Bridgett sets himself most successfully to expose two classes of misstatements which have been current among us all for many a long day. The first are mere blunders which incompetent writers have committed from carelessness or ignorance. The second are those which have no foundation in fact, but are declared to be based upon downright malevolent falsehood, or, as the author classes them, forgeries.

The blunders are exposed in the first five essays and very amusingly dealt with. Dr. Shirley, some twenty-five years ago, published two volumes of letters of the reign of Henry III. in the Rolls Series which have a value of their own. In one of them a priest is complained of for having two wives and claiming the bishop's dispensation. Of course, this was a glorious discovery, and not likely to be passed over by lovers of the picturesque. Accordingly Mr. Stephens, when writing his little 'History of

the Diocese of Chichester' for the Society for Promoting Christian Knowledge, made capital out of the excellent story, and his reviewers picked it out as one of the plums. So it would be, and a very precious plum too, but that Mr. Bridgett shows, plainly enough, that the two wives were two benefices to which the uxorious pluralist was married.

In 1780 the lake near Newstead was drained, and in the mud there was discovered a brazen eagle which had evidently at one time been used in the church of Newstead Abbey. The thing was taken to pieces, and in the globe on which the eagle stood were some documents. Washington Irving was much impressed by this find, and wrote a book about Newstead, wherein he was rash enough to tell his readers what the documents were. What could they be but Papal indulgences giving the monks a licence to live unclean lives? Unluckily the aforesaid "documents" are still in existence, and turn out to be a single document—nothing worse than a general pardon of Henry V., granted to the monastery for a consideration when the king was short of money and had to get what he could out of the religious houses.

Mr. Hingeston in 1858 published John Capgrave's 'Book of the Illustrious Henries.' In an unlucky passage, dealing with the treatment which the remains of the Emperor Henry IV. received, occurs the following line:—

Afra capella fuit, quæ patris ossa tulit.

Mr. Hingeston rashly attacked the line, and translated it thus:—

A she-goat's skin receives his father's bones.

If he had only let it alone he might go to his own grave in peace, but how will he sleep now when Mr. Bridgett gently turns upon him with the information that the emperor's body lay for five years in the *Chapel of St. Afra*, at Spiers?

These are small matters, though they will be extremely diverting to some people. But the two longer essays on the Rood of Boxley and on Robert Ware are much more important contributions to that branch of historical literature which students find it vexatious to have to read, and which yet they cannot afford to be ignorant of. The case against Ware is made out with very damaging force by Mr. Bridgett, and it is impossible to help suspecting strongly indeed that the man was really a rogue, with a taste for making dupes of other people. But this essay has rather too much the look of an advocate's attack, it bears the stamp of passionate partisanship, and it does not carry conviction with it—at any rate, at first reading. We should like to hear what can be said on the other side. The charge has not been met, however, thus far, and it is so serious and so sweeping that it can hardly be passed over without further inquiry. As to the essay on the Rood of Boxley, it is an elaborate and not unsuccessful attempt to prove that the famous image about which so much has been written was nothing more than one of those mechanical figures like the images in the clock at Strasbourg, which had got out of repair, been tossed into a corner, forgotten, and fished up again when the inquisitors of Thomas Cromwell came round to discover all the harm they could find or

invent. But why did not Mr. Bridgett remember that the Bishop of Rochester who preached the notorious sermon was John Hilsey, who himself had been the prior of the Dominicans at Rochester three years before he preached this very sermon at Paul's Cross? There is a point for him to make the most of in his next edition; and if the Catholic public, for whom he writes, do not speedily call for a second edition, it will be because they are not appreciative of a brilliant volume which is all on their own side.

On the Interpretation of Plato's Timæus: Critical Studies. With Special Reference to a Recent Edition. By J. Cook Wilson, M.A. (Nutt.)

THE title of this pamphlet, of more than one hundred and forty pages, is to some extent misleading, as the contents are nothing more than an expansion of certain lively attacks on Mr. Archer-Hind's edition of the 'Timæus,' one of which appeared in the *Classical Review* of March, 1889, and was briefly answered in the ensuing number by Mr. Archer-Hind. If scholars are to take the peccant edition at Mr. Cook Wilson's valuation it is certainly not worth so many pages of "critical study."

A considerable portion, however, of the work is devoted to the defence of statements made by the author in earlier stages of this unprofitable controversy. For instance, Mr. Archer-Hind in his reply (*Classical Review*, April, 1889, pp. 181-3) expressly said that he only proposed to deal with accusations of dishonesty; whereupon his critic, assuming that the reply was intended to cover the whole indictment, writes (*ib.*, p. 183):—

"He might be expected, if he felt he had any real case, not to omit nearly all the main issues. In a word, all that concerns the scientific value of the edition considered in itself, apart from its dependence on other books, is practically neglected."

The truth is that most sensible people consider it extremely foolish to answer critics—especially when the attack is savage—and that defence of one's moral character is the only reasonable excuse for a reply. Surely Mr. Cook Wilson must be aware that this is the case, and that consequently the words quoted above embody a most unfair inference. It is to be regretted that in the preface before us there is no apology for this injustice, but, on the contrary, further misrepresentation of the character of Mr. Archer-Hind's answer:—

"The editor's answer, which was disfigured by personalities, was an evasion that amounted to confession. If the charges to which the editor thus referred were his only reason for replying, he was committed to answering them. What he did beside [evading] was to try to discredit my whole review, by trying to show me wrong upon several points which were not relevant to the only issue which, according to his own statement, had moved him to answer. The total effect therefore of his reply was a tacit confession on this issue."

It is curious that Mr. Cook Wilson's words—"apart from its dependence on other books"—quoted above from the *Classical Review*, p. 183, read like a tacit confession that the "several points" were relevant to the issue selected by "the editor."

Let us examine one or two of the several

points. Mr. Cook Wilson wrote in March on 'Timæus,' 66 A:—

"The editor says, 'I have little doubt that ἐχόντων should be read for ἔχοντα. Stallbaum's proposed alterations are the result of his not understanding the construction: ὅσα ἀέρος is parallel to τοῖς γεώδεσι and equivalent to τοῖς ὅσα ἀέρος ἐνεστίν.' It may seem incredible, but it is true, that the emendation is Stallbaum's, and the construction he is supposed not to understand is the very one he gives. 'Itaque legendum fortasse videbitur ἐχόντων &c.' In explanation of this extraordinary circumstance we notice a tendency in the editor to forget benefits and only remember what he thinks mistaken in those on whose notes he is dependent."

"It may seem incredible, but it is true," that the emendation is not Stallbaum's, but Lindau's, and that Mr. Cook Wilson writes: "The reader has but to look at my review to see that the charge of unfairness was not at all that the editor had 'pirated' an emendation of Stallbaum's. I did not even suspect him of it." This disclaimer we accept unreservedly, and therefore are surprised that Mr. Cook Wilson expresses no regret at having used words calculated to convey an erroneous impression. The succeeding sentences, if read carefully and taken literally, tend to correct such an impression; but when a critic who has formulated a grave charge of plagiarism, dealing with an "instance of unfairness," tells us that the editor *forgot*, it is very natural to suppose that such *forgetfulness* is neither intended nor expected to be understood literally.

Here is another specimen of Mr. Cook Wilson's method:—

"In one place, Plato's theory of respiration, the editor gives the reader the impression that he has done a piece of original and meritorious research, by using the Greek of a commentary (Galen's) only known in 'a defective Latin translation' when Martin wrote. All that he gets out of the Greek is equally clear in the Latin which is not here defective. All that he rightly gets out of it, and even the illustrative woodcut (a little altered), is already given in the note and translation of the edition used (Daremberg's), to which no acknowledgment is made. We can hardly think the editor has read the Latin: his mistake about it may come from a remark of Daremberg's."—*Class. Rev.*, March, 1889, p. 116/2.

It is surprising to find, on turning to the editor's note, that he has expressly mentioned Daremberg's edition. The alleged mistake about the Latin is nothing but a baseless inference on the part of the critic, due to the fact that Mr. Archer-Hind is courteous enough to suggest that Martin would have had more confidence in the original Greek had it been available, and would, therefore, have followed it more closely than he followed the untrustworthy Latin translation. Of course Martin could not tell that the Latin happened to be trustworthy in this particular place. The words which it seems only fair to explain as above are: "Martin's interpretation. would probably have been modified had the commentary of Galen in the original been before him." This is not the only case in which Mr. Cook Wilson has advanced an allegation of error upon mere suspicion.

It is refreshing to turn to a question of general interest, viz., the construction of the following sentence:—37 A. λέγει (ἡ ψυχὴ) . . . ὅση τ' ἂν τι ταῦτον ἦ καὶ ὅσον ἂν ἕτερον, πρὸς ὅ τι τε μάλιστα καὶ ὅπη

καὶ ὅπως καὶ ὅποτε ξυμβαίνει κατὰ τὰ γινόμενά τε πρὸς ἕκαστον ἕκαστα εἶναι καὶ πάσχειν καὶ πρὸς τὰ κατὰ ταῦτα ἔχοντα δέ. With regard to this sentence Mr. Cook Wilson writes:—

"The clause ὅση τ' ἂν τι ταῦτον ἦ καὶ ὅσον ἂν ἕτερον is made an indirect interrogative co-ordinate with πρὸς ὅ τι τε μάλιστα καὶ ὅπη κ.τ.λ., which is impossible. Stallbaum rightly makes the clause a substantive clause and subject of εἶναι or ξυμβαίνει εἶναι."

Mr. Archer-Hind's note on this construction is loosely expressed: "I coincide then with the other interpreters, regarding the whole sentence from ὅση τ' ἂν as indirect interrogation subordinate to λέγει." But his translation is perfectly right, and proves that he understands the subjunctives to be relative subjunctives. The rendering is: "Tells that wherewith the thing is same and that wherefrom it is different, and in what relation or place or manner or time it comes to pass both in the region of the changing and in the region of the changeless that each thing affects another and is affected." The relative subjunctive in such a sentence might be well illustrated by 'Sophist,' 262 E, ὅσον δ' ἂν ὁ λόγος ἦ, σύ μοι φράζειν. The variation of construction is, of course, perfectly legitimate, and is in this place not ineffective.

Mr. Archer-Hind tells us in his preface, the "principal object of this edition is to examine the philosophical significance of the dialogue and its bearings on the Platonic system." This being the case, Mr. Cook Wilson's pamphlet is, to a great extent, the play without Hamlet, as he is not "ready with the parts which treat of the philosophy and what may conveniently be called the scientific subjects in the 'Timæus.'" However, he has given a sample of his treatment of this department (pp. 129-45), one point of which is here submitted to the judgment of our readers:—

"In the *Classical Review* the editor's note on the motions of Venus and Mercury was cited as a case where he puts forward a theory, which from his manner would be thought new, though it is far from being so. There are two main explanations of the words ἐναντίαν εἰληχότας αὐτῷ δύνανται. The first is, that Plato supposes the planets Mercury and Venus to revolve in a direction opposite to that of the sun, and explains in this way the fact that these planets are sometimes in advance of the sun (in the direction of the apparent rotation of the heavens) and sometimes behind it. According to the second theory the ἐναντία δύναμις does not refer to a difference in direction of revolution. The difference supposed to be meant is, that the two planets show a variation in their orbits, due to what is called retrogradation, to which the sun is not liable. The editor speaks of the first theory, which he rejects, as if it were the usual one—'These words are usually understood to mean that Venus and Mercury revolve in a direction contrary to that of the sun.' He introduces the second, with which he agrees, in a way which might make the reader suppose it was its first appearance in literature."

Mr. Archer-Hind's note on this passage (38 D) shows that his theory differs in a very important particular from the one with which Mr. Cook Wilson asserts that he (Mr. Archer-Hind) agrees. Let our readers endeavour to reconcile the statements contained in the preceding quotation with the following passage:—

"The truth is, as I believe, that Plato meant the sun to share the contrary motion of Venus

and Mercury in relation to the other four planets. It is quite natural, seeing that the sun and the orbits of Venus and Mercury are encircled by the orbit of the earth, while Plato supposed them all to revolve about the earth, that he should class them together apart from the four whose orbits really do encircle that of the earth: his observations would very readily lead him to attributing to these three a motion contrary to the rest; but there seems nothing which could possibly have induced him to class the sun apart from the two inferior planets."

The notion that the sun shares the "contrary motion" is, at any rate, novel and ingenious. We do not pronounce further upon its merits, as it is enough to have shown that Mr. Archer-Hind is justified in making the reader suppose that his view of the "contrary motion" had not appeared before in literature.

It would be easy to multiply instances which make this diatribe a monument of everything from which a critic should shrink; but it is better to bring a distasteful task to a close. Enough has been quoted to show that Prof. Cook Wilson's animadversions may, in some cases at least, be taken with reserve. Specimens of captious and trivial fault-finding are to be found pp. 14, 15, § 4; p. 17 on 21 B; p. 87, § 52; pp. 132 ff., § 66.

But apart from the character of this or that item of detailed criticism, Prof. Cook Wilson's treatment of Mr. Archer-Hind's work is to be condemned. For the alleged instances of error and unfairness are not typical, and ought not to affect appreciably a general estimate of Mr. Archer-Hind's achievement, much less ought they to be made the excuse for sweeping charges of incompetence and dishonesty; while the writer's almost entire silence as to the positive merits of Mr. Archer-Hind's commentary is as unjust as explicit detraction. The affectation of fairness, as in § 64 (in which two trivial points are selected for faint and qualified commendation), makes bad worse. Even if we accept all the deductions which a severe scrutiny can suggest, we are still free to acknowledge the brilliant style and general accuracy of Mr. Archer-Hind's translation, and the abundance of original thought displayed in his commentary, and in the introductory essay on the philosophy of the "Timæus."

The French Revolution. By Justin H. MacCarthy, M.P. Vols. I. and II. (Chatto & Windus.)

MR. JUSTIN H. MACCARTHY dedicates his two sturdy volumes on the French Revolution to his father, and the tribute is well deserved, for as historians both of them belong to the circulating library school. Mr. J. H. MacCarthy inherits his father's love of picturesque incidents, his hardihood of assertion, and his use of sensational headings for chapters and pages—"regumque turres," "how will Berry pull through?" and so forth. To these characteristics Mr. Justin H. MacCarthy adds a style peculiarly his own, which, to put it mildly, hardly errs on the side of restraint. Its abundance of literary allusions, taken from a range of authors which includes alike Herodotus and Ibsen, has hardly been equalled even by Ouida. Its phraseology is marked by Gallicisms like "taken at the foot of the

letter" and "he took the key of the fields," no less than by slang purely British, such as "toeing the line" and "a put-up job." The leisurely reader can, if he pleases, amuse himself, as he goes along, by counting the number of characters who are described as "esurient" or as being "whistled down the wind." But only one character is represented as having been "the stormy petrel of his party's suicide," and he must certainly have been an odd sort of person.

Mr. MacCarthy does not entitle his volumes a history of the French Revolution, and the omission, whether intentional or unintentional, is to be commended. As a history of that cataclysm they would be ludicrously inadequate; as a portrait gallery of people who played prominent and subordinate parts in the Revolution they have merits of the popular sort. Mr. MacCarthy is deficient in discrimination, but he has plenty of vigour, and can dash off a good impressionist sketch of a man of action, for example De Boufflers. Nor does he altogether fail with some of his men of reflection, Condorcet for instance. But he has overcrowded his stage with mere utility actors, and his readers may in the end weary of biographical details beginning with "Born on the 10th of January, 1752," and including descriptions of "that curious sloping forehead and long nose, those thick lips, that retreating chin, that large sleepy eye with its vague air of speculation." Mr. MacCarthy constantly informs us that So-and-so was little dreaming of the guillotine that was awaiting him, which is true enough,

— because
It was not yet in sight.

And he inserts in his pages some tales of dubious authenticity. There seem to be some grounds for believing that the Neckers offered their daughter, afterwards Madame de Staël, in marriage to William Pitt. The story, which is inaccurately reproduced by Mr. MacCarthy, was, however, disputed by Lord Stanhope, who pointed out that there is no reason for believing that Pitt ever saw Mlle. Necker; that Horace Walpole, the supposed intermediary, was certainly not at Paris when Pitt visited the city; and that the theatrical reply, "I am already married to my country," is quite unlike any recorded saying of the English statesman's. Another story of legendary or quasi-legendary character is that Lafayette it was who proposed in the Assembly of Notables the convocation of the Estates General. There is far more reason for connecting that momentous suggestion with the Abbé Sabatier. Mr. MacCarthy withholds for the present his characters of some of the Jacobin leaders. But there is a significant warning that Mr. Morley's study of Robespierre is not to be allowed to hold the field:—

"Mr. Morley seems to be endowed with a fatal unreadiness to admire anything or anybody in the past except the writings of Mr. Burke and Mr. Burke himself. He is particularly bitter against Robespierre, partly, we cannot help feeling, because, having been so often himself accused of revolutionary sympathies, he wishes to show how scrupulously impartial, how finely analytical he can be in dealing with a great revolutionary."

Mr. Morley's reputation will not be materially affected by this attack.

"Dramatic sympathy," says Mr. MacCarthy, while rebuking Mr. Morley, "is one of the most essential qualities, if it is not the most essential quality, for the proper appreciation of history." The remark may possibly be taken to imply that he did mean after all to write a history of the French Revolution. But there are other qualities which go to make a competent historian, and with some of these Mr. MacCarthy is by no means endowed. He is unable, for instance, to see the relative importance of things. In his account of the events anterior to 1789 he devotes three whole chapters to the affair of the diamond necklace, and a good deal of space to the rise of Freemasonry, which appears to him an event of momentous significance. This is a dramatic conception of history with a vengeance, but it is drama of the Palais Royal stamp, like 'The Candidate,' which Mr. MacCarthy made familiar to English audiences. Not much exception can be taken to his account of the literary antecedents of the French Revolution, though it is possible to exaggerate their importance. But he has little to say, except in connexion with Jansenism, about the resistance to the royal authority on the part of the Paris Parliament, though that resistance was extremely important. Still less does he dwell upon the effect of the American rebellion in accelerating the French Revolution. But if the teaching of Rousseau is to be found in that passage in the Declaration of the Rights of Man in which it was asserted that all men were created equal, no less is the teaching of the events across the Atlantic to be found in the change that came over French society after France had cast in her lot with the United States. Lafayette remarked that a principle of national sovereignty had been announced which they would soon hear of at home. And Arthur Young's shrewd comment was: "The American Revolution has laid the foundation of another in France if Government does not take care of itself."

By far too gloomy a description is given by Mr. MacCarthy of the condition of France previous to the convocation of the Estates General. "He who did not live before 1789," said Talleyrand, "has never known the charm of life"; and though Talleyrand was doubtless thinking of his own order, it is certain that France as a whole was by no means in such desperate straits as apologists for the Revolution are wont to assert. The peace of 1783 secured for France a distinct ascendancy in Europe. It was followed by a period of some prosperity, during which Arthur Young tells us that French trade was nearly doubled. The financial position was bad, but, if financial reformers had been allowed a free hand, by no means desperate. Nor is it clear that had Turgot possessed greater tact or Calonne been more competent, the monarchy might not have been saved at the eleventh hour. John Adams thought that the throne was more stable in France than in England, and it is probably an anachronism to regard Marie Antoinette as having been unpopular throughout the reign. Mr. MacCarthy perceives that there was a Liberal party among the noblesse, but he hardly seems aware how far the whole class had gone in the direc-

tion of reforms or how far they were prepared to go. The Assembly of the Notables, as every one knows, abolished the *corvée*; the *cahiers* of the nobles elected to the Estates General show that numbers of them were ready to abandon their exemption from direct taxation, to accept compensation for their feudal rights, and to throw open the higher ranks of the army to commoners. These would have been great surrenders.

In his chapters on the state of the French peasantry Mr. MacCarthy has done little more than reproduce Arthur Young, or rather the more trenchant passages of Arthur Young's familiar indictment of the old régime. No doubt the lot of a peasant under the feudal system in France was not to be envied. He was constantly liable to dues and services that were always vexatious and often actually oppressive; he was ground down by taxation, and in a bad year ran considerable risk of starvation. But there were alleviating circumstances, and these Mr. MacCarthy does not sufficiently take into account. The French peasant was at least better off than the peasant in Germany, where serfdom was still general. In a large part of France—possibly a third, and certainly a fifth—he was already proprietor of his own land. In portions of Languedoc, Dauphiné, and Lyonnais much land was allodial—that is, held directly from the king. Everywhere the feudal burdens were being alleviated or becoming obsolete—including the *silence des grenouilles*, if it ever existed—or were confined by the law courts to cases in which they were authorized by title-deeds. In short, there is plausibility in the view that had the system of taxation been altered the French landed system might have been left to reform itself, and, as Mr. MacCarthy laments the impassioned prejudice which has governed previous writers on the French Revolution, he should at any rate have pointed out that the old order was not wholly bad.

In the present volumes Mr. MacCarthy has only brought his narrative down to the fall of the Bastille, which may be considered to have closed the first act of the Revolution proper. His purely descriptive chapters are good, and his pages on the taking of the Bastille are not the less satisfactory because he honestly confesses that the task of reconciling the hopelessly conflicting accounts of the attack is beyond him. But his treatment of constitutional questions leaves much to be desired. He heaps ridicule on the nobles and clergy for refusing to amalgamate with the commons. Yet the privileged orders may fairly have hesitated before placing the country under the guidance of a single Chamber. As Necker saw, but as he had not the courage to propose, the simplest remedy would have been a division of the Deputies into two Chambers. It may be doubted, indeed, if the compromise would have been accepted by those who were prepared to deal with old institutions in the spirit of the first question in Sieyès's famous pamphlet, "What is the Third Estate? Everything." None the less constitutional monarchy was attainable, and the blame for its non-accomplishment is not to be wholly laid to the charge of Polignac and D'Antraigues. These and similar con-

siderations would inevitably have occurred to the sober historian, but Mr. MacCarthy is hardly that. He has chosen a great subject, and he has treated it with a gusto which is not without power to captivate the reader. But the permanent value of his volumes is slight, as they are lacking in scholarship and thought.

NOVELS OF THE WEEK.

The New Faith. By Charles T. C. James. 3 vols. (Ward & Downey.)

The Way of Transgressors. By E. Rentoul Esler. 3 vols. (Sampson Low & Co.)

Ada Triscott. By Capt. Andrew Haggard, D.S.O. 2 vols. (Hurst & Blackett.)

A Man of Mark. By Anthony Hope. (Remington & Co.)

Is the material—we are inclined to ask—of 'The New Faith' better or worse than the manner? For ourselves we prefer the material, for if Mr. James has a style it is probably a bad style; but he appears to have a good deal to say—of a kind. To use a constantly recurring expression of one of his own characters, the book may be said to have more "bottom" than is always found in three-volume literature. But when this is allowed it is after all more like diluted Dickens than anything else; it has Dickens's vices of exaggeration and the rest, but how little of his virtues! Mr. James is inclined to carry portrait-painting to the verge of caricature, especially the painting of people who, to put it mildly, do not engage his sympathies. The parson of this story is a case in point, and a most unpleasant specimen. And then the author has certain "stops" at his command, which he cannot resist using, not occasionally, but frequently. One of the heroines, for instance, is called again and again "The Very Purest Gold," and then the unhappy reader becomes aware that her golden hair is going to make "the outline of her forehead dim." He also knows when "the old flood" is going to rise and bear away the leader of the New Faith "with a passionate intensity." This leader is a young man with a magnetic manner, and the irresistible name of Cecil Avernol; his disciples are taught to call him by both names without a prefix. He is well born, well bred, eloquent and fiery; but we are sorry to note that he uses "lay" for *lie*, and talks of "positioned" where other people say *placed*; and "never hardly" also occurs, if not in his conversation, in that of some one else. It appears, too, that Cecil—not Plato—invented the twin-soul business. What we may think of the New Faith as a religion is not to the point, but we think little of Cecil himself as a leader or a lover. In spite, or by reason, of the magnetic manner, he seems to have been as blind as a bat, and a real bore. A man who habitually neglects his dinner, and is then snappish and "tetchy" with his best friends, may be excused on the score of indigestion, but it is not easy to make him seem heroic. Edith is nice and goddess-like, but a rather monotonous being, and so slavish in her devotion to Cecil that, given his temperament, one almost forgives him for calling her "stout" when discussing her with a female friend. Just when the grand climax of the new venture is approaching, and

Cecil is about to pronounce the last word which is supposed to be at once the key-stone and the ratification of the movement, he is stricken down with paralysis, and ultimately takes to playing with gold-fish, leaving the reader not so much lamenting as wondering at it all.

A pleasant, casual story, sufficiently moral in its aim, full of gossip and detail, is 'The Way of Transgressors.' There is any number of virtuous people in it, as well as the transgressors; and, to tell the truth, the way of the virtuous people is just as hard as that of the transgressors. If the story were intended to point a moral above all things, it would be rather a failure, and perhaps none the less in harmony with facts on that account; for the best and strongest characters suffer the most. However, the superlatively bad character, who is as natural in his badness as most of the others are in their goodness, suffers thoroughly for his sins, and this must be a satisfaction to the well-balanced mind. On the whole, 'The Way of Transgressors' is a decidedly good novel, marked by much quiet power and grace. It is not altogether impertinent to add that the texts for the chapters have been admirably chosen. There are old-fashioned readers who set much store by their mottoes, poetical and otherwise; and Mr., Mrs., or Miss Esler has catered for such readers with considerable success.

There is so much that is good to be said of 'Ada Triscott' that a critic is justified in beginning with its faults. Capt. Haggard's weak point is construction. The chronology of the story is not well arranged, and the nominal heroine's first marriage is worked up into something of an anti-climax. Ada Triscott may fairly be called the nominal heroine, for the reader's sympathy is throughout with Nellie Watson. That sympathy is gradually but unmistakably urged on in an ascending scale through all her long renunciation of her lover for that lover's happiness. This part of the story is remarkably artistic, and we should be inclined to pronounce it perfect art but that the fascination fails at the culminating point, and Nellie, who till then has been most human and lovable, suddenly becomes theatrical, and ceases to be dramatic. Yet in spite of this weakness 'Ada Triscott' is a better novel than ninety-nine out of every hundred published, and is so great an improvement on 'Dodo and I' (Capt. Haggard's last story) that it is reasonable to anticipate that the next novel from the same pen will give Capt. Haggard a considerable position among living novelists.

Anthony Hope has chosen his subject, surroundings, characters, and incidents very happily. His scene is laid in the Republic of Aureataland, in South America, and his "Man of Mark" is the President of the Republic, General Marcus W. Whittingham. In fact there are three men of mark, for "the Colonel" of the Republican army contrives a revolution, and the manager of an English bank, who tells the diverting narrative, tries to make the best of both these worthies. The three clever rascals are all in love with a certain signorina, who is in love with herself and her money. The plots, the revolution, and the love-making are described with considerable skill, and the whole story

is as entertaining in its light way as anybody could wish. The idea of chronicling the convulsions of a diminutive sovereign state is by no means a new one in the pages of fiction; but Anthony Hope is not without justification for having repeated the experiment. He does not make everything seem natural and probable, but the illusion is quite strong enough for the drift and manner of the narrative. The President and the signorina are particularly vigorous creations.

OUR LIBRARY TABLE.

LORD DUNDONALD has reissued, with some omissions, his famous grandfather's *Autobiography of a Seaman* (Bentley), with a sequel which fills about a fourth of the volume, and reviews the half of the veteran sailor's life which he did not himself live to chronicle. All that good print and paper, and especially a number of very spirited and well-executed engravings, could do to make this cheap book attractive has been lavishly done. In it, however, is continued the fault that prevented the work on which it is based from becoming the naval classic it deserved to be. It was Lord Cochrane's misfortune, in great measure due to his own infirmity, that while he was in the English service he never had a chance of commanding a great fleet and striking an overwhelming blow at the enemy; but in guerilla warfare on the sea he showed himself the equal of Drake and all the foremost heroes of the Elizabethan age. His exploits in the *Speedy*, a sloop of fourteen guns, and the *Pallas*, a frigate of thirty-two guns, are without a parallel since the days of the *Hind* and the *Revenge*; and while he was in the Chilean and Brazilian service he showed equal valour and equal skill in overcoming difficulties on a somewhat larger scale. But his fearless independence and his unconquerable belief in himself—which was never belied by his achievements under fire—made him nearly as obnoxious to those who employed him as to those he was sent to attack. On this account, and most ungenerously, he was kicked out of the English navy; and it was pretty much the same after he undertook to render, and actually rendered, splendid services to the South American states in their revolt against Portuguese and Spanish oppression. He was always quarrelling with his employers, and always exposing himself to insults and injuries. It is not strange that he should have felt bitterly the injustice he thus had to endure, and this side of his career is an instructive, if a painful study. But by obtruding his grievances as much as he did in his 'Autobiography' and in his now almost forgotten 'Narrative of Services in Chili and Peru' he sadly weakened the interest of those books for general readers, and did much to eclipse his greatness as a fighting sailor. It is a pity that the present Lord Dundonald has worked in the same spirit. By ignoring out-of-date controversies and personalities of the past, he might have reduced this volume by at least a third, and might have added immensely to its charm, for grown-up readers as well as for schoolboys, as a record of adventure and heroism.

THE collection of nursery tales brought together under the title of *True Courage, and other Stories* (Remington & Co.), has been printed and bound so as to resemble a novel for the circulating libraries. There is, perhaps, no reason why this should not have been done. The solid appearance and good type are appropriate to the solidity and goodness of the stories, which young people will be inclined to commend to each other as fairly sensible and attractive, though the novel-reader who takes up the book on the strength of its similarity to other novels may be entitled to complain. Royston Keith tells his stories precisely as a boy of seventeen writing down to a boy of fifteen would naturally tell

them, especially if the afflatus came upon him after a course of such reading as boys used to delight in forty or fifty years ago—in the 'Moral Class Book,' the 'Children's Friend,' and other volumes of the same description.

THE *Cantor Lectures on the Decoration and Illustration of Books* (Trousne) were delivered to the Society of Arts by Mr. Walter Crane, and are now published in a convenient form, and accompanied by cuts reproducing some of the most characteristic examples of an artist whose success and ability in the matter eminently qualify him to instruct others. Mr. Crane deals both with the historical and the theoretical aspects of his subject. What he says about the latter is necessarily of more value than his remarks upon the former, in dealing with which he has had many able and accomplished forerunners, whose opportunities for study were much greater than his. In discussing the theory of book decoration and its application in the enrichment of pages, Mr. Crane dilates with taste and care on the proper spacing of typography and cuts, on the decorative value of initial letters in ancient MSS., on the principles—if so they may be called—which prevailed in book illustration and decoration from the sixteenth century to the nineteenth; he points out with much force the injurious effects of Renaissance traditions, and the inharmonious combination of copper-plates with type-printing. He very wisely insists upon the decline of heraldry as a decoration when men, ridiculously ignorant of the art they practised, attempted to express the abstract ideas of the ancient heralds by means of naturalistic designs, which might or might not be like nature, but expressed no ideas at all. A modern revival of this folly has escaped the attention of the lecturer. Mr. Crane lays much stress on the profound difference between decoration proper and art pictorial as applied to books, and he illustrates it with several instances from Hogarth, Blake, Turner, Northcote, and Doré, to Rossetti and others. We think that by not mentioning them he undervalues the merit and influence of John Leech and Sir John Millais. He holds sound though unpopular views on the not wholly profitable influence of Japanese decorations, which, of course, are artistic only in a limited degree; and he justly denies to the people of the Island Empire "real constructive power of design and satisfactory filling of spaces," so that they "do not furnish fine examples of page decoration as a rule"; and, as might be expected from an artist so thoroughly imbued with the logic of the art of which he is a master, Mr. Crane is evidently not enamoured with the so-called "American development of wood engraving," which is pictorial in a certain sense, but not truly decorative. He is mistaken if he means us to infer that what he calls the "card-basket style," in which little cuts are scattered over pages of type or jumbled over one another, is due to the Transatlantic draughtsmen. George Bickham applied it to plates more than a hundred years ago. The noble decorative designs of Mr. Elihu Vedder receive honourable mention from Mr. Crane, who concludes by exhibiting some of his own book decorations.

WE have received from Messrs. Sonnenschein & Co. *Bismarck and State Socialism*, by Mr. W. H. Dawson. This volume is not a complete work on State Socialism; but it is a very complete work on Prince Bismarck's social policy, and from that point of view most interesting. It is purely German, and does not discuss the developments of State Socialism in Switzerland and in Australia, or our attempts in the United Kingdom in the same direction. But readers of many kinds will find a good deal that is new to them in the book. Mr. Dawson's style is, perhaps, here and there a little German, and we note the statement that there existed formerly in one part of Germany a monopoly in "Whig making." That this is not an allusion to a de-

velopment of Liberal Unionism, or indeed of any political movement, is clear from the fact that the "Whig-making" monopoly is associated with monopolies in shaving and hair cutting. Mr. Dawson mentions German extensions of territory in Somali Land in such a way as to imply that what is commonly called Somali Land is German, though in the ordinary sense of the word Somali Land is a nominal British protectorate.

M. L. THOUVENEL, whose 'Le Secret de l'Empereur' we not long ago reviewed, now publishes *La Grèce du Roi Othon* (through M. Calmann Lévy), a work which forms a history of the struggle for mastery between England and France at Athens, 1846-9. The most interesting thing in the book is the account of the way in which M. Thouvenel senior took the fall of the Orleans monarchy when he was serving it abroad.

VARIOUS works of reference lie on our table. The most important of these are the *Medical Register* and the *Dentists' Register* (Spottiswoode), which from their official character are thoroughly trustworthy.—The *Calendar* and a *Supplement* to the *Calendar*, a volume containing the examination papers of the Royal University of Ireland (Dublin, Thom & Co.), are also before us. We are sorry to see that the evil system of set books prevails to so large an extent in the University.—The *Civil Service Calendar* (Allen & Co.) is intended to supply information to candidates for appointments in the Civil Service and hints on the mode of encountering the examiners. From the same publishers comes *London in 1890*, the late Mr. Fry's excellent handbook brought down to date.—That useful work *Low's Handbook to the Charities of London* (Low & Co.) has appeared for the fifty-fourth time. The striking decline in the income of London charities is duly noted, and also their activity in building.

THREE books about Mary Stuart appeared last year; and here we have yet two more, *Marie Stuart: L'Œuvre Puritaine, le Proci, le Supplice*, by the Baron Kervyn de Lettenhove, 2 vols. (Paris, Perrin), and *The Trial, Execution, and Death of Mary Queen of Scots*, by Charles Daek (Northampton, Taylor). The first contains 1,003 pages, and deals with only the last two years of her life. It thus picks up the story where Mr. Leader dropped it in his 'Mary Queen of Scots in Captivity,' a work reviewed by us in 1881. The principal events of those two years were Babington's conspiracy and the execution at Fotheringhay. To the ordinary student of history both are chiefly known through Mr. Froude's narrative, to which, rather strangely, M. de Lettenhove barely once makes reference. State papers, published and unpublished, the Hatfield and other collections, Camden's 'Annals of the Reign of Elizabeth,' and the works of Prince Labanoff and Father Morris, are his leading authorities. As a rule, he cites them exactly; still, here and there one lights on such vague references as "contemporary pamphlet," "Strangvage," and "Miss Strickland." With the articles "Babington," "Ballard," "Gifford," &c., in the 'Dictionary of National Biography' he seems to be unacquainted. This is a pity, the more so as on many essential points he is widely at variance with Mr. S. L. Lee. For instance, according to the latter, Gifford's flight to Paris took place on the 29th of July, Ballard's arrest on the 4th of August, and Babington's not till towards the close of the month. According to M. de Lettenhove—and rightly, it seems—the dates should be the 31st of July, 14th of August, and 24th of August, or in each case ten days earlier by the old style. Mr. Lee allows Babington several days of irresolution; as a matter of fact, it is as certain that Babington's flight took place on the very evening of Ballard's arrest as it is that he changed clothes with Savage, and not "with a friend who lived at Westminster." The importance of exact dates in tracing an intricate conspiracy

can hardly be over-estimated; in this all-important respect M. de Lettenhove himself is not always too scrupulous, e.g., in his account of Mary's removal to Tixall. An ardent Mariolat, he contends, like Prince Labanoff, that all the passages incriminating the Scottish queen in a plot to murder Elizabeth are forgeries, interpolated by Philipps in the Babington correspondence; and Mary's execution he regards as the climax of deep-laid machinations of the Puritans. Neither can this be called novel; indeed, in all the two volumes there is nothing, perhaps, more striking than the suggestion that Oliver Cromwell, uncle to the Protector, was probably present as captain of the Huntingdonshire militia at the execution of Charles I.'s grandmother. The English quotations are printed with unusual accuracy, though on p. 142 "inveigh" occurs for *inveigle*; on p. 224, "as seeming" for *or deeming*; and on p. 269, "lasest peop le" for *basest people*; whilst on p. 311 "arraigned" is mistranslated for *torturée*. Actual blunders are few, and rarely vital to the argument. "A celebrated Puritan" is a curious gloss on "Martin Mar-Prelate"; Harrow, of course, was founded by John Lyon, and not by a Bellamy; the fable of Essex and the ring is a seventeenth century coinage; Edward IV. did not murder Henry VII.; nor is it true that, according to English custom, Walsingham's corpse could have been arrested by his creditors. That the Casket Letters were forged by Elizabeth's agents is a graver misstatement; still, the work as a whole is one of enormous industry and considerable worth. If ever the man arise with courage and patience to essay a new life of Queen Mary that shall condense all the vast stores of fresh information about her, he will owe not a little to M. de Lettenhove. An outcome of the Peterborough Exhibition of 1887, Mr. Dack's little pamphlet, only forty-four pages long, is as valuable as it is brief. It prints Robert Wingfield's letter to Walsingham, describing the execution at Fotheringhay, of which three days before he had been an eyewitness (see *Notes and Queries*, Seventh Series, vol. iv. p. 361). The little dog, the marvellous ageing of the severed head, and the stirring of the dead lips—all these we have here once more, with much besides, as a minute description of Queen Mary's dress (no blood-red underclothing) and personal appearance—"of stature tall and bodie corpulent, round shouldered, her face fat and broad, doble chinned and hazell eyes, her borrowed haire auborne." Dean Fletcher's entry in the Peterborough Cathedral register describing the funeral, though less interesting, was still well worth printing. The eight illustrations are, for the most part, extremely poor.

We have on our table *An Outline of the Law of Property*, by T. Raleigh (Oxford, Clarendon Press).—*The Passion Play at Ober-Ammergau*, with the whole Drama translated into English, by the Author of 'Charles Lowder' (Allen & Co.).—*Browning's Message to his Time*, by E. Berdoe (Sonnenschein).—*My Illustrated Diary of a Voyage from London to Australia*, by Hume Nisbet ('My Diary' Publishing Company).—*Local Government in Wisconsin*, by D. E. Spencer (Baltimore, U.S., Johns Hopkins University).—*Thomas Jefferson's Views on Public Education*, by J. C. Henderson (Putnam).—*A German Reader for Beginners in School or College*, with Notes and Vocabulary, by E. S. Joynes (Boston, U.S., Heath).—*Cycles of Drought and Good Seasons in South Africa*, by D. E. Hutchins (Weale & Son).—*British Fossils and Where to Seek Them*, by J. W. Williams (Sonnenschein).—*Forty Lessons in Carpentry Workshop Practice*, by C. F. Mitchell, revised by G. C. Pope (Cassell).—*The Principles and Progress of Printing Machinery*, by J. Southward (Menken).—*A State Iniquity: its Rise, Extension, and Overthrow*, by B. Scott (Kegan Paul & Co.).—*Hymns for Elementary Schools and Others*, compiled by W. L. Rooper and D. Hume (Griffith

& Farran).—*Polo in India*, by Capt. G. J. Younghusband (Allen & Co.).—*The Advertiser's Guardian*, 1890, by Louis Collins (Collins).—*Strayed East*, by the Rev. A. R. Buckland ('Church Monthly' Office).—*Dorothy's Vocation*, by E. E. Green (Oliphant, Anderson & Ferrier).—*For the Good of the Family*, by Kate Eyre (Digby & Long).—*Six to One*, by E. Bellamy (Putnam).—*The Evil that Men Do*, by E. Fawcett (New York, Belford Company).—*The Waverley Proverbial Birthday Book* (Remington).—*Sir Thomas Wyatt and his Poems*, by W. E. Simonds (Kegan Paul & Co.).—*The Backslider, and other Poems*, by Anteus (E. Mathews).—*The Poems of W. Leighton* (Stock).—*Memorials of Edwin Hatch, D.D.*, edited by his Brother (Hodder & Stoughton).—*The Ministry of Preaching*, by Mgr. Félix Dupanloup, translated by S. J. Eales (Griffith & Farran).—*Rejected of Men, Poems*, by A. Johnson-Brown (Low).—*The Servant of the Lord, in Isaiah xl.-lxvi.*, by J. Forbes, D.D. (Edinburgh, T. & T. Clark).—*What is Truth?* by "Nemo" (Kegan Paul & Co.).—*Supernatural Revelation*, by C. M. Mead, D.D. (New York, Randolph).—*Les Artistes Célèbres: Hobbema*, by E. Michel (Librairie de 'L'Art').—*De la Vie Intime des Dogmes et de leur Puissance d'Évolution*, by A. Sabatier (Paris, Fischbacher).—*Cœur Muet*, by Mlle. Zénaïde Fleuriot (Hachette).—*Studien zur Geschichte Galiläas*, by A. Kaminka (Berlin, Engel).—*Geschichtsdramen*, by P. Lohmann (Leipzig, Weber).—*Litteræ Quædam Theologica de Sacramentorum Virtute, quas ad R. P. Magistrum Fr. A. Lepidi dedit Sacerdos Quidam Hibernus* (Dublin, Weldrick).—*and Travaux de la Deuxième Assemblée Générale de l'Association Protestante pour l'Étude Pratiques Questions Sociales* (Nutt).

LIST OF NEW BOOKS.

ENGLISH.

- Theology.*
Butler's (A. R.) *The Promised King, or the Story of the Children's Saviour*, cr. 8vo. 2/6 cl.
Day's (M. F.) *The Thirty-nine Articles of Religion Explained*, &c., cr. 8vo. 5/ cl.
Fetherston's (W.) *The New Symbols, or Suggestions as to Future Divine Punishment*, 12mo. 2/ cl.
God in His World, an Interpretation, cr. 8vo. 6/ cl.
Meredith's (F.) *Is Christ Divided? Sectarianism and Unification*, cr. 8vo. 2/ cl.
Law.
Edmunds (L.) and Renton's (A. W.) *Law and Practice of Letters Patent*, royal 8vo. 3/ cl.
Poetry and the Drama.
Ibsen's *Prose Dramas*, Vol. 3, 12mo. 3/6
History and Biography.
Eggleston's (E.) *First Book in American History*, 4/8 cl.
Gambetta (Léon), Life of, by F. T. Marzials, cr. 8vo. 2/6 cl. (Statesman Series.)
Geography and Travel.
Brayshaw's (G. R.) *Special Surveyed Roads in Scotland, being a Guide for Cyclists*, &c., cr. 8vo. 5/ cl.
Buckland's (F. O.) *Health Springs of Germany and Austria*, cr. 8vo. 2/6 cl.
Park (Mungo) and the Niger, by J. Thomson, cr. 8vo. 4/8 cl.
Philology.
Oliver's (J.) *Models for Latin Prose Composition*, cr. 8vo. 3/6
Science.
Bennett's (C.) *The Modern Malady, or Sufferers from "Nerves"*, cr. 8vo. 6/ cl.
Bodington's (A.) *Studies in Evolution and Biology*, 5/ cl.
Dana's (J. D.) *Characteristics of Volcanoes*, roy. 8vo. 18/ cl.
Haslück's (F. N.) *Wood and Metal Turning*, cr. 8vo. 3/6 cl.
Lankaster's (E. R.) *The Advancement of Science, Occasional Essays and Addresses*, 8vo. 10/8 cl.
Owen's (E.) *Selected Subjects in connexion with Surgery of Infancy and Childhood*, 8vo. 3/6 cl.
Roney's (T.) *Supplement to the Student's Plane Trigonometry*, cr. 8vo. 7/6 cl.
General Literature.
Blackmore's (R. D.) *Mary Anierley*, cheap edition, cr. 8vo. 2/ Buchanan's (A. W.) *An Evangel of Hope*, cr. 8vo. 4/8 cl.
Cave's (L.) *Scenes in the Life of a Sailor*, cr. 8vo. 2/6 cl.
Cloudeley's (H.) *Pastor Thoughts of a Working Man*, 4/6 Labour, cr. 8vo. 2/8 cl.
Fenn's (G. M.) *Black Blood*, cr. 8vo. 2/ bds.
Firmstone's (G. W. H.) *The Mystery of Crowther Castle, and other Stories*, cr. 8vo. 2/ cl.
Gift's (T.) *Dishonoured*, 3 vols. cr. 8vo. 31/8 cl.
Home Handicrafts, edited by C. Peters, imp. 16mo. 2/6 cl.
Lamb's *Adventures of Ulysses*, with Introduction by A. Lang, roy. 16mo. 2/8 cl. gilt.
Molesworth's (Mrs.) *Twelve Tiny Tales*, imp. 16mo. 2/6 cl.
Pendleton's (J.) *Newspaper Reporting in Olden Time and To-day*, 12mo. 4/8 cl.
Phillips (F. C.) and Willis's (C. J.) *The Fatal Phryne*, 2/ bds.
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EPITAPH ON MARY BOYLE.

(WRITTEN WHILE SHE LIVED.)

Πῶς ἐπικήδειον τεύξω σοί, πότνια, θρήνον,
ἢ παρέδωκε χάριτες ὥσιν ἀειθαλέες;
ἡ βόσσαν ψυχὴν τὴν ἀν' οὐκ ἀγάσαιο νεάνις,
φαίδρωπὸν τ' ὄψιν φαίδροτέρων τε νέων;
οἶσθα, σοφὴ, σπουδαία γελοῖά τε δεξιὰ τ' εἰπεῖν,
οὐχ ὕβρει χαίροντο; ἄλλ' ἀγαναφροσύνῃ
ἀσπασίη πολλοῖσιν, ἐτὴ μάλα πολλὰ ἐτι θάλλοις
ὥς νῦν, χάρμα φίλοις, εἶτα ποθεινότητι.
E. L. L.

COLERIDGE AND THE ANTI-JACOBINS.

BESIDES the collection of the 'Poetry' of the *Anti-Jacobin*, a reprint of which you noticed the other day, there appeared in the same year (1799) its 'Beauties,' which included some prose as well as the verse. The 'Poetry' was a mere reprint with the original notes, but the 'Beauties' seems to have been an independent affair, for it not only included prose rejected from the octavo reprint of the "complete" 'Anti-Jacobin' (2 vols. 1799), but was supplied with some fresh notes by the editor, who says he trusts that his endeavours to extend the circulation of the work "will not be displeasing to those Gentlemen who had the principal share in its composition." The little book* seems never to have been reprinted, and has become very scarce—so much so that it would probably have been forgotten altogether had the fact of its existence not been preserved in the amber of Coleridge's 'Biographia Literaria.' In that immortal miscellany (1817, i. 70; 1847, i. 64) Coleridge, in the course of a generous defence of Southey and Lamb, alludes to one of the many cases in which Southey's name had been connected with his own "for evil to which" his friend "is a stranger." The specimen cited is an attack made on them both (and on Lamb) in 'The Beauties of the Anti-Jacobin.' The editor of that work, says Coleridge,

"having previously informed the public that I had been dishonoured at Cambridge for preaching Deism, at a time when for my youthful ardor in defence of Christianity, I was decried as a bigot by the proselytes of French Phi- (or to speak more truly, Pse-) losophy... concludes with these words: 'Since this time he has left his native country, commenced citizen of the world, left his poor children

* "The Beauties of the Anti-Jacobin; or, Weekly Examiner; containing every Article of Permanent Utility in that Valuable and Highly Esteemed Paper... and a Prefatory Advertisement by the Editor. London: printed... for C. Chaplin, No. 66, Pall Mall. 1799." 12mo. pp. i-xii. 1-311. It is not mentioned by Lowndes, and there is no copy in the British Museum.

fatherless, and his wife destitute. *Ex his disce*, his friends Lamb and Southey" (1817).

The passage in the 'Biog. Lit.' is so well known, or is at least so easily accessible, that more of it need not be quoted here, but it will be interesting to compare it with its own original draught in the *Friend* (No. 1, 1809); with the text of the anti-Jacobin note which provoked it; and also with the real facts travestied both by the anti-Jacobin and by Coleridge himself. It will save troublesome references if I quote the passage in the 'New Morality'—the swan-song of the *Anti-Jacobin*—which began it; premising that the "Clubs" were the "Whig Club," "Friends of Freedom," the "Corresponding Society," and probably some other so-called Jacobin societies whose spoutings answered according to their folly the roarings of the Government hacks of the day; and that the "holy hunchback" was a now shadowy personage named La Réveillère. Whether the fifth "wandering bard" was an individual whose name could not be recalled in the frenzy of composition, or was represented by the nobody in particular called "Co.," it is impossible, and fortunately unnecessary, to inquire. The foot-note is that which roused the plaintive ire of Coleridge, and was the contribution of the editor of the 'Beauties.' It is necessary to quote some of the context to show the full offensiveness of the stanza devoted to the poets:—

"Rejoice'd our CLUBS shall greet him, and install
The holy hunchback in thy dome, St. Paul,
While countless votaries thronging in his train
Wave their red caps, and hymn this jocund strain:
Carriers and Stars, sedition's evening host,
Thou Morning Chronicle, and *Morning Post*,
Whether ye make the Rights of Man your theme,
Your country libel, and your God blaspheme,
Or dirt on private worth and virtue throw,
Still, blasphemous or blackguard, praise Lepaux.

And ye five other wandering bards that move
In sweet accord of harmony and love,
C—dge, (1) and S—th—y, L—d, (2) and L—be and Co.
Tune all your mystic harps to praise Lepaux!

Praise him each Jacobin, or fool, or knave,
And your cropp'd heads in sign of worship wave!

All creeping creatures, venomous and low,
Paine, W—ll—me, G—dw—n, H—lc—ft, praise Lepaux!

"(1) Some of these youths were early corrupted in the metropolis, and initiated in the mysteries of Theophilanthropism, when scholars at that excellent seminary, Christ's Hospital. C—dge was nominated to an exhibition at Cambridge, and the Vice-master (soon after his admission) sent to him, on account of his non-attendance at chapel. This illuminated gentleman affected astonishment that any criminality could attach to him for his non-performance of religious worship, the trickery of Priestcraft, but if his presence was required, *pro forma*, as at a muster-roll, he had no great objection to attend. To the disgrace of discipline, and a Christian University, this avowed Deist was not expelled for such sin. His equalizing spirit and eccentricities had reduced this poetaster occasionally to such difficulties, that almost in want of bread he once addressed a soldier in the Park—'Are you one of the cut-throats of the despot?'—The man was at first astonished, but he soon found that his distress had determined him to enlist. His friends have frequently extricated him from this and other embarrassments. He has since married, had children and has now quitted the country, become a citizen of the world, left his little ones fatherless, and his wife destitute. 'Ex uno disce', his associates Southey and Lamb.—EDITOR of the 'Beauties of the Anti-Jacobin'."

(2) is a long note on Lloyd, not very interesting or pertinent.

It will be observed that although the note is even more foolish, inaccurate, and calumnious than the text of it, it does not go so far as to say that Coleridge "preached" Deism—only that he was an avowed Deist; and, so far from stating that he had been "dishonoured" at Cambridge for the avowal, says that it was the "Christian University" which disgraced itself by (supposititious) lenity towards its refractory student. Coleridge was, no doubt, quoting from memory, and, although in the remainder of his statement he gives the sense fairly enough, he ought not to have used quotation marks. The note in the 'Biographia Literaria' is not original to that work, but a short and mild and less characteristic modification of one in the first number of the *Friend*, which was not reproduced in what Coleridge called the "rifacimento" in three volumes (1818) known to this generation. It is far too long to be quoted here in full, but an extract and abstract may be given:—

"To cite one instance [of early calumnies which had injured his reputation and were still remembered against him] among many; while I was in Germany for the purpose of finishing my education, whither I was enabled to go by the munificence of my two honoured Patrons [J. and T. Wedgwood] whose names must not be profaned on such an occasion; and from which I returned before the proposed time, literally (I know not whether a Husband and Father ought to be ashamed of it) literally home-sick; one of the writers, concerned in the collection inserted a note in the 'Beauties of the Anti-Jacobin,' which after having informed the Public that I had been dishonoured at Cambridge for preaching Deism (about the time when I was deemed a perfect Bigot by the reigning Philosophers and their proselytes for my youthful ardor in defence of Christianity) concludes with these words: 'Since that time he (i.e., S. T. Coleridge) has left his native Country, commenced Citizen of the World, left his poor Children fatherless and his Wife destitute. *Ex his disce* his friends'—but I dare not desecrate their names. Suffice it to say, what may be said with severest truth, that it is absolutely impossible to select from the whole empire two men more exemplary in their domestic characters (both remarkably, and the one most awfully so) than the men whose names were here printed at full length. Can it be wondered at, that some good men were not especially friendly to a Party which encouraged and openly rewarded the Authors of such atrocious calumnies! (Qualis es nescio, sed per qualis agis, scio et doleo)."

Coleridge goes on to explain how slight and innocent have been his published works, and to make a long quotation, as certificate of his patriotic, anti-Jacobin sentiments, from his 'Fears in Solitude,' published before the attack. He swears that his works have been uniformly proper save for "one solitary sonnet which in what mood written and by what accident published personal delicacy forbids him to explain" (the Sonnet to Stanhope); in short, that with that exception none of his writings show "the least bias to Irreligion, Immorality, or Jacobinism." The whole passage is worthy of being reprinted from the scarce original, not for its historical value, but for the light it throws on the extraordinary illusions which Coleridge was capable of cherishing regarding the phases of political and religious opinion through which he had passed. His statement in the note with regard to his published works prior to 1799 (in the portion of the note not reproduced here) is ludicrously incorrect and incomplete—but that is a trifle; the important inaccuracy lies in his pretence that during his Cambridge career and for some years after he was looked upon as an ardent and even bigoted defender of orthodox Christianity. We know from his own account how when an undergraduate he made himself conspicuous by applauding Friend when that Don was on his trial for Unitarian doctrine, and that he was a Socinian till he was twenty-five, which was understating the case. In the re-cast 'Friend' (1818, ii. 241) he states that in 1794-5 he was a Necessitarian; but the most irrefragable evidence of his religious views about that time is to be found in a letter written by his friend Poole on September 22nd, 1794 ('Thomas Poole and his Friends,' i. 96). Poole was replying to an inquiry regarding Pantisocracy, and thus sketched the concoctors of that heated vapour, with candour, but with no unkindly intention—of Coleridge he reports that "in Religion he is a Unitarian, if not a Deist; in politics, a Democrat, to the utmost extent of that word"; and describes Southey as wavering between Deism and Atheism. And this is how the ardent defenders of Christianity appeared to another Poole who met them on the 18th of August, 1794:—

"Uterque verò rabie Democratica, quoad Politiam; et Infidelis quoad Religionem spectat, turpiter fervet. Ego maxime indignor."

As regards the abominable charge of "deserting" his wife and children when he went to Germany, there is ample disproof, and ample proof that the defence he makes was not ex-

* Thus translated by Mrs. Sandford ('T. Poole,' &c., i. 102): "Each of them was shamefully hot with Democratic rage as regards politics, and both Infidel as to religion. I was extremely indignant."

aggerated. It is, unfortunately, needful to say so much for Coleridge himself—but needless to say a word for the shining memories of Southey and Lamb. J. D. C.

UNPUBLISHED LETTERS OF SAMUEL PEPYS.

PEPYS'S letters are always interesting. The three which are given here are now published for the first time, and are not among the least interesting which he has left us. Two of these are addressed to Dr. Charlett, Master of University College, Oxford.* The first is probably a copy, and fills 34 pages of a folio sheet. The remainder of the fourth page contains the second letter, entirely in the handwriting of Pepys, and most likely also kept by him, as a copy of his communication to Dr. Charlett. The sheet is endorsed:—

"Augth {4} 1694. Mr Pepys to Dr Charlett, with particular relac'on to y^e intended gen^l Collection of MSS."

The letters run as follows, *verbatim et literatim*:—

York-Buildings. Augth 4, 1694.

To Dr Charlett.

S^r / Would you have my acknowledgments rise thicker, you must be contented to sow y^e Favours thinner. For 'tis to that alone you owe y^e having noe sooner had my Thanks, First, for y^e Poems brought me by Dr LLOYD, and my like return to y^e Gentleman your robb'd of them, to whom both in memory of his learned Father (my Honour'd Friend) & for his owne Virtues, I am, as I ought to be, a most humble Servant.

Your Specimen of Musick-Characters (w^{ch} I should also have long since thanked you for) is very agreeable, y^e Notes cleane, & what must appeare Gracefull, when the Word-Part shall be added in a Letter suitable. Whereof if you chance to make a Proof, before you enter (for good & all) upon y^e design'd Volume of CHURCH-MUSICK, pray pleasure me with y^e sight of it. And in y^e mean time, let this serve me to ground a Question upon: Whether Mr Vice-Chancell^r (whose Honourer I truly am) or you, have ever seen (for I never had, nor heard of, but for our poor Small-Coal-Man^t) I mean, the Mother-Canon establish'd by K. Edw^{6th} for answering y^e Rubrics in our Liturgy, where some parts of y^e Offices are left to y^e Priests Election, whether to be SAYD or SUNG? If not; there is a decent & not unharmonick plainness in it, that would not displease you. But I have never met with any of our Cathedral-men, even y^e oldest among them, Dr Child, Gibbons or other, that could tell me anything of it, though they owe their Daily Bread to it.

Mr Gibson^s speaks too well of my usage of him; he having a Right of his own to much better; besides y^e overmeasure y^e Name intitles him to, & not him only, but all that doe y^e honor of using it to me.

Among y^e many Mortificac'ons deriv'd on me from my Sin of JACOBINISME, it is no little one to have had y^e handling of so great a Curiosity as y^e TORQUIS, without capacity of bidding (as time was, I should have done) for y^e Propriety of it.

Capt. Hatton has honor'd me with his Visit, & y^e delivery of y^e last obliging Lett^r & y^e Print accompanying it. It joyes me to see anything of that Aspect going on. God increase them.

I learn from him how oppressively good you are to me, while to y^e Debt you have already drawne me into to y^e selfe, you go on to render it yet less superable, by running me upon a new Score in Mr Vice-Chancell^r's Books; the Captain telling me how much I am owing by y^e means for Civilities even there, where I durst not before have reckon'd myself soe much as knowne. Pray give y^e Vice-Chancell^r my most sensible Acknowledgments for them, & an Assurance of my being his most Obed^t Servant. But for any oth^r Stile of Paym^t you must answer for me to him y^e selfe; for you know, I can't.

Now for y^e Noble Worke you VIRTUOSI of Oxford are upon, of enriching our English World with y^e knowledg of a Wealth it is itself Mistress of, & does not yet know it, I mean its MANUSCRIPTS; I doe entirely subscribe to you, as to y^e Dignity & Importance of y^e UNDERTAKING,

* Arthur Charlett (1655-1722) D.D. 1692; ridiculed in *Spectator*, No. 43, April 19th, 1711, under the name of Abraham Froth, on the subject of 'Debating Clubs,' &c. (see 'Dict. Nat. Biog.,' vol. x.).

† Thomas Britton, b. 1651, d. 1714.

‡ He alludes here most probably to 'The Book of Common Prayer Noted,' 1550, by John Marbeck, organist of Windsor. This was printed by Grafton, and contained the rudiments of our cathedral service (Hawkins).

§ A clerk in the Navy Office, author of memoirs of the expeditions of the navy from 1685 to 1695, &c.

making it my Every Day's Duty to propagate y^e Opinion of it, & am most ready to contribute what-
ev^r (if any thing) I have, worthy of a place in it. I say, IF ANYTHING; because from y^e excess of Expectations you seem to have from me, I hold it but necessary to set you right in them, by observing to you; That being (God knows) not only no^t p^render to, much less Professor of, any of y^e learned Faculties, but on y^e contrary, a Person known to have pass'd y^e greater & more docible part of my Life, in one uninterrupted Course, or rather Tumult of Business, I have had very little Self-Leisure to read, & as few Temptations therefore as Opportunities of looking out for Curiosities on any other Head than that whereto I have thus singly been given-up, I mean y^e SEA; i.e., for so much of it as may be thought to have been of use to me in y^e Service of my ROYALL MASTERS & COUNTRY, Namely y^e HISTORY, LAWS & ECONOMY of its NAVY. And a just Reproach I should think it of to me, to have one Hole found unsearcht by me, or knowingly to have failed of rendering my selfe Master of any one written Sheete that either Paines or Price could help me to, on that Subject. But how far a Masse of Papers, for y^e most part unconnected, & those out of any of y^e trodden Roads of com'on Reading, can be thought convertible to publick use, I must acknowledge I cannot see, nor consequently (as numerous as their Volumes are) how any thing can be added by them to y^e WEIGHT, whatever they may do to y^e NUMBER of yo^r COLLECTION.

Nevertheless, that you may not suspect y^e simplicity of my meaning herein; I shall within a little time find leisure to digest & communicate to you, a just Catalogue of what I have; in confidence of yo^r not exposing it elsewhere, till by yo^r Return of it with yo^r Remarks what thereof (if ought) you judge proper for yo^r Press, you give me opportunity of reviewing it.

But for Com'on-Good, I must in y^e meantime lodge with you, what I too frequently find thrown in my way, and (if not removed) may I doubt in many places prevail to the injury of yo^r UNDERTAKING. Namely, the Burthen that 'tis apprehended will arise from it, to those Gentlemen alone & Societys, whose more forward Affections for Learning shall prompt them to y^e exposing of their Catalogues, through y^e unreasonable importunities (& interruptions too, where a Man is his own Library-Keeper) it must subject them to, from Persons who by concealing their own, shall stop all Expectac'ons of amends for y^e trouble they give us for OURS, by any reciprocal Use of THEIRS.

This I find sticking with many Gentlemen, who I am sure are noe worse affected to y^e Design than ourselves. Wherefore, you who have employ'd most thoughts upon this Matter, & can best instruct me to remove it, pray doe. For till you furnish me with a better; y^e best Expedient I can think of is, the havinge some more Solemn Notificac'on made of what's a doing, than y^e World seems to have yet had of it. And that done; I shall (as to my particular) thinke myselfe absolved from any Obligac'on of communicating ought of y^e little I am likely to be found Master of, upon any other Condit'ion, than that of y^e Demandants accommodating me with what I shall ask as an equivalent, either out of his own, or (by his procurement) out of any oth^r of y^e Catalogues contained in yo^r Collection.

I most respectfully kiss yo^r Hands & am,

Honrd Sir,

Yo^r most faithful and obedient Servant

S. PEPPS.

I minde yo^r Question touching my Friend Mr Evelyn's Stock & Sr Rich^d Browne's.

August 9th 1694.

Sr/ The Penny-Post brought mee yesterday a Blank^t that held more in it, than 4 sides-full of mine that went hence towards you 2 Great Posts agoe; it shewing mee that all is already done, that (for want of knowing it) I therein proposed as wanting. Sr I know I owe this particular Satisfaction (as I doe a great many more) to you, & will loose no time in providing for your Inspection a List of what written matters I have (as I promised You in my last) & wait your remitting it mee with one Expuratory Dash through it; for I ought to expect no better. I am

Dear Sr

Yo^r most obedient Serv^t

S. PEPPS.

The explanation, I suppose, of the fourth paragraph of the first of these letters is that Pepps, having lost his appointment at the Revolution, owing to his suspected devotion to King James, could no longer afford to bid for or

buy expensive curiosities. Whether the "Turquis" mentioned by him was an ancient British ornament or a turquoise* would be now difficult to decide; but it does not matter. The thing was an object of which, in better days, he would have liked to dispute the "Propriety" with his correspondent. The scheme of making a catalogue of the MS. wealth of England was not, I presume, carried out as proposed by Dr. Charlett, for I can find no trace of its execution. The authorities of the Bodleian Library may be probably much better informed on this point.

The third letter is entirely in the handwriting of Pepps, and is thus endorsed: "July 5th, 1693. Mr Pepps to Mr Southwell newly a Clerke of y^e Council; part Complent, part businessse." The letter is as follows:—

York-Buildings. July 5. 1693.

Sr,—I follow you as soon as I can with my PECCAVI for yesterday's Fault; not doubting my living long enough to give your Greatness opportunities enough of Revenge, by turning mee off as slightly. But remember you would have it soe.

With this, I send you 2 Papers; one by Com^{is}sion from Mr Evelin to bee delivered to the old Gentleman,† whom I would have you stripp, even while alive, of every State-Virtue hee has; it being but equal, that while hee presses you thus into Business, hee grudge you none of his Furniture for it. Not that I think you want an ample Stock of your owne. But Time has some Lessons which it keeps for its owne Teaching only, unless you can & will borrow them of a Friend that has paid for them. I say Will. For 'twas not Solomon's Fault, that I learnt too late; nor shall bee mine if you doe soe too. To shun being too righteous, as much as being too wise. There's one of them.

The other Paper is to yourselfe, & brings a piece of Work with it. It is an Extract of a Letter of a Predecessor of yours one William Cecil, that contains a Naval Note I would bee glad to improve; by knowing what (if any thing) is to be found in the Council-Books of that time relative to the matter therein mention'd, & which bespeaks its being soon follow'd by something from the Council-Board. Whether these Books bee within your Reach, or to bee come at at all, I know not. But if they bee, pray grant mee this as the first Cast of your Office; wherein I doe with all my heart pray God to bless you, & rest

Your most affect^d & hereditary humble Servant.

S. PEPPS.

In his advice to young Southwell "to shun being too righteous, as much as being too wise," Pepps probably hints to his correspondent that he must look after his own interests, and, without "being too wise" (=too greedy?), secure for himself remuneration from other sources (as Pepps himself must have done, by receiving *douceurs*), when he failed to receive it from the State. It is well known that at Pepps's death there was a balance of 28,007l. 2s. 1½d. due to him from the Crown; and the original vouchers still remain an heirloom in the family (H. B. Wheatley's 'Samuel Pepps and the World he Lived In'). Such advice from Pepps was thoroughly characteristic.

JULIAN MARSHALL.

THE INTERNATIONAL CONGRESS OF ORIENTALISTS.

Woking, May 24, 1890.

In reply to Prof. F. Max Müller's letter in to-day's *Athenæum*, I beg leave to say that it is a series of misstatements.

1. What he calls "a private and perfectly legitimate circular" was not merely an "innocent inquiry" from the members of the last Congress as to the place of the next meeting, but a public protest from Orientalists generally, dated Paris, October 10th, 1889, "against the composition" of the Committee of three ex-presidents nominated at Christiania and against the proceedings of the last Congress (in September, 1889). The circular also acknowledged the right of the Paris founders to select the place of the next meeting, as this had not been done at Christiania; it suggested Paris or London as

* "My Turkies, I had it of Leah, when I was a Batcheler."

† Merob. of Ven., III. i., 1623.

† I suppose this to be an allusion to Mr. Southwell's father, also a correspondent of Pepps.

places where we should not be centres of public attention or amusement, as had been the case elsewhere; and it ended with an invitation to London. No other circular exists, except an "Appeal to the Founders" to reassert the statutes which had been broken at Christiania.

2. It can, therefore, not be the case that "many," if "any," of the signatories of that circular "supposed that any formal invitation from Paris, London, or Oxford, or any other place, would be forwarded to the ex-presidents and be submitted by them to the International Committee," considering that they protested against the constitution of the Christiania Committee, and that no such International Committee existed in September or October last, if it exists now.

3. Prof. Chwolson signed immediately under the names of the first three leaders of the protest, and also wrote: "It is clear that the last Congress has only slightly accomplished its proper aim, that the division of members into three classes was very offensive. The foundation of an institute was rejected by the assembly and will hardly be carried out." As for his advice to write to the Christiania Committee, this was apparently to prevent a split among Orientalists as to the place of the meeting. Prof. Chwolson adding that "Landberg will probably be the only one who might not agree to that selection" (London). Prof. Chwolson's letter was in no sense a private one, and, if it had been, his own public use of it would destroy any private character that it may have possessed.

4. An opportunity was given by the circular to Orientalists who merely wished to vote for the place of the next meeting to record their names under a separate heading. The manner in which Prof. Chwolson signed precludes the view that he merely voted for the place. Only seven members did so, and they are not considered as signatories of the circular. Prof. Chwolson's name has now been entered as merely voting for London, in deference to the wish now expressed "on his word of honour." He ought, however, to have written direct to one of the secretaries to explain the extent of his concurrence in the circular, and not to M. Landberg or to his *fidus Achates*.

5. It is not the case that Prof. Chwolson's "name has been so often quoted as an active supporter of the malcontent party," if by that improper appellation are meant the supporters of our original statutes. His name had been quoted in the *National Zeitung*, along with those of Gubernatis, Cust, and Schefer, as likely to be "co-opted" by the four members of the Christiania Committee who had received the "right" (?) of "co-opting" each one additional member (along interval indeed from our international assembly of signatories, representing twenty-two countries by 300 Orientalists, as a nucleus for a Congress of probably three times that number of members).

6. As for "the invitation from Oxford not" being "yet officially accepted" by the Christiania Committee, this body cannot "officially" accept an invitation on behalf of the International Congress of Orientalists, because a Committee that has been nominated by a breach of the statutes that have been our law since 1873 cannot claim to exercise any of the rights of a Committee under these statutes. Besides, no invitation was ever knowingly issued to that Committee, or to its equally illegal offspring, the so-called International Committee, by the great majority of those who signed the Oxford circular, dated March last, which was headed by Prof. Max Müller. That circular, as sent round at Oxford, does not bear the name of the Christiania Committee, or of M. Landberg as the addressee of the invitation; but the circular as sent to M. Landberg does bear his name in print, and was used in the Swedish papers as a proof of the confidence of the Oxford authorities in that person, and of their hostility to our Congress that had already been fixed, in January last, for

* A document, "paper," or "form," with spaces left blank to be filled up at the pleasure of the person to whom it is given ('N.E.D.').

London in 1891. Which circular, if either, is "private and perfectly legitimate" or "innocent"? Nothing could have been further from the thoughts of most of the signatories of the Oxford circular than such a demonstration. They merely wished to extend the traditional hospitality of Oxford to the established International Congress of Orientalists, and not to a fraction thereof, or to a new Oriental Congress. They were given to "understand that the place of assembly of the next Oriental Congress had not yet been fixed," and that their signature "would imply general support, nothing else." As for "any one not being competent to elect a president" till the Christiania Committee accepts an invitation that was not properly made, all I can say is that the only lawful authority that can now exist—the founders and the international assembly of Orientalists—has already elected the hon. president, president, vice-president, committee, and office-bearers for the ninth International Congress of Orientalists, to be held in London in September, 1891, on the basis of the existing statutes. Besides, "some one has" already "been competent to elect" Prof. M. Müller as the president of an Oriental Congress to be held at Oxford in 1892, for which it is said that M. Landberg will bear all the expenses and has himself issued an invitation. This would be a compliment indeed to the hospitality and to the initiative of Oxford!

7. It was not an accident, as Prof. Max Müller kindly suggests, that our circular, "the innocent inquiry," was not addressed to him; but if he, too, protests against the proceedings at the last Congress, in which he took such a prominent part—if he, too, objects to the composition of the Christiania Committee, and if he, too, accepts the invitation to London, it will, I am sure, be gladly sent to him for signature by any of the secretaries.

8. I notice that Prof. Max Müller has changed the title of our Congresses from that of "Orientalists" to that of "Oriental scholars." He clearly shows by this designation that his Congress does not belong to the existing series, and I can only hope that its Oriental scholarship will surpass that of the Stockholm *menu*. I have only once before seen the new designation, and it heads a libellous article in a newspaper, which I trust will not be traced to the professor.

9. Our majority is that of Orientalists in most countries, not of the 713 members of the last Congress, including tourists, &c., who will not be attracted to a sober Congress either in London or at Oxford.

G. W. LEITNER.

Literary Crossp.

WE have to announce that Messrs. Longman & Co. have made arrangements for the purchase of Messrs. Rivington's business. Mr. Francis Rivington, who is the sole proprietor, retires from business on July 1st, and the entire interests of the oldest firm in the trade will thus be transferred to Messrs. Longman & Co., who will from July 1st supply all books now published by Messrs. Rivington. The business dates from 1711, when Charles Rivington put up the sign of the Bible and Crown, some twelve years or so before Thomas Longman commenced publishing at the Ship and Black Swan.

THE avowed opponents of international copyright in Congress are Mr. Hopkins, Mr. Mills, Mr. Peters, Mr. Anderson, Mr. Payson, and Mr. Lind. Their reasons why they vote against it are: 1, because it was unknown when the constitution was adopted; 2, because an alien author has "a mine of compensation" in having his works reprinted and read by those who pay him nothing; 3, because charity begins at home,

and the alien author is not deserving of any; 4, because the alien author can obtain copyright in America by becoming naturalized; 5, because natural justice favours home copyright and public policy condemns international copyright; and, 6, because if international copyright were granted the free schools in America might be closed, cheap books be unobtainable there, and men like Mr. Lind might be excluded from Congress. Mr. Butterworth compressed the case for the other side into two sentences:—"It is truthfully urged that our people are the greatest readers on earth. I regret if it shall occur that, with all their reading, they have failed to learn that there is a moral obligation resting upon us to pay for the books we buy." He also asked the following pertinent question:—"Piracy upon the high sea has long been condemned by the nation. Shall the American Republic be the last to condemn piracy upon the land?"

MR. H. M. STANLEY spent his last evening before leaving London for the relief of Emin Pasha with Sir John Pender, and on parting the latter gave Mr. Stanley a miniature edition of Burns's poems published by Messrs. Bryce, of Glasgow. This the great explorer said he would carry wherever he went. Sir John Pender, in recently writing to Mr. Bryce, says:—

"When I met Stanley in Egypt in the spring I had not been in conversation with him many minutes before he reminded me of the little copy of Burns's poems, and he said it had been a great source of comfort to him; he had read it many times over, and he believed there was no better-thumbed book in existence than that little volume. He said that Burns was such a child of nature, and that he was so much in sympathy with him, that many times he was not only deeply touched but greatly encouraged by the perusal of the poems."

A NEW story by Mr. Bret Harte, entitled 'Through the Santa Clara Wheat,' will be commenced in Mr. Archibald Grove's periodical *Short Cuts* for June 14th.

PROF. EDWARD ARBER has just issued 'A List of 837 London Publishers, 1553-1640 A.D.,' which includes the name of every one who entered a book at Stationers' Hall during that period, together with the names of about eighty other persons who avowedly published, in those years, one or more works in the metropolis without registering the same at the Hall.

MR. J. H. SLATER, the editor of *Book Prices Current*, has in the press a new edition, rewritten, of his 'Library Manual'; also a treatise on 'Book Collecting,' which will form part of the "Young Collector Series," and a work on engravings, compiled with special reference to their market value. The same author will also publish in the autumn 'The Romance of Fleet Street,' in which the literary history of that thoroughfare is traced in popular form from the earliest times until the conclusion of the reign of George III.

DR. EMIL REICH's lectures at Oxford last term 'On Græco-Roman Institutions from Anti-Evolutionist Points of View' are to be published by Messrs. Parker & Co. Mr. Elkin Mathews is going to issue an English edition of Dr. Schaff's work on Dante.

THE first number of a new magazine,

entitled *Berkshire Notes and Queries*, is announced for publication early in June by Mr. Elliot Stock.

THE studentships offered by the Dowager Lady Stanley of Alderley, the Marquis of Ripon, and the Lord Mayor and Sheriffs to enable selected students, attending lectures in connexion with the London University Extension Society, to attend the summer meetings at Oxford or Cambridge have been awarded, two to women, and one to a male student.

AN effort is being made to extend the claims of a library which has been formed in Manchester for the use of girls who work in mills, and the public is appealed to for books or money to purchase them, the object being to provide literature of a healthy character for the readers. Miss Harrison, 138, Upper Brook Street, Manchester, is the librarian.

THE library of the late Dr. Ainsworth, of Manchester, was dispersed under the hammer last week. An incomplete copy of the Chetham Society's volumes realized 13*l.*, and Dugdale's 'Monasticon Anglicanum,' 20*l.*

MR. STOTT's new series of translations is to be styled "Masterpieces of Foreign Authors," not "Foreign Favourite Series," that name being claimed as their property by another firm.

THE remains of Mickiewicz, the celebrated Polish poet, are to be taken from Montmorency, where they at present lie, and buried at Cracow at the expense of the Galician Diet.

THE new reading of the seventeenth book of Strabo (not the tenth, as at first announced) in the palimpsest codex found by Father Cozza-Luzzi, relative to the island of Gaudos, is in chapter iii., and is as follows: Τὼν δὲ μέγιστα ὀνομαζομένων κατὰ τὸν παράπλουν τόπων τὸ τε ναύσταθμὸν ἔστι καὶ τὸ Ζεφύριον, πρόσθιον ἔχον, καὶ ἄλλο Ζεφύριον, καὶ ἄκρα Χερρόνηρος λιμένα ἔχουσα· κείται δὲ κατὰ *Κύκλον τῆς Κρήτης ἐν διάρματι χιλίων καὶ πεντακοσίων σταδίων νότῳ· κ.τ.λ. It not being probable that the word κύκλον was a proper name of any place in Crete, the expression κατὰ κύκλον would have no meaning. Therefore some one thought to correct the KATA-KYKAON of the MSS. into KATAMYKAON, that is, κατ' Ἀμυκλον, thus referring the expression to the passage of Stephanus of Byzantium and of others declaring that in ancient times the Amycleans came to Crete from Laconia and colonized Gortyna, and that in Crete there existed a city bearing the name of Amyclæon. Indeed, Prof. Halbherr has found in Crete an inscription hitherto unedited, but which he will shortly publish, making mention of the Cretan Amycleans—this being the first time the name occurs in epigraphy. Father Cozza has now found that the true reading of the passage in the Vatican palimpsests is KATA-KAYΔON, namely, κατὰ Καῦδον, the name of the island situated between the Libyan coast and the south-west shore of Crete, and mentioned in Acts xxvii. 16.

THE spring meeting of the American Oriental Society was held at Boston, U.S., on May 7th. Prof. W. D. Whitney sent in his resignation of the presidency, and Dr. W. H. Ward was chosen to succeed

him. Prof. Ceriani, Brugsch Pasha, Prof. Schrader, and Prof. Whitney were elected honorary members.

THE chief Parliamentary Papers of the week are Correspondence relating to the Federation Conference in Australia (1s. 2d.); Third Report of the Royal Commission on Horse-breeding, with Evidence (1s. 2d.); Fifth Report from the Select Committee of the House of Lords on the Sweating System (1s. 3d.); Home Accounts of the Government of India (6d.); Eighth Report of the Royal University of Ireland, for 1889 (2d.); and Forty-second Report of the Ecclesiastical Commission. Of the Trade Reports published this week that on the manufacture of perfumes at Nice (3d.) is the most interesting.

SCIENCE

ORNITHOLOGICAL LITERATURE.

The Fauna of British India, including Ceylon and Burma.—Birds. Vol. I. By Eugene W. Oates. (Taylor & Francis.)—This is the third of the series edited by Mr. W. T. Blanford under the authority of the Secretary of State for India in Council, its predecessors being his own first instalment of the mammalia and two volumes on fishes by the late Dr. Day. That the services of Mr. Oates have been secured is a matter for general congratulation among ornithologists, especially those who are devoted to the study of Oriental avifaunas, the style in which Mr. Oates produced the 'Birds of Burma' a few years since having indicated his fitness for the present task. We are told by the editor in his preface (which is, by the way, an admirable summary of the literature of Indian ornithology during the last forty years) that two more volumes will be required to complete the birds, owing to the great increase in the number of species known to inhabit British India since the publication of Jerdon's classic work. It is true that this excess is largely owing to a great extension of the area now comprised in our empire, but it is also due in no small degree to the labours of the colleagues and successors of the pioneers Sykes, Hodgson, Jerdon, and Blyth. Our Natural History Museum has recently been enriched by the presentation of the Hume Collection, amounting to 60,000 skins, besides nests and eggs; it also possesses the collections of the late Marquis of Tweeddale, Mr. Hodgson, Gould, and others; so that the author of the present work has enjoyed unrivalled opportunities for study, of which he has made excellent use. His scheme of classification, though somewhat novel, has evidently received great attention; and the only point to which we take exception is a tendency in Mr. Oates to multiply genera. The salient features in many of these are illustrated by characteristic woodcuts, chiefly of heads, with a few of feathers and feet, as well as several whole-lengths, all of which will be of considerable use to the student. The latter will, however, miss the interesting notes on habits, migration, folk-lore, &c., which made Jerdon's work so attractive; but, owing to the limits assigned by the authorities to the number as well as the size of the volumes forming this series, the editor and his staff have been compelled to compress, and even to omit much valuable matter. The present volume—remarkable for its conciseness—contains a large portion of the order Passeres, and a second is expected to appear within the twelvemonth.

Sundevall's Tentamen. Translated into English, with Notes, by Francis Nicholson. (Porter.)—Sundevall's 'Methodi Naturalis Avium Dispendarum Tentamen,' to give its full title, was published at Stockholm in 1872-3, the preface and introduction being in Swedish and

French, while the rest of the work is in Latin of an extremely terse character. Mr. Nicholson has considered that an English translation of this work on the classification of birds would supply a want, and, with the assistance of Mr. R. B. Sharpe and Mr. H. T. Wharton, he appears to have performed his task in a most satisfactory manner. On comparing this version with our freely annotated copy of the original, we are glad to see that many misprints and other errors have been corrected, while some valuable notes have been added, which will aid the student in referring to the views held by other ornithologists on this much controverted subject. The word *Férocé* in the French preface (its equivalent is not given in the Swedish) is translated by Mr. Nicholson as 'Faroes'; but *Ferro* or *Hierro*, one of the Canary Islands—an important meridian with old geographers—is obviously intended with reference to longitude. A short obituary notice and a frontispiece of Sundevall are given.

Birds' Nests, Eggs, and Egg-Collecting, by R. Kearton (Cassell & Co.), is a little work illustrated with sixteen coloured plates, the latter of a cheap and ordinary description, and frequently inadequate for the identification of the species. The descriptions of the nesting-habits of the familiar birds are better than the plates; but even so they leave much to be desired, and as soon as the author goes beyond his personal experience, which is limited, he frequently falls into error. The arrangement is dependent upon the figures which can be crowded into each plate, but a highly necessary index is a redeeming feature.

GEOGRAPHICAL NOTES.

CAPT. DELPORT and Lieut. Gillis will start on June 6th for the Congo, for the purpose of making a magnetical survey and of determining latitudes and longitudes by a series of careful observations. They propose to ascend the Congo as far as Nyangwe, and to return by way of the Sankuru and Kasai. The Belgian Chambers have voted 1,200*l.* towards the expenses of this scientific expedition.

The *Zeitschrift* of the Berlin Geographical Society publishes its most welcome geographical bibliography for the year 1889, which fills no fewer than 218 closely-printed pages. Dr. A. Wolfstieg, who has succeeded the late Dr. Koser in the preparation of this useful work of reference, has performed his task well. The classification, accepted after consultation with Baron Richthofen, is upon the whole satisfactory, and the only thing still needed is an alphabetical index of authors. In the same *Zeitschrift* will be found the first of a series of articles on the 'Pre-Columbian History of America,' by Prof. E. Gelcich, and the translation of Col. Muhammed Bey Sadik's account of a pilgrimage to Mekka, with a capital map by Dr. R. Kiepert.

Petermann's *Mittheilungen* publishes an excellent map, by G. E. Fritzsche, of the caravan routes connecting Zeila with Ankobar, as also a paper on a proposed harbour on the west coast of Sleswick, which is to be constructed between Röm Island and the mainland, and which would be accessible at all states of the tide, and throughout the year, to vessels drawing eighteen feet.

Dr. Emin Pasha has forwarded three volumes of meteorological observations to Gotha, which extend from August, 1881, to February 27th, 1890, and are now being prepared for publication. The rainfall at Wadelai is stated to amount to forty-two inches.

The *Scottish Geographical Magazine* publishes an interesting paper on recent explorations in the regions of the Upper Madre de Dios and Purus, by Col. A. R. P. Labré and Father Nicolas Armentia. The information has been furnished to the Society by M. H. Guillaume, the Peruvian Consul-General at Southampton, and is supplemented by a rough but useful map.

A 'Map of the Western Part of Asia Minor,' by Dr. H. Kiepert, on a scale of 1:250,000, is nearly ready for publication. This map is based upon the compiler's own researches and upon many unpublished materials. A map of the whole of Asia Minor, on half the scale, is also far advanced, and Dr. Kiepert hopes to be able to publish it in the course of next year.

We learn from a report on the labours and publications of Austrian Government institutions and scientific societies, which appears in a recent number of the *Mittheilungen* of the Vienna Geographical Society, that the 'Topographical Map of the Austro-Hungarian Monarchy,' on a scale of 1:75,000, has been completed. This map consists of 752 sheets; it was begun in 1872, and its rapid completion is due to the employment of the heliogravure process in its production.

G. Cora's *Cosmos* publishes a 'Bathymetrical Map of the Ligurian Sea,' based upon surveys made by Capt. G. B. Magnaghi of the Italian navy.

Henry M. Stanley: his Life, Travels, and Explorations, by the Rev. H. W. Little (Chapman & Hall), is the most recent addition to the many popular volumes which deal with the exploits of the most successful of African explorers. It is written in a lively style, and exhibits a good deal of literary ability, but possesses at most only a transient value. Of Stanley's 'life,' apart from his achievements as a special correspondent and explorer, we learn but little, and that little is not always to be trusted. His travels, however, are dealt with very fully and ably, and the narrative is rendered interesting by copious extracts from Mr. Stanley's published works. Mr. Little's own remarks in illustration of Mr. Stanley's achievements are not always particularly happy, and show him to have but a superficial knowledge of African geography. The author is quite mistaken when he states that Bruce and Beke were the 'only travellers who had made anything like a detailed examination of the region' to be traversed by the Abyssinian expedition of 1868. A very curious story is told of a brother of Tipu Tibb, absurdly described as 'the invincible monarch of the empire of Karonge,' who is said to have been captured in a slave-dhow, and to have been condemned to be hung at the yardarm, when he saved his neck by betraying his father and brothers to his captors. This is a very unlikely story, to say the least of it. The book is not furnished with a map, nor is there an index.

M. Venukoff writes to the Paris Geographical Society that the English have crossed the Himalayas and the Karakorum Pass, and established a garrison at Shahidula, south-south-east of Yarkand, and that the Chinese are so alarmed thereat that they have commenced building a fort for themselves close by. Shahidula is a post 11,780 feet above sea level, and just north of the Suget Pass between Kashmir and Yarkand. It lies on the Chinese side of the Himalayan watershed, and marks the furthest point to which the Kashgar jurisdiction extended at the time of Sir Douglas Forsyth's mission in 1873. M. Venukoff mentions that two British posts have also been established at Mastuj and Gao Kuch, between Gilgit and the Hindu Kush Mountains.

Another piece of intelligence from Central Asia is that a formidable landslip took place in the valley of the Upper Zarafshan river about February 1st. A huge rocky mass, mostly conglomerate, has fallen and blocked the river about 45 kilometres above Panjkent, and the accumulation of water has resulted in the formation of a lake 12 kilometres in length.

SOCIETIES.

ROYAL.—May 22.—The President in the chair.—The following papers were read: 'A Contribution to the Etiology of Diphtheria,' by Dr. Klein, 'The Chemical Products of the Growth of *Bacillus anthracis* and their Physiological Action,' by Dr.

S. Martin,—"On the Development of the Atrial Chamber of Amphioxus," by Mr. A. Willey,—"On a Method of determining the Value of Rapid Variations of a Difference of Potential by means of the Capillary Electrometer," by Mr. G. J. Burch,—"and 'A Bacteria-killing Globulin,' by Mr. E. H. Hankin.

ASIATIC.—May 21.—*Anniversary Meeting*.—Sir T. Wade, President, in the chair.—The election of Mr. M. L. van Deventer as a Non-Resident Member was announced.—The President reviewed the position of the Society, both as to its finances and as to its work. Though a small body, it was larger in numbers than it had ever been, and was steadily though slowly increasing, and its financial position was thoroughly sound. After giving details on these points, the President pointed out that the activity of the Society in its special work was encouraging. The *Journal* was not only much larger than formerly, but had now for some time been issued at regular quarterly intervals; and the Society was also undertaking the delivery of a regular course of lectures, and was contemplating the foundation of a new fund for the translation of Oriental works on history and geography.—The following were elected as the Council and officers of 1890-91: *President*, Right Hon. the Earl of Northbrook; *Director*, Major-General Sir H. C. Rawlinson; *Vice-Presidents*, Major-General Sir A. Cunningham, Major-General Sir F. J. Goldsmid, Prof. Sir M. Monier-Williams, Rev. Prof. A. H. Sayce, and Prof. W. R. Smith; *Council*, F. F. Arbuthnot, Sir G. Birdwood, E. G. Browne, F. V. Dickinson, Right Hon. Sir M. E. Grant Duff, Prof. Douglas, T. Duka, J. F. Hewitt, Sir W. W. Hunter, H. C. Kay, Major-General Sir Peter S. Lumsden, General R. MacLagan, E. Delmar Morgan, Robert Sewell, and T. H. Thornthorn; *Treasurer*, E. L. Brandreth; *Secretary*, Prof. T. W. Rhys Davids; *Hon. Secretary*, R. N. Cust.

SOCIETY OF ANTIQUARIES.—May 22.—Dr. J. Evans, President, in the chair.—Mr. Micklethwaite called attention to the fact that in the process of "restoration" of the wheel window in the north transept of Westminster Abbey, tracery of an entirely new pattern had been substituted for what was there, and the interesting eighteenth century glass, though it had been in a manner replaced, had been made to fit the new tracery by the summary process of cutting off the lower parts of the figures of apostles and evangelists forming the chief feature of the design.—It was thereupon proposed by Dr. Freshfield, seconded by Mr. Franks, and carried with only one dissentient, "That this Society bears with deep regret that the eighteenth century glass that was formerly in the north transept window of Westminster Abbey Church has been irretrievably injured by cutting it down to fit a new window of an entirely different design, and at the same time expresses a hope that the old glass now in the east and west windows will be preserved uninjured."—A copy of the resolution was ordered to be sent to the Dean and Chapter of Westminster.—Mr. Peacock exhibited an enamelled button with figure of a horseman of sixteenth century date, recently found near Brigg.—Dr. Lawford exhibited a gold locket, with beautiful filigree work with jewellery enamel, of sixteenth century date, enclosing portraits of Charles I. and Henrietta Maria.—Mr. Atkinson exhibited a ring dial and silver-mounted penner, probably of last century date.—Mr. Woodruff exhibited a number of specimens of ancient carved woodwork, chiefly from Somerset churches, which had been cast out by "restoring" architects.—Chancellor Ferguson, by the kindness of Mr. M. MacInnes, exhibited a fine processional cross of crystal with gilding and figure of silver-gilt. From a scroll inside part of the stem it appears that the cross was made in 1550 and repaired in 1739.—Mr. Hardy read a paper showing from wills and churchwardens' accounts the supposed modern, but actually very early origin of seat appropriation in churches.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—May 21.—Mr. J. W. Grover in the chair.—A series of flint implements found during the progress of sewerage works at Forest Gate and Wanstead, Essex, were exhibited by the Chairman, among the objects being a singular flint knife, very smooth and thin. Two bronze celts were also exhibited, which were recently found near Mitcham Junction, 6 feet deep in drift gravel.—Mr. MacMichael described several articles of Roman fettle ware which have been found in some excavation works in Bow Lane, among them being an almost perfect mortarium, and a fragment of a very large vase of Upchurch ware.—A paper was read by Mr. W. J. Davis on an altar slab which exists at Sheepscote, Gloucestershire. After referring to many curious evidences afforded by ancient place-names in the locality, he indicated their bearing upon the recorded history. Many of the old names are similar to those found in Scandinavia, and there are many indications of

the presence of the Danes, Deadcombe being the site of a battle in which the invaders were routed. The Earls of Shrewsbury had an extensive mansion in the parish, and the altar slab which formed the subject of the paper belonged to the private chapel of the mansion. This has long since been demolished, the ruins being used as a quarry. The slab is now built up over the door of a pig-stye. It bears an inscription recording that it was consecrated by Nicholas, who was Suffragan Bishop of Worcester, 1392-1421, and dedicated to the Holy Trinity and All Saints.—In the discussion which ensued Mr. E. Walford referred to the very few examples which remain of inscribed altar slabs.—The second paper was by Mr. E. P. Loftus Brock, who described some curious features of Saxon architecture at Stevington Church, Beds. The western tower has been found to be of Saxon work. This was revealed during the restoration of the church in 1872. Still more recently the Rev. J. R. H. Duke, vicar, observing some indications of openings in the north and south walls (now within the later aisles), had the plaster removed, with the result that a south doorway has been found, and two windows splayed on both sides alike. In one of these a thin oak slab, in which an opening has been cut, still remains, but very greatly decayed.

ZOOLOGICAL.—May 20.—Prof. W. H. Flower, President, in the chair.—Mr. G. Bolton exhibited photographs, principally of animals in the gardens and in Mr. W. Rothschild's menagerie.—Prof. Flower exhibited a photograph of a nest of a horn-bill (*Trogon melanoleucus*), taken from a specimen in the Albany Museum, Grahamstown, in which the female was shown "walled in."—Mr. Selater pointed out the characters of a new toucan of the genus *Pteroglossus* from the Upper Amazons, proposed to be called *P. didymus*.—Communications were read: from Sir E. Newton, on the reported discovery of dodo's bones in Mauritius in 1885, by the late Mr. Caldwell; it appeared that the bones discovered were not those of the dodo, by Mr. R. Lydekker, on some bird-remains from the cavern-deposits of Malta; these remains indicated a vulture larger than any existing species, which, from the characters of the cervical vertebra, he referred to the genus *Gyps*, under the name of *G. melitensis*; they also comprised some bones of a crane, of the size of *Grus antigone*, for which the name *Grus melitensis* was proposed,—and by Dr. Hans Gadow, on some cases of the modification of certain organs in mammals and birds which seemed to be illustrations of the inheritance of acquired characters.

METEOROLOGICAL.—May 21.—Mr. B. Latham, President, in the chair.—Mr. W. Friese-Greene and Mr. F. H. Phillips were elected Fellows.—The following papers were read: "Rainfall of the Globe," by Mr. W. B. Tripp. This was a comparative chronological account of some of the principal rainfall records. The earliest record is that of Paris, which commenced in 1689. The English records began in 1726. The rainfall observations in the southern hemisphere do not extend over a very long period; at Adelaide they were commenced in 1839, but they do not go back further than 1866 for New Zealand.—"Mutual Influence of two Pressure Plates upon Each Other, and Comparison of the Pressures upon Small and Large Plates," and "On the Variations of Pressure caused by the Wind blowing across the Mouth of a Tube," by Mr. W. H. Dines.

PHYSICAL.—May 16.—Prof. W. E. Ayrton, President, in the chair.—Prof. W. Coleman was elected a Member.—Lord Rayleigh exhibited and described an arrangement of "Huyghens's Gearing in Illustration of Electric Induction."—Dr. S. P. Thompson made a communication on "Dr. Koenig's Researches on the Physical Basis of Music," in the course of which Dr. Koenig performed numerous novel and interesting experiments, clearly illustrating the subject to a crowded audience.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Surveyors' Institution, 3.—Annual Meeting.
 Royal Institution, 5.—General Monthly.
 Engineers, 21.—Pick's System of manufacturing Salt in Vacuum.
 Mr. F. F. W. Nurey.
 Victoria Institute, 8.
 Aristotelian, 8.—Is the Distinction of Feeling, Cognition, and Conation valid as an Ultimate Distinction of the Mental Functions? Prof. Bain, and others.
 British Architects, 8.—The Arab House in Cairo, Count d'Haut.
 Royal Institution, 8.—The Natural History of Society, Mr. A. Lang.
 Civil Engineers, 8.—Annual General Meeting.
 Zoological, 8.—Collection of Acarines from Algeria, Mr. A. D. Michael; Anatomy of *Edicæ neoplenis*, Mr. F. E. Bedford; Mammals collected by Dr. Emin Pasha, Mr. O. Thomas.
 Wed. Entomological, 7.
 Cyrenaicodion, 8.—The Settlement of Brittany, Mr. W. Edwards.
 Shorthand, 8.—Scientific Shorthand Alphabet, Mr. J. Neville.
 Geological, 8.—As to certain "Changes of Level" along the Western shores of Italy, Mr. E. G. M. Brown; North-Italian Bryozoa, Mr. A. W. Waters; The Borrowdale Plumbago, its Mode of Occurrence and Probable Origin, Mr. J. Forthwaite; Mode of Occurrence and Distribution of the Nickel-Iron Alloy "Awaruite," and the Rocks of the District on the West Coast of the South Island of New Zealand in which it is found, Prof. G. H. F. Ulrich.

- Wed. British Archaeological Association, 8.—Barholme Church, Lincolnshire, and its Bearing on so-called Saxon Architecture, Mr. J. T. Irvine.
 Thurs. Royal Institution, 8.—Famine and Explosives, Prof. Dewar.
 Royal, 4.—Election of Fellows.
 Archæological Institute, 4.—An Inscribed Hittite Seal, purchased by the Rev. Greville I. Chester at Smyrna. Rev. Prof. Sayce; Notes on some Museums in Galicia and Transylvania, Mr. Y. Haverfield; Description of a Weight, Mr. J. L. André; Brasses in the Parish Churches of Wilkesden, Great Greenford, and Acton, Mr. H. S. Cowper.
 Linnean, 8.—Collection of Plants from Madagascar, Mr. G. F. S. Elliot; Dr. Weismann's Theory of Heredity applied to Plants, Prof. G. Henslow; Teratological Evidence as to the Heredity of Acquired Conditions, Prof. B. C. A. Winsie.
 Chemical, 8.—Note on the Preparation of Pure Crystalline Copper, Mr. C. C. Duncan.
 Antiquaries, 8.—Election of Fellows.
 Fri. Physical, 8.—Effect of Change of Temperature on the Villard Critical Point of Iron, Mr. H. Tomlinson; Diurnal Variation of the Magnet at Kew, Messrs. W. G. Robeson and S. W. J. Smith.
 Geologists' Association, 8.—Pebble and Sandy Beds overlying the Woolwich and Reading Series on and near the Addington Hills, Mr. H. M. Kjaarsen; Auriferous Series of Nova Scotia, Mr. G. F. Monkton; An Instance of Recent Erosion near Stirling, Mr. H. W. Monkton.
 Philological, 8.—The Linguistic Value of the Irish Annals, Dr. W. Stokes.
 Royal Institution, 9.—The Search for Coal in the South of England, Prof. W. Boyd Dawkins.
 Sat. Royal Institution, 3.—Ballad Music of the West of England, Rev. S. Baring-Gould.

Science Gossip.

PROF. STEWART, of the Royal College of Surgeons, has been elected President of the Linnean Society in the room of Mr. Carruthers, whose term of office has expired.

PROF. HUXLEY was the recipient of the Linnean Medal at the anniversary meeting of the Linnean Society on Saturday last. This medal was instituted three years since, with a view of conferring honour on distinguished biologists. On the first occasion, which was the centenary celebration of the Society, two medals were bestowed, one on Sir Richard Owen, the other on Sir Joseph Hooker. Last year the award was made to a botanist, Prof. Alphonse de Candolle. This year zoology is recognized in the person of Prof. Huxley. In replying to the President, Prof. Huxley said the aim of his life had been, in the words of the motto of the Society, "Naturæ discere mores." He had endeavoured to show the fundamental unity of plant life and of animal life; to make use of hypotheses as ladders or scaffolds to be discarded, perhaps somewhat ungratefully, when no longer of use; and to pursue truth regardless of incidental consequences.

The University of Oxford has at last made up its mind to definitely appoint a deputy professor to fill the Linacre Chair of Physiology.

THE annular eclipse of the sun on the 17th prox. will only be central over portions of Northern Africa and Southern Asia. Over the whole of Europe a partial eclipse will be visible; at Greenwich 0.37 of the sun's diameter will be obscured when the phase is greatest, at twenty-three minutes past 9 o'clock in the morning. The planet Mercury will be at its greatest western elongation from the sun on the morning of the 24th. Venus is now very brilliant in the evening in the constellation Gemini, and will be about 5° due south of Pollux on the 13th prox. Mars is also very bright in Scorpio, being on the meridian now about half-past 11 in the evening, and by the end of June about 9. Jupiter is still in Capricornus, rising now about 11 o'clock in the evening, and earlier each night; whilst Saturn continues to attract attention in the constellation Leo, not far from Regulus, until it sets about midnight.

WE regret to announce the death of Dr. Herman Schultz, which took place at Stockholm on the 8th inst., in the sixty-seventh year of his age. Dr. Schultz was for many years connected with the observatory at Upsala, of which he became Director, as well as Professor of Astronomy at the University, in 1878, but retired from it in 1888. His astronomical publications are numerous, but that by which he is best known is his "Micrometrical Observations of Five Hundred Nebulae," published (in the English language) in 1874, after having been presented to the Royal Society of Upsala. He was elected an Associate of our Royal Astronomical Society in 1882.

THE death is announced of the well-known Genevese physicist M. Soret on May 13th.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The ONE HUNDRED AND THIRTEENTH EXHIBITION IS NOW OPEN. —5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

The LEGEND of the BRIAR ROSE, painted by E. BURNÉ JONES, A.R.A.

The LEGEND of the BRIAR ROSE.—The EXHIBITION of Mr. BURNÉ JONES'S Four Pictures is NOW OPEN at Messrs. Thos. Agnew & Sons' Old Bond Street Galleries, 39, Old Bond Street, W. —Admission, 1s. 10 to 6 o'clock.

THE SALON.

(Second and Concluding Notice.)

M. GÉRÔME'S contribution to the Salon is limited to two very small pictures, owing, doubtless, to his having been at work on his 'Tanagra' (which I shall notice later on among the sculpture). Both pictures were inspired by his recollections of the East. In *Abreuvoir* (No. 1036) we have a bit of Arab life and architecture—a piece of wall entirely covered with polychrome decorations, and in front of it a large stone trough, out of which some camels are drinking, while their masters are sitting on the ground eating their frugal repast. *La Pour-suite* (1035) represents a lion pursuing a herd of gazelles. These small compositions are the work of a keen observer, and are elegantly, if somewhat drily executed. The desert through which the gazelles are seen flying constitutes a noble landscape, and presents a very curious effect. The arrangement of the successive planes and the treatment of light recall the peculiar manner of Decamps.

M. Jules Breton exhibits two female studies which reveal the master's well-known qualities, but possess no great originality. *La Lavandière* (341) is seen walking at a quick pace along the bank of a river, her body slightly thrown backward, and one arm raised to support a basket full of clothes, which she is carrying on her head. This is not the first time that M. Jules Breton has painted this robust peasant woman, who stands out in profile against a green landscape all aglow with the setting sun. There is more expression and sentiment in his *Dernières Fleurs* (340), in which we find the same search after art, but more discreetly veiled by a pervading emotion. In a small and rustic country garden, white with the first snow of the season, and lighted with pale autumnal sunshine, a young girl is seen cutting some belated flowers, which appear to have been already bitten by the cold. She looks sad as she gathers in this farewell harvest. There is a tinge of melancholy over this little episode of country life, which the painter has rendered with remarkable truthfulness and sobriety.

M. Brozik, who attracted much notice at the Universal Exhibition by his great historical picture, 'La Défenestration de Prague,' has sent a *tableau de chevalet* to the Salon, *Causerie de Paysannes devant une Ferme, Normandie* (374). Some women are seated and grouped around the doorway of a Normandy farm. The composition of this picture is correct, the drawing is firm, and all the figures, especially the heads, are carefully studied. As a whole, however, it is somewhat cold; the figures require more life and movement, and the landscape more sunshine.—Madame Demont-Breton, in her picture called *Au Jardin* (737), has painted two children playing near a stone seat in a ray of sunlight—a somewhat flat composition. There was more feeling and individuality in the works Madame Demont exhibited at the preceding Salons.

In *Les Brûleuses d'Herbes* (12), by M. Adan, some peasant women are seen gathering dry grasses with pitchforks and rakes, and piling them up over a fire, in whose smoke they are enwrapped as in a floating mist. Their silhouettes stand out against a sky already

darkened by the coming night, and recall forcibly—though with less power and originality—some of M. Jules Breton's scenes of rural life.

I must not forget to mention *Le Départ* (735), by M. Adrien Demont, and *La Vache Blanche* (851), by M. Julien Dupré.—M. Henry Pinta, a former *prix de Rome*, who has recently returned from Italy, has sent in a *Sainte Marthe* (1924). Under the pretext of portraying the legend of St. Martha and the Tarasque the painter has amused himself with contrasting a nude woman with one clothed in velvet and silk. These rich stuffs are painted in very warm tones and with much dash and brilliancy.

The Salon contains a number of fine portraits. M. Paul Dubois's *Portrait de Madame **** (822), and his portrait of a very young man, *Portrait de M. **** (823), are works of the highest order. This great master has never been more happily inspired.—M. Bonnat has exhibited a lady's portrait (266) and the portrait of the President of the Republic (267), two very fine pieces of painting, in which, however, sincerity is carried almost to brutality, and from which all idealism is systematically excluded.—The portrait of M. A. F. G. (1438), by Jules Lefebvre, is one of the best in the Salon, and is very superior for its modelling and general scale of colours to the same master's large canvas of which I spoke in my former article.—M. Henner presents us with a creature of his imagination (*Melancolie*, 1193), which might well pass for a portrait; and, on the other hand, he shows us a portrait (*Portrait de Madame Roger Midos*, 1194) which looks like a fantastical creation, so much *parti-pris* is there in the conception of the subject and in the contrast between the flesh-tones—which look like ivory—and the brownish-red background. Given this *parti-pris*, however, no one can deny that M. Henner's two pictures are works of great distinction, which captivate and charm the spectator to no small degree.

Mr. Alma Tadema is so well known to the readers of the *Athenæum* that there is no need to give an appreciation of his talent in these pages. The fine portrait of M. *Jules de Soria* (26), which he has sent to the Salon of the Champs Élysées, has attracted much notice. It is a work of great distinction, revealing also a very marked personality. In point of execution it differs totally from the methods of our contemporary school, and nothing is more interesting than to compare this portrait with those of M. Bonnat. It would be difficult, indeed, to seek to render the human face on canvas by more widely opposite means, yet with a final result of such force and truthfulness.

M. Munkacsy exhibits a female portrait, *Portrait de Madame B., Princesse S.* (1765), painted in the same clear and brilliant tones as his great picture. The pink and white flesh and the straw-coloured gown stand out well defined against some hangings in the background; a lacquer cabinet and some large green plants are painted in very warm tones. This picture recalls the manner of M. Makart more than it resembles M. Munkacsy's former portraits.—M. Fantin-Latour has painted a young girl in a creamy white dress trimmed with rose-coloured guipure. Her large round hat, of a dark brown and covered with feathers, shows her hair frizzing all about her forehead (*Portrait de Mlle. S. Y.*, 890). The expression of the face is full of life, and the *ensemble* is most harmonious and of a quiet and true colour.

I cannot omit to mention M. Loewe-Marchand's full-length portrait of a young girl, *Portrait de Mlle. **** (1528), in a red gown and red jacket against a red wall, the whole very harmoniously blended, and of a firm and sober touch; another portrait of a young girl—in a black gown and black hat—by Machard, *Portrait de Mlle. E. P.* (1561); a portrait of a lady by M. Muraton (1768), very elegantly drawn, but spoiled by a disagreeable effect of light; and a portrait by M. Félix Barrias, *Portrait de Madame*

W. S. (107), which shows us a woman in a rose-coloured gown sitting before an easel, very pleasing in colour, but somewhat loosely executed.—Finally, M. Aimé Morot's *Portrait de Mlle. M. G.* (1745), a small picture, is one of the chief attractions of the Salon. A very young girl, her head covered with a velvet cap, her hair falling about her shoulders, is seen riding along an avenue through some woods, on a tall bright bay horse. The head is charming from its expression of high spirits and excitement, and this small and exquisite picture is altogether treated with much wit and spirit.

Fine landscapes are extremely numerous, and the only fault I find with them is that they resemble those of the last Salon too closely. I must, however, make an exception in favour of M. Bernier, whose picture *Huttes de Sabotier* (178) seems to strike a new note. He shows us women grouped in front of a hut, under some great trees in a forest. The light, veiled by a morning mist, falls softly through the foliage of the trees, a charming effect, and most delicately rendered.—M. Harnpignies has sent in two pictures, *Crépuscule, Souvenir de l'Allier* (1173), and *Prairie, Effet de Soleil* (1174). The first of these landscapes is a truly magnificent piece of painting, the execution of which is both very broad and very precise. A few large trees, a small pond, the sun going down on the horizon and lighting with its last glow some tall grasses and the lower branches of the trees—such is the composition which the master has so admirably combined and arranged. The second subject is much more simple, one solitary tree standing in a meadow flooded with light.—M. Pelouse in his two landscapes, *Bords de la Seine* (1866) and *La Seine, à Poses* (1867), seems to have been less happily inspired than in his last year's work. The first picture is somewhat disconnected as a composition, and of a dull aspect. The second is brighter, but is wanting in originality.—In *La Moisson* (1982) M. Quignon repeats his old subject of ripe corn. Two years ago he showed us the same field, the same ears of wheat gilded by the same sunshine, and the same harvest, with this difference only, that he then represented his sheaves standing upright, whereas this time they are laid on the ground.

M. Jan-Monchablon's landscape *Les Vernes* (1265) is equally undistinguishable from his pictures of preceding years.—M. Péraire, in his *Marais, Environs de Corbeil* (1879), shows the same fidelity to sunless landscapes.—There is more originality and more sunshine and life in M. Petitjean's landscape, *Joinville, Haute-Marne* (1901), in which the little town is seen with its tiled roofs and its trees gaily reflected in the water.—M. Zuber (2476) is not particularly successful in his effect of sunset on a pond, somewhat in the manner of Turner.—M. Yon (2465-2466); M. Pezant (1905-1906); M. Dufour, *Les Martiques en Provence* (840) and *La Seine à Vétheuil* (841); and M. Charles Davis, *Le Ruisseau, Effet du Soir* (687), and *Une Matinée d'Été* (688), have all exhibited most pleasing landscapes, which, however, have often been described before, and offer the visitor no unexpected interest or pleasure.

Our school of sculpture is not less complete and brilliant than in former years. Unfortunately, Paul Dubois, Guillaume, and Mercié are represented by busts only. On the other hand, we have two important figures by Chapu. The one is intended for a memorial tombstone (*Monument de Flaubert*, 3650), and represents a woman, writing, seated before a rock, in which the face of the writer is chiselled in medallion. The woman is robust in appearance and somewhat heavily shaped, as befits the muse of Flaubert. The head has a charming expression. The *Danseuse* (3651) is a standing figure, thinly veiled in draperies which reveal all the forms of the body. The head, which is slightly thrown back, is full of life and most

delicately treated. It is a work of rare elegance and of the finest modelling.—M. Delaplanche has executed in marble a funeral monument to Cardinal Donnet, which is to be placed in the Cathedral at Bordeaux (3762). The Cardinal is represented kneeling on a cenotaph in black marble; on the right and on the left are female figures which symbolize Faith and Charity. The latter is of a most beautiful execution, and is draped with much art and knowledge.

La Femme au Paon (3840), by Falguière, reveals all the great qualities of the master. It is a supremely elegant figure of a very modern character.—M. Gérôme's *Tanagra* (3923) is carefully studied and worked out, and shows a curious preconception of archaism. The artist has thought fit to give a delicate tint to his marble, a reconstitution of the antique which is more interesting as a curiosity than it is pleasing to the eye.

To sum up, the numerous statues and busts which fill the Great Hall of the Palais de l'Industrie testify to a large sum of talent, of acquired knowledge, and of natural taste; and I am strongly impressed with the fact that in this branch of art there is a unity, and what we should call a *tenue*, which are no longer to be found in painting, and which indicate the existence of a "school"—in the full sense of the word—that has found its proper path, and has no doubts or hesitation as to the aim it has to pursue. **FERDINAND DUVAL.**

WESTMINSTER HALL.

THE hoarding before the west side of Westminster Hall was taken away last week, and now the public can judge of the work which has been done and of the wisdom of those who protested against it when it was first proposed. The objections to the scheme were partly archaeological and partly architectural. It was contended that the so-called "restoration" was a fraud, and that as a treatment of the front of the Palace of Westminster it was a blunder. The arguments are printed at length with the report of the "Select Committee appointed to examine and report on plans for the Restoration of the Exterior of Westminster Hall"—so it was officially called—and an impartial reading of the evidence shows that, in spite of much assertion and some well-known architectural names on the other side, the objectors succeeded, at least, in maintaining their archaeological position—first, that there was nothing to show that anything like the proposed "restoration" had ever been in the place before; secondly, that the west side of the hall had, from before the days of Richard II., been covered by other buildings and had never been treated as an architectural front; and, thirdly, that, even had it not been so, and if it could be shown that the "restoration" exactly represented a former condition of the building, its reproduction now would be a falsification of history and, under the altered condition of the surroundings, a gross architectural solecism.

The Committee, no member of which, except the late Mr. Beresford Hope and Mr. Dick Peddie, was by previous training prepared for the understanding of the matters to be brought before them, ended, as such committees generally do, with a compromise. They recommended for adoption a new "restoration" of the west side of the hall which Mr. Pearson had prepared, and which left the objections to the first "restoration" just as they were, but they decided against an equally unsatisfactory treatment which he had proposed for the north front. For this, at least, we may be thankful.

It is five years since the Committee reported. Meanwhile the work has been going on, and an occasional protest has been made as the material presentment of the scheme in solid masonry has opened the eyes of men whom the arguments of the objectors failed to reach. The miserable staircases which have been intruded into the hall, and the still more miserable beasts that adorn them, are already a by-word; and

we shall not have to wait long to hear enough about the practical convenience of the two ranges of rooms, for which uses have had to be found since the evolution of the "restoration," the horse shelter entered by a steep gradient and a sharp turn, and the gloomy grand committee room over it, placed in the midst of noisy traffic, because, forsooth, Mr. Pearson and his backers are pleased to call it a "restoration" of the Exchequer building which stood on the site five hundred years ago.

That the whole "restoration" is not only improbable, but impossible, has been abundantly shown by the antiquaries. None the less, all the inconveniences and absurdities of the new work have their origin in the pretence of reproducing what is gone. All the pains and trouble of which Mr. Pearson's report to the Committee is evidence has resulted in a disastrous failure, which he might have avoided if he had let himself think and act as an architect, which he is, instead of posing as an antiquary, which he is not.

Looking at the matter from the architectural side, it is impossible to imagine a worse treatment. Notwithstanding its ancient memories, the Westminster Palace of to-day is the work not of William Rufus or Richard II., but of Sir Charles Barry. Until the fire in 1834 the building was theirs, and the conditions of the site, though much modified, were still generally those of the Middle Ages, and the great hall was the centre round which clustered other buildings of different dates, and each architecturally independent of the rest. Barry, having to meet new wants and working under new conditions, made his building one. The hall saved from the fire was, of course, kept, and worked in with the rest, of which it became a part, but not the most conspicuous part, as it had been before. Its comparative lowness made that impossible. But the plan was very skilfully arranged, so that the hall would have kept its supremacy within New Palace Yard, where, being seen only from short distances, its bulk and the largeness of its parts would have compensated for its want of height, and at the same time would not have dwarfed the "scale" of the new work, as, except in the enclosure of a court, it must have done.

It should be remembered that Barry intended to mask the west flank of the hall by a range of buildings, beginning at St. Stephen's porch and running along St. Margaret's Street, and that the range was to continue to and along Bridge Street as far as the Clock Tower, thus completing the enclosure of New Palace Yard. The old law courts stood in the way of part of this, and Parliament decided that the enclosure of the yard should be abandoned. That it will be done some day we are convinced, and agree with one of the witnesses before the Select Committee, who, being pressed by Mr. Shaw Lefevre to give an opinion as to the alternative in case of Parliament determining finally that it should not be done, advised waiting till Parliament should change its mind. The additional accommodation which the abandoned buildings would supply is said to be wanted, and the architectural necessity of them must in the end be recognized. The present just completed blunder will probably do much to convince men of that.

The great architectural defect of the rebuilt Palace of Westminster is that from the side from which it is oftenest approached and seen it appears to stand in a hole. This is not Barry's fault, but comes of the modern streets being some feet above the level of the floor of Westminster Hall, which was fixed eight centuries ago. As the hall remains the chief entrance to the House of Commons, it has to be got down to in some way; and, as the place is now, the descent appears in all views from the north-west, and the building seems to stand at the bottom of it. But if the yard were enclosed by buildings the whole fall would be within it, and the defect would no more appear on that side of the palace than it did in Old Palace Yard so long as the law

courts stood. The newly finished work instead of mending the defect has made it ten times worse. Before, the building appeared at the bottom of a slope; now it is in a pit so deep that its parapet wall is higher than the tops of the windows of the ground floor; and it has been extended even to Old Palace Yard.

But this is not the worst. The affectation of building for our ancestors instead of for ourselves, which is called "restoration," has led to the use of a design than which it would be impossible to conceive one worse fitted to the place. True, it is quite unlike anything they did in their time, or would have done if by chance they had worked under our conditions. But it is the pretence of imitating them that has put Westminster Hall into an area eight feet below the street, crowned its wall with a battlement, and flanked it with a range of huge and clumsy pinnacles, which could not have done the business more effectually had they been designed for the express purpose of destroying the apparent size of the building. The injury to the modern building is even more disastrous. St. Stephen's porch, which used to appear one of the most charming pieces of architecture in the world, attracts no longer; and from every point of view, from the corner of Great George Street to that of Abingdon Street, this new "restoration" stands out as a greater blot than ever the old law courts did.

Mr. Shaw Lefevre in 1882, when advocating what has now been done, said that it would be interesting to see how it would "harmonize with the general outline and elaborate ornamentation of the new Houses of Parliament." Well, now he may see it; but the price paid for the entertainment is heavy.

MINOR EXHIBITIONS.

WE have now an opportunity for criticizing Mr. Poynter's fine and powerful picture of *The Meeting of Solomon and the Queen of Sheba*, which we have more than once mentioned. It is exhibiting at Mr. McLean's gallery in the Haymarket. The scene of the meeting is a stately hall, of architecture approximating in form and colour more closely to Assyrian than Egyptian types, but bearing distinct traces of Egyptian influence. We see two sides of a hall open to the sky, and adorned with double rows of lofty and massive columns. In front of the row on our right, the throne of the monarch is placed on an elevated platform approached by a wide flight of steps of easy grading, and covered with splendid carpets. The steps reach far into the hall, and are guarded by the legendary lions of dark gold placed two and two, a pair on each step, and on either side of the *perron*. Solomon is attired in purple and white; he wears his crown and carries his long sceptre. He advances from his seat to welcome the tall and slender Balkis, who holds lotus flowers in her left hand, and wears a costume which is distinctly Indian. She is ascending the steps, and casts down her eyes like a bride advancing to her groom. Saluting the monarch by gently bending her head and knees, she moves to accept the chair he indicates to her, placed at the side of his own throne of ivory and gold. With her right hand she points to the attendants who, loaded with gifts of precious stones, spices, and rare monkeys, have followed her to the foot of the steps, and there kneel along with a black chamberlain between two charming girls bearing fans. Solomon, who is still in the prime of life, tall and black-bearded, returns the salutation of Balkis with majestic grace. These dignified and noble figures are worthy of the painter, whose sense of style they manifest even more than do the beauty and fine features of the subordinate personages. A company of chamberlains and others, all splendidly attired, fill the right of the picture. At the side of the *perron*, near the front on our right, is a table loaded with gorgeously coloured fruits, flowers, and vessels of gold; near this are seen two magni-

ficient peacocks, the painting of which is a technical triumph. The steps and the floor of the hall are of white marble, the warm colour of which harmonizes with the golden lions, sumptuous carpets, gifts, costumes, and arms, as well as the deep red and gold of the columns, the cool whiteness of their entablature, the luminous atmosphere which fills the place, and the splendour of the hangings about the throne. The picture is admirably finished throughout, rich in the fruits of taste and rare research, and as splendid as it is elegant in a serious way, original, and sympathetically poetic. Among Mr. Poynter's works it is second only to 'Venus visiting Æsculapius,' which is at South Kensington.

At Messrs. Dowdeswell's may be seen a large picture by Mr. F. W. Lawson, representing the lobby of the House of Commons in 1884, at the moment when the Speaker is passing before a group of distinguished members. The effect of sunlight on the figures and architecture is well managed, and the whole, though somewhat painty and rough, is acceptable, chiefly on account of the clever, if somewhat superficial way in which many of the likenesses have been "hit off." In the same room hangs the very different production of Mr. W. H. Bartlett, called *A Saturday Evening at the Savage Club*. Of this it may also be said that the likenesses are true in a superficial way, but the coarseness of the execution and many passages of dirty colour do not improve them. Both pictures are, we understand, to be "carried further" and engraved in photogravure.

At the Royal Arcade Gallery, Old Bond Street, are nearly eighty pictures in water colours by Mr. Nelson Dawson, who has distinguished himself at the Academy this year. They are studies on the coasts and at sea, rather sketchy, yet brilliant, varied, natural, and harmonious. Those which please us most are *Jetsam* (No. 2), sunlight on pale yellow and smooth sands; *A Land-locked Harbour* (3), a capital rendering of colour and light on old, rough, and white-washed, time-stained buildings; *The Sands of Wareham Water* (12); *Low Tide, Polperro Harbour* (24); *Making for Home—Steam Trainers* (28); *Summer Weather, North Cornwall* (32); *Constantine Bay* (44); *Under the Land* (47), a fine study of chalk cliffs and the sea; *Scarborough Smacks going to Sea* (67); and *Porth Isaac* (78).

What Mr. R. Dunthorne calls "William Strang's Etched Work" is to be seen at the Rembrandt Head, Vigo Street, and consists of 149 examples, most of which we have seen before. It is with pleasure that we notice that the etcher is still striving vigorously to attain that power of draughtsmanship in outlining finely and learnedly and choicely modelling the surfaces of his subjects, which are chiefly human, the absence of which from his plates we have more than once lamented. Even now it is a pity so sympathetic, if somewhat narrow and hidebound, a delineator of tone—to which Mr. Strang devotes himself without much regard to the chiaroscuro of colour as obtaining in nature—produces examples which, to technically trained eyes, are renderings of monochrome in monochrome, and not, except in a narrow sense, instances of chiaroscuro with its indications of colour at all. Now chiaroscuro is the very mystery of mysteries in etching. Many of the old etchers and all the first-rate modern practitioners of the art of the needle-point, such as Rajon, Jacquemart, Waltner (at his best), and Steinheil, excel in this complex, difficult, and delicate attainment. As a student of light and shade Mr. Strang takes a high place; his exercises in that line are firm, rich, highly intelligent, and researchful. As a designer he inclines to the grotesque, and does not fear horrible and ugly themes. In this respect he is a veritable Callot or Goya. Apart from this his taste wants the chastening influence of higher studies in the nobler types of thought and beauty. Although

his vigorous sense of what is somewhat loosely and feebly called the "romantic" side of design is worthy of the highest praises that can be given to art of the sort, we crave from him illustrations of the purer as well as the softer graces of the idyllic and lyric moods, such as are conspicuously absent in this collection, where a few somewhat vulgar instances might as well—unless, indeed, the whole mass must needs be shown—be omitted. As there is no room for further comments in illustration of our praises and regrets, we must perforce be content with naming in the order of the catalogue some of the best things in this highly interesting exhibition. These are *The Hailstorm* (No. 1); *The Soup Kitchen* (9); *Frontispiece to 'The Brownie of Badenoch'* (14); *'I'll berry your Crap by the Light o' the Moon'* (20); *The Sieve Mender* (28); *'Grim Death had clasped her Wean'* (36); *Sorrow* (42); *Poverty* (50); and *The Head of a Peasant* (128), an evil, vicious, and false face in a felt cap, delineated with rare power.

At Messrs. Dowdeswell's may be seen a very numerous and, to lovers of the kind of decorations they illustrate, exceedingly interesting collection of Indo-Persian pictures and manuscripts, principally of the fifteenth, sixteenth, and seventeenth centuries, and by native craftsmen, collected by Col. H. B. Hanna.

NEW PRINTS.

FROM MESSRS. P. & D. COLNAGHI we have received a proof, signed by Mr. J. D. Miller, the engraver, of a plate after Greuze's picture 'The Doves,' the property of Mr. R. S. Holford. It is an exceptionally pure and modest design. The engraver has reproduced the face and its choice expression with felicity; the hands, bare knees, arms, and shoulder are delicate and true. The sole defect of the print is a slight lack of breadth in the drapery, the folds of which are somewhat over-defined, so that this portion of the print is a little cut up. If the drapery were made broader by slightly darkening it the whiteness of the dove would be increased and the whole simplified. The picture was No. 86 at the Academy in 1887, and seems to be Smith's No. 4, Supplement; it was probably sold with Mr. T. Emmerson's collection in 1829 for 65*l.* 5*s.*

Mr. H. Dickinson has sent us an "artist's proof" of a large etching by Mr. L. B. Phillips, representing in bright, calm, clear weather the riverside fortress of Josselin, on the Oust, built by Alain VIII., Vicomte de Josselin, in the fourteenth century. The etching is brilliant, homogeneous, and effective, because Mr. Phillips has just feeling for light and tone. The foreground is a little weak, and needs the simplicity larger elements would give, and more finish.

We are indebted to Messrs. Frost & Reed, of Clare Street, Bristol, for artist's proofs of five mezzotint engravings of merit and beauty, and full of sentiment, by Mr. John Finnie, whose previous works of the kind we have commended. Three of the new instances illustrate passages in the Laureate's lyric called 'The Brook,' which famous stream Mr. Finnie thinks larger than most of us fancy. His manner of mezzotinting errs from excess of darkness, and he obtains force of effect by sacrificing light, not brilliancy, clearness, nor breadth.

I steal by lawns and grassy plots

—the placid stream between low wooded banks which, beyond a curving reach, are crowned by a group of trees, while the sunset glows in the sky, flushing the evening clouds—is, apart from the excess of darkness to which we have referred, poetical, finely massed, and delicately finished. In a lesser degree

I chatter over stony ways

(the full stream, gliding fast among boulders in its gravelly bed, suggests an impending storm, and the lingering daylight struggles amid the clouds) has many good qualities, and deserves much the same praise as the first etching.

I make the netted sunbeams dance

is thoroughly poetical, but its darkness of tone mars our impressions of a brilliant sun upon the little cascade, the smooth and level stream above it, where vapours that are intended to be saturated with light hide the further bank, the monumental trees, and the distant water. "He toucheth the Hills, and they smoke," is a telling and impressive vista of a stream, the nearer part of which roars in a deep and narrow cascade, while from the high, wooded hillsides dense vapours fly athwart the scene. 'St. John's, Chester,' is an impressive moonlight scene; the huge tower, which no longer exists, appears in the middle above vast heaps of foliage whose topmost boughs look like tracery against the cloudy sky. The Dee is divided between the gloomiest and the most splendid reflections.

From the Librairie de L'Art we have received a vigorous etching, somewhat black and heavily touched, by M. Giroux, after 'Le Chat Malade' by M. Ribot, an artist's proof impression with the *remarque* (a flower), showing a consultation over the patient, who lies in his anxious mistress's lap while the female physician who has been entrusted with the case feels pussy's pulse, and is as oracular as if she had taken no end of degrees. The faces are decidedly good; the satire is not too obvious, yet it is genuine; the modelling of the flesh, by powerful strokes and excellent draughtsmanship of the Frank Hals kind, is noteworthy. From the same office comes a good, solid, and spirited etching, an artist's proof with three *remarques* (a ram's head, two lines of music, and a recumbent dog), by M. Salmon, after Mlle. R. Bonheur's world-renowned masterpiece 'Le Labourage Nivernais.' It is masculine and firmly drawn, translates the sterling energy of the original, and so far as it goes, which is not quite to perfection, is most valuable.

THE EXCAVATIONS AT MEGALOPOLIS.

May 12, 1890.

OUR work during the past fortnight falls into three sections: (1) The completion of the draining of the theatre. (2) The trial of some new sites in the neighbourhood of the theatre, all of which have proved disappointing. A long trench has been dug west of the great conglomerate altar (*vide* earlier reports) on the chance of discovering a corresponding temple, but has found nothing. (3) The digging of a magnificent horseshoe trench, which has laid bare the entire outer edge of the orchestra with the lowest line of seats. These seats are of a kind superior to the rest. They are long benches, nine in number, one corresponding to each κέρκις, or wedge, of the auditorium. Each is provided with an arm at either end, and they have high backs, slightly curved, and fitting most comfortably to the back.

These benches are separated by eight gangways, leading to the κλίμακες above, and there is also a κλίμαξ at either end; thus (below the διάζωμα, at any rate) the number of κλίμακες is ten.

Below these benches (θρόνοι) is an ὀχετός, or channel to carry off the water, and beyond that a raised stone border bounding the orchestra. All these are in almost perfect preservation.

The stone border reminds one of that at Epidaurus, but, while that at Epidaurus is circular, the circle at Megalopolis is incomplete, extending only so far as the horns of the auditorium on either side.

The greatest interest, however, attaches to the θρόνοι at the bottom, all of which are inscribed.

(a) On the easternmost is the inscription 'Αντίοχος ἀγωνοθετής ἀνέθηκε τοὺς θρόνους πάντας καὶ τὸν ὀχετόν (the ὀχετός mentioned above), in characters which may well belong to the beginning of the third or even to the end of the fourth century. The first three words of this inscription are repeated on the central and westernmost seats.

(b) The five central seats are inscribed with the names of Arcadian tribes to which they were appropriated, in very large letters. The names, read from east to west, are *Μαιναλίων, Λυκαίων* (cf. Paus. viii. 27, 4, *Λυκαῖαι*), *Παρρασίων, Πανιάτων, Ἀπολλωνιάτων*. These names are in very late characters; but the inscription *Ἀντίοχος ἀγωνοθεσίας ἀνέθηκε* on the central seat, in comparatively early characters, in combination with the late inscription *φιλῆς Παρρασίων*, proves that the latter was an addition made since the seats were placed *in situ*.

All these inscriptions are on the front of the seat-backs, facing the orchestra.

(c) On the *hinder* side of the seat-backs are further inscriptions, apparently of intermediate date. Some of these we have not yet transcribed, as they are only partially cleared. That on the back of the seat inscribed *Πανιάτων* is *Πανίας*; but the same correspondence does not prevail throughout.

We propose next to dig a trench right through the orchestra from the central bench to the centre of the stage buildings. This will give us a complete section of the orchestra, and will expose the *θυμέλη* if that remains *in situ*. Probably we shall also extend this trench upwards, so as to obtain a perpendicular section of the auditorium.

The theatre at Megalopolis is certainly a very interesting and important one. Its plan is in some respects peculiar; and the almost perfect preservation of its lower portions, as well as of the stage buildings, makes the complete clearance of these parts most desirable. It would also probably be worth while to clear the large stoa behind the stage (described in our report of March 30th). The depth of soil, and the great expense which it involves, make such an undertaking impossible this season; but, if funds are forthcoming, we hope the School will be able to carry it out next year.

W. LORING—W. G. WOODHOUSE.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 17th, 19th, and 20th inst. the following, from the collection of Mr. F. W. Cosens. Pictures: A. Schreyer, Bulgarian Carriers, 357l. J. F. Herring, sen., Returning from the Derby, 220l. G. C. Stanfield, The Canareggio, Venice, 136l.; San Giorgio Maggiore, 178l. W. P. Frith, Madame Jourdain discovers her husband at the dinner which he gave to the Belle Marquise and the Count Dorante, 157l.; Le Bourgeois Gentilhomme, 136l.; Coming of Age in the Olden Time, 388l.; Railway Station, 315l. R. Ansdell, Lost, and Found, 162l. J. Phillip, Scotch Lassies going a-Milking, 105l.; La Alameda, 309l.; Doubtful Fortune, 588l.; Presbyterian Catechizing, 399l. W. Holman Hunt, Rienzi rowing to obtain Justice for the Death of his Younger Brother, 157l. T. Faed, The Lady of Shalott, 128l.; From Dawn to Sunset, 745l. S. L. Fildes, Marianina, 210l. Marcus Stone, On the Road from Waterloo to Paris, 420l.; Stealing the Keys, 420l. Sir J. E. Millais, Trust Me, 220l. J. C. Horsley, "Checkmate next Move": Haddon Hall in the olden times, 168l. L. Alma Tadema, Confidences, 451l. J. C. Hook, The Valley on the Moor, 215l. C. Stanfield, Naples, 588l.; Dort, 546l. E. W. Cooke, On the Thames, off Millwall, 346l. D. Roberts, Interior of St. Peter's, Rome, 262l.; Edinburgh, 136l. D. MacLise, The Banquet Scene in 'Macbeth', 315l. Sir F. Leighton, Dante in Exile, 619l. Portrait of Elizabeth of Bohemia when a Child, 52l. Drawings: Luke Fildes (pen-and-ink illustrations to Dickens's 'Edwin Drood'), Mr. Crisparkle is Overpaid; Up the River; Durdles cautions Mr. Sapsea against Boasting; At the Piano; On Dangerous Ground; Jasper's Sacrifices; Mr. Grewgious's Experiences; Mr. Grewgious has Suspicions; In the Court; Sleeping it Off; Under the Trees; and Good-bye, 115l.

Messrs. Sotheby, Wilkinson & Hodge sold on the 14th, 15th, and 16th inst. the following engravings after Sir Joshua Reynolds. By T. Watson: Mrs. Beresford, Mrs. Gardiner, and Lady Townshend as the 'Sacrifice to Hymen,' first state, 372l. 15s., an extraordinary price, and the highest ever obtained for an engraving after Sir Joshua; Mrs. Crewe, proof before the name, 52l. 10s.; Catherine, Lady Bampfylde, 170l. W. Dickinson: Diana, Viscountess Crosbie, 38l.; Jane, Duchess of Gordon, 15l. J. Dixon: Mary, Duchess of Ancaster, first state, 55l.; The Misses Crewe, undescribed proof, 55l. R. Dunkarton: Mary Horneck, first state, 28l. 10s. E. Fisher: Lady Sarah Bunbury, proof, 56l. 14s.; Lady Elizabeth Compton, first state, 216l. 6s.; Jane, Countess of Harrington, first state, 45l. 3s.; Lady Henrietta Herbert, 34l.; Charlotte, Lady Talbot, first state, 50l.; Ann, Viscountess Townshend, proof before the name, 87l. 3s.; the Ladies Waldegrave, 67l. 4s. J. Grozer: Francis Harris, 26l. J. Jacobé: Miss Mayer as Hebe, 40l. 19s. J. Jones: Miss Kemble, 25l.; another impression, 25l.; Lady Caroline Price, proof, 28l. J. Marchi: Miss Cholmondeley, proof before inscription, 50l. T. Park: Penelope Boothby, 27l. 10s. J. R. Smith: Mrs. Carnac, 39l.; Lady Catherine Pelham Clinton, 30l.; Lady Caroline Montagu, 38l.; Mrs. Musters, 51l. J. Spilsbury: Miss Jacob, proof before any inscription, 54l. 12s. C. Turner: Dilettanti Society, 30l. W. Ward: The Snake in the Grass, first state, 37l. J. Watson: Miss Julia Bosville, proof, 46l.; Catherine Bunbury, 33l. 12s.; Ann, Duchess of Cumberland, first state, 54l.; Miss Greenway, 27l. 6s.; Mrs. Hale as L'Allegro, 30l.; Ladies Sarah Lennox and Susan Strangways and C. J. Fox, 37l. The sale realized 3,634l. 19s., and as the above figures show, the prices throughout were remarkably high.

Fine-Art Gossip.

Knowledge of next Monday will contain an excellent article by Mr. Ranyard on the gateway of Old Square, Lincoln's Inn, the destruction of which, as we said some weeks ago, is being actually proposed by the Benchers, who are especially bound to preserve it. Every one who takes any interest either in architecture or history ought to join in protesting against the causeless destruction of a precious relic of Tudor London, which was the centre of much of the history of the Civil War. At No. 23 of Old Square lived Lenthall the Speaker, and at No. 24 Thurloe, and there Milton and Cromwell must have often visited him, as the *Athenæum* explained some years back, when it told the story of Morland's discovery of the plot to lure Charles II. to the coast of Sussex.

MESSRS. BOUSSOD, VALADON & Co. exhibit from Monday next a series of water-colour drawings, entitled 'Flirt,' by Madame M. Lemaire. From the 5th to the 20th prox. Messrs. Cassell & Co. will exhibit at the Memorial Hall, Farringdon Street, their collection of original drawings in black and white made by artists of reputation for their various publications, and including examples by Messrs. J. MacWhirter, M. Gow, C. W. Wyllie, G. Browne, J. Fulleylove, H. Hine, J. E. Hodgson, and M. E. Edwards. Mr. Mendoza will exhibit from Monday next 'A Day with the Hounds.'

MR. F. DILLON writes:—

"In February last I received a circular from Mr. Lee Bapty, the manager of the Edinburgh International Exhibition, stating the conditions under which artists could have their works exhibited. Enclosed within the circular there was a paper headed 'Special Invitation,' in which I was requested to exhibit four works. Having filled in the form and informed the agent that I had a picture which I was desirous of exhibiting in Edinburgh, it was sent for in due course. I heard nothing further of the matter until a few days after the opening of the Exhibition, when my work was

returned to me without note or comment of any kind. I at once addressed a letter in courteous terms to Mr. Lee Bapty, in which I reminded him of the fact that my picture was sent pursuant to a special invitation, and expressing my surprise that, although I was invited to send four works, the single picture was returned to me, and I then requested an explanation. After the lapse of several days I received a letter from the secretary of the Fine Arts Section informing me that at the last moment a 'consignment' of Belgian pictures had arrived which occupied so much space that they were unable to accept my work, and concluding with the singular statement that they thought this 'best for all parties.' Having a year or two ago met with similar discourtesy at the hands of the manager of the Glasgow Exhibition, I infer that it is the custom north of the Tweed to beguile English artists, under the specious pretence that they are specially invited, into sending their works, from which a selection is made after their reception. Believing that there is no other city in Europe in which such a practice exists or would be tolerated, I beg to submit these facts for the consideration of yourself and your readers, trusting that, through the medium of your widely circulated publication, they may become generally known and commented upon as they deserve."

At the sale of the collection of M. de Porto Riche in Paris on the 14th inst. the undermentioned examples were disposed of: Corot, 'Courances,' 6,600 fr.; 'Après l'Orage,' 6,700 fr. C. F. Daubigny, 'Bords de l'Oise,' 9,500 fr. Diaz, 'L'Île des Amours,' 17,500 fr. Isabey, 'Seigneurs sur la Plage,' 11,500 fr.; 'L'Enlèvement,' 7,500 fr. Meissonier, '1814,' 131,000 fr.; 'Le Hallebardier,' 29,000 fr. T. Rousseau, 'Les Marais,' 16,200 fr.; 'Pêcheur levant ses Filets,' 27,400 fr. Roybet, 'La Confiance,' 6,800 fr.

The names of the French artists Étex, Cabanel, Vigée-Lebrun, F. Millet, F. Bonvin, Carpeaux, and Coysevox have been bestowed upon various streets in Paris.

THE Italian papers record the death at Rome of the Marquis E. T. d'Azeglio, director of the Museo Civico at Milan, a considerable benefactor to the arts of Italy, born at Turin in 1816, and the last of an ancient branch of a distinguished family. The sculptor M. Louis Auvray, founder of the *Revue Artistique et Littéraire*, and promoter of various publications of similar character, is dead, aged eighty years. He was a frequent exhibitor at the Salons.

THE various Viennese collections of works of art are being gathered in the Kunsthistorisches Hofmuseum. Dr. von Bergmann has already collected all the large objects—statues, sarcophagi, and the like—in the Egyptian Gallery, the walls of which are decorated with copies of the pictures in the tombs at Beni-Hassan, one of the places recently mutilated. The ancient Egyptian columns belonging to the Hofmuseum have been utilized to support the roof of that building. Dr. von Bergmann hopes to have the whole of the collection arranged in the new order before the end of this year. The pictures of the Belvedere will not be removed till 1891.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Les Pêcheurs de Perles,' 'Lohengrin,' 'Il Trovatore,' 'Faust,' 'Les Huguenots.' ST. JAMES'S HALL.—Philharmonic Concert.

THE opera season has so far been marked by great activity. In resuming our record we have first to speak of the performance of Bizet's 'Les Pêcheurs de Perles' on Thursday last week. In presenting this opera Mr. Harris acts under compulsion and not from choice, for pretty and tasteful as some of the music is, it is ineffective in a large theatre. M. Dufriche, a new baritone, took the part of Zurga, and displayed a fine voice afflicted by the *tremolo* to a painful degree. Signor Valero was, on the whole, commend-

able as Nadir, and Miss Ella Russell sang delightfully as Leila.

On the following evening the management secured a triumph in 'Lohengrin,' for the performance was, on the whole, the finest ever given in London. It displayed ambition, but scarcely rashness, on the part of Miss Macintyre to undertake the rôle of Elsa. She has three important qualifications in her favour—youth, a pleasant appearance, and a sympathetic voice. When to these are added grace of bearing, freedom from self-consciousness, and more passion in the third act, Miss Macintyre will be a perfect exponent of the part. It is simply impossible to overpraise the Lohengrin of M. Jean de Reszke. His voice certainly gains more and more of the true tenor quality, and in presence and alternate dignity and tenderness he is unsurpassable. Wagner's creation has never, so far as our knowledge extends, been so splendidly impersonated as it is at the present time by the accomplished Polish artist. M. Édouard de Reszke has for several years been unapproachable as the King, and Madame Fursch-Madi as Ortrud and Signor d'Andrade as Telramund were worthy of their companions. It is, we suppose, idle to hope for an intelligent observance of Wagner's stage directions, but some advance was noticeable in this respect, and Signor Mancinelli, who conducted, has gained a more accurate idea of the proper treatment of the score since it was first given under his direction in London three years ago.

From this performance to 'Il Trovatore,' as represented on Saturday night, was a terrible descent. That Verdi's melodramatic opera is no longer popular with the general public was manifest by the state of the house, and the performance was calculated to lower it still further in the estimation of intelligent amateurs. The two leading parts were in the hands of new-comers, Madame Tetravini and Signor Rawner. Both came to England with a certain amount of reputation gained elsewhere, but neither justified it to any great extent. The new Leonora has a pleasing appearance and a tolerably sympathetic voice rather limited as to power, and the impression she made was that she would be more acceptable in lighter parts. Signor Rawner affords a striking example of the degradation to which opera has descended in Italy. What his voice might have been had he undergone thorough artistic training cannot be said; but as it is, his sole idea of creating effect is to advance to the footlights and shout a high note in the chest register. The statement that he produced *in alt* is erroneous, though his *c* in "Di quella pira" was given with little apparent effort. Both the leading performers indulged in clap-trap devices which it was hoped had been permanently banished from the operatic stage. Signor d'Andrade as the Count and Madame Scalchi as Azucena repeated familiar impersonations.

'Faust' was given for the second time on Monday, with some changes of cast. M. Édouard de Reszke resuming his fine embodiment of Mephistopheles, and Madame Nordica playing the part of Marguerite with her accustomed charm. The Valentine was Signor Franceschetti, a *débutant* with a fairly good voice, free from *tremolo*, but a

singularly wooden style of acting. It was obvious, however, that Signor Franceschetti was extremely nervous, and it is possible that he may do better on the next occasion.

It cannot be said that the success of the performance of 'Les Huguenots' on Tuesday was made chiefly by the most recent additions to the company. M. Ybos, a Belgian tenor, possesses unquestionably a naturally fine voice, and in appearance and manner a better Raoul de Nangis could not be desired. Unhappily the pernicious *vibrato* utterly spoils his singing, and at times the effect was that of an imperfect trill rather than a simple *sostenuto*. Madame Tetravini played with intelligence as Valentine, but she does not possess the physique necessary for the part. Her voice when forced becomes hard and wiry, and the listener could not resist the impression that she was overtaxing her resources. M. Dufriche as St. Bris moderated his *tremolo*, and was on the whole acceptable. The Marguerite of Miss Ella Russell, the Urbano of Madame Scalchi, and the Nevers of Signor d'Andrade are too familiar to require comment. The finest impersonation, however, was that of Marcel by M. Édouard de Reszke. We doubt if the part has ever been so grandly represented by any other performer, and one could not help regretting when Marcel disappeared from the stage after the third act, as he does in the present version. The excellence of the chorals was manifested throughout the performance, but particularly in the celebrated "Bénédiction des Poignards," which was most impressively rendered.

For once a new work by an English composer has found a place in a Philharmonic programme, the concert of Thursday last week including a composition by Mr. Frederic Cliffe, which he entitles 'Cloud and Sunshine,' an orchestral picture. We are told that the young composer followed Schumann's example in first penning his music according to the ideas that came to him, and then gave it a title that seemed suitable. There is, therefore, no definite programme in the present work, which may be described as an elaborate concert overture. It consists of an extended *largo* in *F* sharp minor and an *allegro* in the same key, in which ordinary symphonic form is strictly observed. In accordance with the title of the piece the subjects are sharply contrasted with one another, the first theme of the principal movement suggesting "clouds," actual or metaphorical, and the second, in *A*, "sunshine." But it is not in this that the merit of the work chiefly consists. It is full of colour and picturesqueness, the handling of the orchestra showing the influence of modern masters, particularly in the treatment of the brass. The music itself cannot be said to belong to any distinctive school, yet it is masterly, and in every respect worthy to succeed the Symphony in *c* minor which first drew attention to Mr. Cliffe as a composer. He left the direction of the work in the hands of Mr. Cowen, under whom it received full justice, but he was twice called to the platform at the conclusion of the performance. Madame Sophie Menter's rendering of Weber's Concertstück was very brilliant, but musicians would have been better pleased had she adhered to the composer's text. The necessity for embellishing Weber is not apparent.

Madame Menter's subsequent performance of Liszt's Rhapsodie in *F* was a noteworthy display of technical ability. The remaining instrumental items in this programme were Brahms's 'Tragic' Overture, Beethoven's Symphony in *D*, and Gade's overture, 'Nordische Sennfahrt.' Madame Nordica was heard to very great advantage in Beethoven's *scena* "Ah! perfido," and "Elizabeth's Prayer" from 'Tannhäuser.'

Musical Gossip.

M. PADEREWSKI's audiences continue to increase, his third recital, on Thursday afternoon at St. James's Hall, being very well attended. He was announced to play Beethoven's Sonata in *c* minor, Op. 111, but he gave instead the Sonata in *A* flat, Op. 110, his reading of which was very striking, and only marred to a slight extent by affectations. The Polish pianist has yet to prove himself an acceptable exponent of Schumann. His rendering of the 'Carnaval' was original, but for the most part we could not agree with it. The indulgence in the *rubato* was excessive, and the contrasts were too violent. In the final movement there were several slips in the text, probably due more to momentary forgetfulness or nervousness than to intention. The rest of the programme consisted of minor pieces, in several of which M. Paderewski created great effect. We shall be glad to hear him in connexion with an orchestra at his concert on June 10th.

As Mr. Santley will not arrive in England in time for the performance of 'St. Paul' at the Crystal Palace on June 21st, the principal part will be taken by Mr. Watkin Mills.

MADAME CARREÑO gave her second pianoforte recital at St. James's Hall on Thursday last week, the principal feature in her programme being Schumann's 'Etudes Symphoniques.' In this great work she evinced perfect mastery of the key-board, and though the interpretation lacked something in sentiment and poetic feeling, the tone was as pure as it was powerful. If there were not so many pianists at present appealing for notice, Madame Carreño would receive more attention than has so far been accorded to her. She gives another recital on June 17th.

CONCERTS were suspended from Thursday of last to Wednesday of the present week, when there were several performances. In the afternoon yet another pianist, M. Pierre René Hirsch, gave a recital at the Princes' Hall. He is a powerful executant, but from the character of his programme and the style of his playing we judge him to be more of a virtuoso than an artist. There was little sensibility in his rendering of some Chopin pieces, but in such items as Liszt's Rhapsodie, No. 12, and the transcription of Bach's Organ Prelude and Fugue in *G* minor, M. Hirsch displayed great command over the key-board. He is certainly not the least remarkable of the many pianists now in London.

On the same evening Messrs. Ludwig and Whitehouse commenced another series of chamber concerts at the Princes' Hall. Excellent performances were given of Sgambati's Quintet in *B* flat, Op. 5, of which we have recently spoken, Spohr's Dramatic Concerto for violin, and Beethoven's Quartet in *F*, Op. 59, No. 1. The concert-givers were assisted in the concerted works by Miss Zimmermann and Messrs. Collins and Gibson; and Miss Fillunger contributed songs by Schubert and Brahms.

Also on Wednesday evening the Musical Guild commenced another series of chamber concerts at the Kensington Town Hall, their programme containing Schumann's Septet, Schumann's Quartet in *E* flat, Op. 47, and the same composer's 'Märchenerzählungen' for piano, clarinet, and viola, Op. 132.

THE death of M. Victor Nessler, the opera composer, took place at Strasbourg on Wednesday morning. Born at Baldenheim in Alsace in 1841, Nessler produced his first opera, 'Fleurette,' at Strasbourg in 1864, with such success that he gave up theology, which he had been studying, and devoted himself to music. From that time he produced many works in succession, the most successful being 'Der Rattenfänger von Hameln' and 'Der Trompeter von Säckingen.' Both of these have obtained enormous popularity in Germany, but the first named obtained no success at Covent Garden, where it was performed in January, 1884. To the lovers of simple melody Nessler's music was attractive, but his style was extremely superficial, and his work is by no means likely to endure.

THE revival of the Monday Popular Concerts at Bristol has so far been successful, the loss on the season being so small that no call will be made on the guarantors. An increase of support may therefore be confidently looked for next season.

THE whole of next week at the Theatre Royal, Cardiff, is to be devoted to Welsh national opera. There will be produced for the first time a new opera called 'Arianwen; or, the Fisherman's Daughter,' by Dr. Joseph Parry, whose 'Nebuchadnezzar' was recently given at St. James's Hall. 'Bloduen,' another of his works, is also announced for the occasion.

THERE is a tolerable consensus of opinion among Paris critics and musicians that M. Jeanin Godard's new opera 'Dante' is a failure.

SIGNOR BOITO has accepted the post of director of the Conservatoire at Parma in place of his friend Signor Faccio, whose mental condition is said to have become much worse since the last report.

AMONG the Beethoven relics collected for the museum at Bonn are the ear-trumpets manufactured for the deaf composer by Maelzel, the inventor of the metronome. These instruments were in the Royal Library at Berlin, and have been sent to Bonn by command of the German Emperor.

CONCERTS, &c., NEXT WEEK.

- MON. Miss Marian Davis's Concert, 3, Steinway Hall.
— Mile. Puzzi and Madame Bino's Concert, 3, St. George's Hall.
— Madame Florence Perugini and Miss Amy Hutton's Vocal Recital, 3, 30, Princes' Hall.
— Royal Italian Opera, 8, 'Don Giovanni.'
TUES. Richter Concert, 8, 30, St. James's Hall.
— Concert in Aid of Mrs. E. Cummins, 3, Steinway Hall.
— Herr Willy Hess's Violin Recital, 3, Princes' Hall.
— St. James's Band Concert, 8, Steinway Hall.
— Royal Italian Opera, 8, 'Roméo et Juliette.'
— Mile. Ida Andean's Concert, 8, Princes' Hall.
WED. Madame Frickhausen's Pianoforte Recital, 3, Steinway Hall.
— Mr. Gabriel Thorp's Concert, 8, Steinway Hall.
— Royal Italian Opera.
THUR. Musical Guild Concert, 8, 30, Kensington Town Hall.
— Mr. Orton Bradley's Concert of Brahms's Music, 3, Steinway Hall.
— London Academy Students' Concert, 3, St. James's Hall.
— Philharmonic Concert, 8, St. James's Hall.
— Royal Italian Opera.
FRI. Royal Italian Opera.
SAT. Señor Sarasate's Concert, 3, St. James's Hall.
— Mile. Kriebberg's Pianoforte Recital, 3, Princes' Hall.
— Concert in Aid of St. George's Chapel, Albemarle Street, 3, No. 5, Portland Place.
— Royal Italian Opera.
— Concert in Aid of the Prendergast Home for Ladies, 8, 30, Princes' Hall.

DRAMA

THE WEEK.

HAYMARKET.—Afternoon Performance: 'A Riverside Story,' in Two Acts. By Marie Bancroft.
COMEDY.—'Queen's Counsel,' in Three Acts. By James Mortimer.

MRS. BANCROFT's first essay in the drama may be regarded as a success. The story is trite, and the treatment, especially as regards the extreme length of the first act, displays the faults of inexperience. All is tender and moving, however, and the language is appropriate as well as pleasant. Mrs. Bancroft possesses the courage of her convictions, and does not spoil her moral by seeking to tag a happy termination to a story of wrong. A young gentleman lures from her home and her country

lover the prettiest girl in a riverside village, and having effected her ruin leaves her to die of heart-break. With sound judgment the author passes lightly over the painful aspects of the story, and dwells only upon the various forms of heroic but unavailing sacrifice for which opportunity is furnished. A more than usually competent interpretation was afforded this piece, the exponents including Misses Kate Rorke and Annie Hughes, Mr. Sidney Brough, Mr. Leonard Boyne, and Mr. Giddens. No condemnation is, perhaps, merited, but Mr. Brough does not in the least convey the idea of a youth from whom an act of cold-blooded infamy is to be expected.

Mr. Mortimer is in the habit of going for the subjects of his adaptations to the French comedies of a generation ago. It is difficult to count the plays of this period he has brought on to the English stage. His latest addition to the list consists of 'Les Pommes du Voisin' of M. Victorien Sardou, a piece produced at the Palais Royal in 1864, founded on 'Une Aventure de Magistrat,' by Charles de Bernard, and curious as bringing to a head the charges of plagiarism under which at the outset its author suffered. Mr. Mortimer is to be congratulated on having entirely got rid of what was indecorous and saucy in the original. In so doing, however, he has drained it of life blood. Some of the comic spirit is preserved. The tribulations of a legal luminary who, after a career of unblemished virtue, ventures on a timid essay in vice, and finds himself led from step to step until he is guilty of every crime in the calendar, cannot be otherwise than amusing. In the adaptation, however, the vice is not understood, and the whole proceedings are unintelligible. Why the hero—who is not a Queen's Counsel, since he applies for silk and does not get it—should chase Katarina, the heroine, is only less perplexing than why he should not. This being so, the whole structure of supposed crime falls to pieces. Mr. E. M. Robson played with some earnestness the part of the would-be Queen's Counsel or *Substitut*, first taken by Geoffroy, and other parts were sustained by Misses Lydia Cowell and Marie Lewes and Messrs. Maurice, Cross, and Lugg.

Since the piece was first produced the heroine has been restored to the position of married woman, first assigned her by the adapter, but withdrawn from her at the wish of the management. A great addition to intelligibility results from the change.

Dramatic Gossip.

WE are promised for July a revival of Milman's 'Fazio,' with Miss Ivanowa and Mr. Julian Cross in the principal parts. It was first produced at Bath in 1818, with the ill-starred Conway as the hero and Miss Somerville (Mrs. Bunn) and the Chatterleys in other characters, and is a rather heavy and lugubrious play.

WITH the performance of 'Olivia' for the benefit of Miss Terry, Mr. Irving's season at the Lyceum closes this evening. Mr. Gordon Craig appeared for the first time as Moses, Mr. F. H. Macklin was Mr. Burchell, and Miss Annie Irish, Sophia.

'WANTED A WIFE,' by Mr. J. H. Darnley, produced on Wednesday afternoon at Terry's Theatre, is a bustling, if not very original farce in three acts. In respect of construction and dialogue it is above the level of pieces given

under similar conditions, but its characters are not well drawn. Mr. Arthur Williams, Mr. Yorke Stephens, and Miss Helen Leyton played the principal parts.

'ADOPTION,' a one-act piece by Richard-Henry, described as a "Matrimonial Mixture," has been added to the bill at Toole's Theatre. It is founded on a whimsicality from the same pen which appeared in a comic serial, and has a certain amount of quaint drollery. Its interpreters include Miss Marie Illington, Miss Cicely Richards, Mr. Compton Cutts, and other members of the company.

AT the Surrey Mr. Wills's drama of 'Jane Shore' has been played during the week, with Miss Isabel Bateman and Mr. E. Compton in the principal parts.

TWO novelties by Mr. H. Arthur Kennedy were produced on Tuesday afternoon at the Strand Theatre. 'A Throw of the Dice' is a not very successful sketch of the Latin occupation of England, in which Mr. Leonard Outram played Lucius Æmilius, a Roman; Mr. Oswald Yorke, Caradoc; and Miss Gertrude Lovel, Mona. 'The New Wing' is a flimsy farce in three acts, weakly played as a rule, but furnishing Mr. Charles Collette with a character of a bibulous working man, in which he was droll.

MR. GILBERT's 'Comedy and Tragedy,' with Miss Julia Neilson in the part of Clarice, in which she was recently seen at an afternoon entertainment at the Haymarket, is this night added to the regular bill at that theatre.

'THE FAST COACH' has been produced at the St. James's as a prelude to 'Esther Sandraz.'

MISS ADA CAVENDISH (Mrs. Frank Marshall) reappeared on Thursday at the Pavilion as Mercy Merrick in 'The New Magdalen.'

THE long-forgotten grave of the highly endowed actress Madame Christiane Becker (not 'Becher,' as some German papers have it), in whose artistic education Goethe took an active interest, and to whose memory he dedicated his elegy 'Euphrosyne,' has recently been discovered at Weimar. The Goethe Gesellschaft has erected a tombstone on the grave and had it enclosed by an iron railing. Madame Becker died at the age of nineteen in 1797, and in 1800 a monument was erected in her honour in the garden which at one time belonged to Musæus.

NEXT WEEK'S NOVELTIES AND REVIVALS.

- MON. Drury Lane (Morning), Complimentary Benefit to Mrs. E. L. Blanchard.
— Her Majesty's (Evening), Beginning of Season of French Plays, 'La Lutte pour la Vie.'
TUES. Vaudeville (Afternoon), 'In Old Days,' by Mrs. Hodgson and Archibald Hodgson; 'A Buried Talent,' by Louis N. Parker; and 'Picking up the Pieces,' by Julian Sturgis.

[These announcements are subject to changes of plan on the part of managers.]

MISCELLANEA

Savaglia.—In preparing an account of a very fine example of "black coral" I have referred to the early Italian writers. There can be no doubt that it is the "Savaglia" of Ferranti Imperato, whose 'Historia Naturali' was first published in 1599; the "Savaglia" of Ginanni, whose 'Opere Postume' were published in 1755; and the "Savalia Maris Mediterranei" of Pallas. This word is in no Italian dictionary that I have been able to consult, and Prof. Douglas has been unable to obtain any information for me from the officers of the Printed Book Department of the British Museum. Can any reader of the *Athenæum* throw any light on the origin or meaning of this word? F. JEFFREY BELL.

TO CORRESPONDENTS.—T. H.—F. G. A.—J. S. B.—C. K.—A. J. B.—W. B. T.—D. M. B.—J. G.—J. M.—received. No notice will be taken of anonymous communications.

TERMS OF SUBSCRIPTION BY POST.

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For Six Months	7	8

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LITERATURE

Conversations in a Studio. By William Wetmore Story. 2 vols. (Blackwood & Sons.)
In a Club Corner. By A. P. Russell. (Boston and New York, Houghton, Mifflin & Co.)

It is to the form rather than the substance of Mr. Story's volumes that critics will be inclined to take exception. There is no objection to solid information, but it need not be served up in a conversational dish, designed for kickshaws of a lighter and more digestible description. The late Sir Arthur Helps, indeed, in 'Friends in Council' and 'Social Pressure,' works now strangely neglected, succeeded in investing this particular literary vehicle with a charm which is difficult to analyze; but his secret, whatever it was, seems unfortunately to have died with him. It has assuredly not descended to the writers of the *Symposia* (shades of Plato and Socrates!) on things sacred and profane which appear from time to time in the pages of the monthly magazines, and should be unhesitatingly avoided by the judicious reader. Nor has it, it is to be feared, been vouchsafed to Mr. Story, whose 'Conversations,' originally printed during a series of years in *Blackwood*, are now republished in a collected edition by the proprietors of that periodical.

The scene is laid in a studio at Rome; the *dramatis personæ* are Mallett, a painter, and Belton, his friend. Both, it is said to say, are bores; but Belton is, on the whole, the greater bore of the two. Their habit is to meet at intervals and indulge in an interminable *tête-à-tête*, in the course of which they break each other's heads with the precious balms of their encyclopædic knowledge. Now it is the difference between the talents of Attica and Ægina, *à propos* of the price of a picture by Nicias:—

B. How much would 60 talents be?

M. That depends on whether they are Attic or Æginetan talents. An Attic or Euboic talent was about 293*l.* 1*s.*, and an Æginetan talent about 393*l.* 1*s.* Taking the lesser Attic talent in round numbers at 250*l.*, 60 talents would be 15,000*l.*

Or, again, the reader is treated to a dissertation on longevity among the ancients, which extends to no less than five pages, in the following style:—

M. Some of these you have mentioned were mere youths compared with many on the list of the old Greeks that is given by Lucian in

his essay entitled *Μακροβίαι*, in which he enumerates the ages of many of the more celebrated men of antiquity.

B. Pray read me some of them, if you have the book here.

M. *With pleasure* [!]. In the first place, he speaks of those kings who have attained a great age. Among them is Arganthonius (Rex Tartessorum), who is said to have lived one hundred and fifty years; so at least it is stated by Herodotus and Anacreon, but to Lucian this seems to partake of the fabulous. Cicero only gives him one hundred and twenty years. Then there is Agathocles tyrant of Sicily, who died at ninety-five according to Democharis and Timæus; Hiero tyrant of Syracuse, who died at ninety-two; Antæus, king of the Scythians, who lived more than ninety years; Bardylis, king of Illyria, who fought on horseback in the war against Philip when he was ninety.

And so on, through the Bs and the Cs and the Ds, and the philosophers, historians, orators, and poets of all kindreds, and nations, and tongues. In the two foregoing extracts Mallett is the more loquacious, but Belton is not to be outdone, as witness this disquisition on the pronunciation of the letter C by the Romans:—

B. If Cicero was pronounced Kikero by the Romans, why did they not so spell it? *Ch* represented with them the same sound as the Greek Chi (χ), and so they spelt the Greek names beginning with χ thus,—Chimera, Chios, Chaon, Chersonesus, &c. Why, if the C in Cicero was pronounced hard, like the χ, was it not written Chichero? Besides, look at the ancient inscription of Duilius, and you will have still stronger support for this opinion.

M. What was the inscription of Duilius?

B. It was an inscription engraved upon the base of the Columna Rostrata, which was struck down by lightning between the second and third Punic Wars, and remained buried in the ruins of Rome until it was unearthed in 1565 near the Capitol. Though considerably defaced in parts, it was legible, and has been carefully restored by learned hands.

Now this, we venture to assert without fear of contradiction, is not literature, unless 'Mrs. Mangnall's Questions' comes under that designation. The proper place for the Æginetan talent, and Arganthonius (Rex Tartessorum), and the Columna Rostrata, and the rest, is a classical dictionary, where we can find them when we want them, which will not, perhaps, be very often. Their appearance in a book that is presumably intended to amuse as well as to instruct must be a great deal more artfully contrived than this, if the author does not wish his readers to fling it down in disgust or fall asleep over it from sheer fatigue.

It would not be right, however, to create the impression that these dust-heaps of miscellaneous intelligence are all that Mr. Story's volumes contain. When he is treating of the art and literature of to-day he can be interesting enough. On such subjects he writes, or talks (if the conversational fiction is to be kept up), with spirit and good sense and in English of commendable purity. His estimate of Mr. Ruskin's position as a leader of thought, if not particularly original, seems to be exceedingly sound:—

"He has done an immense deal of good by his writings. He has stimulated the mind to think. He has brought art over from vague generalities to a real study of nature, which is the true basis of excellence in sculpture and painting. Besides this, he is a poet, and his descriptions of nature in landscape are wonder-

fully true and subtle. But in his statement of principles he is vague, contradictory, and unphilosophical. He has no system, but many very just observations: no metaphysical accuracy, but a high poetic and critical faculty. It always seems to me as if he were learning his lesson aloud, and correcting his impressions before the public. Still, he speaks as authoritatively when he is beginning to study his lesson as afterwards when he has advanced to a position where he finds what he said is untrue. But he has one great merit. He is honest, bold, and in earnest."

In another passage an undeniably forcible contrast is drawn between the American and the Englishman:—

"The American is slenderer and more nervous in his material organization, more metaphysical in his intellect, more irritable in his temperament than the Englishman. His sharp thin air acts always on him as a stimulus. It will not let him rest, but whips him on. The brilliant sunshine is like a wine that intoxicates him. So we find him always inquiring, investigating, questioning, inventing, working. His perceptions dominate his sentiments. Everything runs to form rather than to colour in his mind. He must have things definite and decided. The Englishman has more equipoise. His susceptibilities are more blunted; he is less nervous and more contented; calmer-minded; and steadier of purpose. He has his loyal sentiments, his fixed habits, his regular formulas of life and thought, his quiet prejudices, and in a word, his inertia of nature. He is fonder of facts than of metaphysics. He is full of general impressions, and does not like to be disturbed in them. His face and figure are vaguer in outline than the American's, and fuller of colour. He is fitter for a picture than for a bust."

On the question of solecisms in speech and "newspaper English" Mr. Story has several judicious remarks to make, which should endear him to Mr. John Morley. He will not allow things to "transpire" or to "be initiated," instead of merely "happening" or "beginning." He objects to "a fancy" being "indorsed," and makes the usual onslaught on that unfortunate word "reliable." He once, with a cold shudder down his back, heard a pretty American ask her child if she didn't "feel like beef-steak," and another exclaim, "What an elegant fish!" when seated with her husband at a *table d'hôte*. When Mallett observes that "you cannot expect a language not to grow and to change, unless it is a dead language," Belton replies:—

"I wish it to grow, but not to be corrupted and tampered with. No other people play such pranks with their language as we do. The French and Italians, for instance, jealously protect theirs from the invasions of ignorance and vulgarity, and study to keep them in their perfection, but we open our doors and let in tramps from anywhere. The literary class formerly was small and select. Nowadays everybody writes and prints. We mistake slipshod for ease, and the English language is losing its vigour and idiomatic form under the influence of daily scribbles. Foreign adventurers are freely admitted into the best company. Foreign idioms and slang are accepted and adopted to the exclusion of the staid graces of the old English tongue."

We should like to quote some of Mr. Story's anecdotes of Landor, but can only refer our readers to them. He enjoyed a personal acquaintance with the poet, and speaks of him with tender respect; while he pays a just tribute to Mr. Robert Browning, of whose kindness to the poor old man, after

he had been turned by his wife and children out of his home at Fiesole, a touching account is given, which has a special interest at the present time.

If Mr. Story would consent to drop the amœbean framework of his book, and banish his musty scraps of antiquarian lore to what Clough described as their "lexicon-limbo," he might have material left for a dozen excellent essays. Belton and Mallett, who are, after all, mere clothes-pegs, would disappear, and all would run smoothly and satisfactorily. But so long as the 'Conversations' remain in their present shape, we are afraid they will repel rather than attract that most important personage, the general reader.

'In a Club Corner; or, the Monologue of a Man who might have been Sociable,' is much less weighted with learning, and consequently a good deal more readable, than Mr. Story's 'Conversations.' Its materials are slight enough, and strung together on threads so slender as often to be in danger of snapping; but an hour or two may be agreeably spent in turning over the three hundred and odd pages of which it is composed. Mr. Russell's *obiter dicta* are thrown out with no little aplomb, and one is tempted to wish that he had seen fit to give more of his own reflections and less of those of other people. Had he done so his book would have lost what is now its main defect, a certain snippiness of style and arrangement, which is too suggestive of paste and scissors. The range of subjects discussed is extensive: 'Garrick' rubs shoulders with 'Sheridan,' and 'The Faith Cure' is followed at a short interval by 'Digestion'; there are sensible papers on 'Public Speaking' and 'Reading Aloud,' and a pretty bundle of 'Paradoxes' comes next to some amusing 'Shakespeareana.' From the last mentioned we quote the following story as a sample of the smaller wares from Mr. Russell's pack:—

"When Bowdler mentioned his scheme of a purified Shakespeare to Dr. Harrington, 'No, No, Sir,' said the old gentleman, 'let us, when we have the woodcock, enjoy the little trail on the toast.'"

The book concludes with a rather remarkable list called 'Titles for Essays, with some Citations and Hints.' Whether these are intended by Mr. Russell for future use by himself, or are generously presented by him to his readers as a stimulus to composition on their part, is not very apparent. They remind us of nothing so much as of the notes jotted down for 'Typical Developments' by the compiler of that immortal work in Mr. Burnand's 'Happy Thoughts.' As thus, to give a few specimens at random:—

What to Do with the Kittens?
Keyholes—Tom Jones.
Milk and Praise—Mary Lamb.
Cork John—Nimble—Always atop.

The last of these may challenge comparison with the cryptic memorandum "Snails: and why?" which so sorely perplexed the brilliant *littérateur* alluded to above; and we recommend Mr. Russell to lose no time in committing his thoughts on this subject to paper, or he will certainly find that he has entirely forgotten what it means.

The Jew in English Fiction. By Rabbi David Philippson, D.D. (Cincinnati, Clarke & Co.)

THESE lectures of an American rabbi, agreeably written, if somewhat flowery, give an historical and critical account of the chief presentations of Jewish character in English fiction, dramatic and narrative, from Marlowe's 'Jew of Malta' to 'Daniel Deronda.' The purpose of the volume seems to be to lay down the legitimate limits of such presentation, and to indicate its falsehood, cruelty, and mischief when executed without due consideration of the facts of life and human nature. There is, no doubt, at present much bitter and ill-based prejudice against Jews, not perhaps in England, but in Russia, Austria, Germany, and also in France, and even in the United States—Dr. Philippson's own home—where the "rights of man" form part of the constitution of the land. It is not unnatural to inquire what part works of fiction have in exciting and fanning this prejudice; and it is most certainly just, even from a purely literary point of view—the only one that can here be taken—to censure plays or novels untrue to their function of holding up the mirror to nature, culling their materials carelessly and blindly, mistaking accidentals for essentials, or deliberately misusing imaginative gifts for the purpose of supplying a false justification for ancient rancours and enmities. Dr. Philippson apparently exaggerates the power of such works for harm. But whether this be considerable or not, he has, no doubt, the right of pointing out their faults and untruthfulness, and of deducing rules and cautions which all writers of fiction who would not be charged with unfaithfulness in the exercise of their craft and the employment of their talent must obey.

Dr. Philippson's complaints are twofold. He complains that a truthful picture may be defaced, and an artist's honesty come into suspicion, when a combination of traits, in itself real though unpleasing, is ascribed to a Jew without a shadow of necessity. The essential reality of a Fagin he does not deny; but why, he asks, should Fagin be described as a Jew any more than as a degraded Quaker, or Plymouth Brother, or Christadelphian? The cowl, we know, does not make the monk; and it is hard to see how a particular, and in fact elevated, form of religious belief should be requisite to the composition of a receiver of stolen goods. It is traditional again to ascribe usurious money-lending to Jews, and we all remember Sheridan's pleasure at hearing of the probable discovery of ten more tribes of the accommodating race, seeing that he had exhausted the indulgence of the other two. But money-lenders of the hardest kind have undoubtedly been found in other persuasions than the Jewish; and to confine ourselves here, as is becoming, to literary authorities, it is well known that by mediæval writers the Caursines were regularly described as the most un pitying kind of usurers, and that their wicked town of Cahors falls in Dante under the same curse as Sodom. Dr. Philippson's second complaint is that Jews have been invented in fiction simply to be clothed with impossible vices and to perpetrate unimaginable

crimes. From this certainly Jews have not for a long time had to suffer in literature of a respectable kind. We shall not easily come across a repetition of the 'Jew of Malta' in modern English, and into the domain of maidservants' fiction we shall not intrude, nor do we suppose Dr. Philippson intends to do so. On that level, if we may trust report, many classes fare worse than the unhappy Jews; an earl or marquis is understood by the reader to be capable of any villainy, a solicitor of any roguery. In fiction of a higher order Jews are not necessarily either snobs or sharks. If writers who credit their Jewish creations with these characteristics were put to their examination they would probably contend that they have honestly found snobbery either more than usually common or more than usually vigorous among Jews. This, however, according to Dr. Philippson, gives them no justification for expressly describing their snobs as Jews.

He fully and candidly admits that where, and so far as, a special Jewish life exists, the painting of it, faithfully done, comes well within the province of the novelist, and has, in fact, furnished some novelists, chiefly German, with pictures at once vivid and human. Still materials for such pictures exist, Dr. Philippson contends, no longer; if used, they must be used in novels dealing with the surroundings of the past, and drawn from literary records or from memories of a generation now extinct. Taste and truth alike forbid us to label a bad character, or for that matter a good one either, as Jew or Christian, when he moves in the ordinary society of his level and country, and is in no way different from its average members. These principles seem to be unquestionable; the only question is whether Dr. Philippson has established the existence of data such as call for their immediate and universal application. Have the Jews no special society, no special life of their own? Are the Jews in England, say, no more than ordinary Englishmen with a superadded aversion for the three creeds? No doubt the great nations of modern times, the American most of all, exercise a strongly assimilative influence on all foreign elements that come within their borders; and the Jews, on the other hand, are singularly assimilable. The taste for learning poetry and music continental, if not British and American, Jews have always possessed; and in France and Germany they have grasped with equal energy the philosophy, science, fine arts, the social and political ideals, which it perhaps needed the initiative of Aryan races to open to them in the first place. "The Jew," says Dr. Philippson, "has stepped out of the Ghetto into the free light and air." If this is altogether true, we must admit that the basis for the special portraiture of Jews as Jews has pretty nearly vanished; and if we to some slight extent demur to it, we do so on the authority of Jews writing about Jews. It will hardly do in face of such a novel as 'Reuben Sachs' to insist that the Ghetto is altogether annihilated; its walls may have fallen, but the company within do not therefore disperse. In other words, even in this enlightened country, and at a high level of wealth and freedom, we find some-

thing real and definite that may be called "Jewish Society," with the exclusiveness, the narrowness, the preconceptions that are sure to mar any society. The Jews, Dr. Philippson most truly urges, must not be considered as a separate nation; they are not a nation, certainly; it would be ridiculous to call them a caste; but a "society," a "community" of their own, having to some extent special ideas, practices, tastes, and tendencies, they do appear to be. Dr. Philippson would absolutely separate a man's religious belief from his character. In a professed teacher of religion this seems somewhat strange doctrine. Anyhow it is one that we, not at all as teachers of religion, but merely as observers of life and literature, must protest against. Of the influence of beliefs we say nothing; but where there has long been a common life, strictly exclusive, from necessity or choice, of external elements, there must necessarily arise in such a *milieu* a community of sentiment and practice. To pass ethical judgment on this is not the province of the novelist or dramatist; but his very function is to do justice to the variety of our many-coloured existence. He deals with what is called "Society" and its pursuits and ideals, with the professions, with the artisan, and with loafing stragglers; he has never been denied the right of picturing the common life of the closely-knit society of Quakers, though their original basis was one of religious conviction only; still less can he be denied the right with regard to Jews, who, disintegrating as they seem to be, have still as the basis of common life a theological belief, a special history, and the pride of a pure and long-descended race.

D. M. Ausonii Mosella. Édition Critique et Traduction Française, précédées d'une Introduction, suivies d'un Commentaire Explicatif, par H. De La Ville de Mirmont. (Bordeaux, Gounouilhou.)

THIS elaborate edition of the 'Mosella,' published with all the honours of typography, and evincing great care and study on the part of its author, is an appropriate tribute from a modern scholar of Bordeaux to his celebrated countryman. The introduction, by far the largest and most important part of the volume, contains an account, partly independent and partly based upon older sources, of the manuscripts and editions of the poem. The text, though the new readings introduced by the editor are not always convincing, is framed on a careful estimate of the evidence, and with the aid of the most recent editions. The French translation is graceful and readable; the commentary, though it might well be fuller, is conscientiously put together and really serviceable. We should not omit to mention that a map of the Moselle is prefixed to the text, and that facsimiles of the title-pages of the older editions are given in the introduction.

Ausonius, though not a real poet, presents so many luminous points of contact with the interesting period in which he flourished (the middle and end of the fourth century A.D.) that he will always be read by students of life, of history, and of literature. He is a typical example of Latin culture in the south of France, the home of rhetoric. For

Ausonius is, in point of style, no more than a brilliant and accomplished rhetorician, a master of metre, and unrivalled in the art of piecing together verses from shreds and patches of older poetry, from Lucretius, Virgil, Ovid, Lucan, and Statius. His most recent German editor, Peiper, has printed at the end of his volume a collection of the passages which Ausonius has imitated. The list is long, but long as it is, it could easily be enlarged by any scholar with a good memory.

There can be no doubt that M. de Mirmont has taken great pains with his work; indeed, that it has been a labour of love with him. Latin scholars and lovers of literature in general owe him a considerable debt of gratitude for it. He makes several new points in his introduction. The most important novelty is the account of Vinet's edition of 1551, which is so rare, apparently, as to have escaped the notice even of Boecking, whose report on the editions was, before the appearance of the present work, the fullest in existence. M. de Mirmont shows that in 1551 Vinet had introduced, either from his own conjecture or from older editions, several corrections which Schenkl and Peiper, the most recent German editors, attribute to the Lyons edition of 1558. *Menecratis* (v. 307), *refluus* (v. 463), and *numine* (v. 468) are due to Vinet himself. So far, so good; but we now come to a point on which we seriously differ from M. de Mirmont. Carried away, as it appears to us, by a violent anti-German prejudice, our editor makes a bitter attack upon Scaliger, whom he virtually charges with impudently appropriating without acknowledgment the results of Vinet's labours. We say anti-German deliberately, for M. de Mirmont seems to forget altogether that Scaliger was a Frenchman. The chief motive of his attack appears to be the fact that Scaliger is much admired in Germany; as though he were not admired in any other country. All scholars ought to be jealous for the honour of Scaliger. It is, therefore, worth while to ask what justification M. de Mirmont has for his accusations of dishonesty, impudence, and the rest.

It appears to us that, even on M. de Mirmont's own statement of the facts, his case falls to the ground. Between 1551 and 1575 two important editions of Ausonius appeared, the first in 1558, the second in 1568. In 1556 or 1557 Etienne Charpin, a priest of Lyons, discovered a new and important manuscript of Ausonius in the monastery of Ile-Barbe on the Saône. This manuscript came afterwards to Leyden, and is now known as the Vossianus III. It is still the best manuscript of Ausonius, but unfortunately does not contain the 'Mosella.' On an imperfect collation of this manuscript Charpin, with two colleagues, published the Lyons edition of 1558. Ten years later (1568) Poelmann published another edition for Plantin of Antwerp, with new manuscript material for the 'Mosella.'

Meanwhile Vinet was stimulated by reading the Lyons edition of 1558 to further curiosity about the Ile-Barbe manuscript. It was then at Bourges in the hands of Cujas, who sent it for Vinet, at the latter's request, to Bordeaux. Vinet must have used it, but by no means to such good purpose as he might have done, to judge by

his edition published by Millanges in 1580. The manuscript was returned to Cujas, and in 1566 or 1567 Vinet sent a new text of Ausonius to the Lyonnese printer Antoine Gryphe, at the request of the latter. His commentary he kept back for the time. Through a common friend he obtained an introduction to Scaliger, who from the years 1570 to 1572 was at Valence, attending the lectures of Cujas. Scaliger promised to collate the Ile-Barbe manuscript again with Vinet's text, and further, in response to a request of Gryphe made in May, 1573, sent to the printer a number of his notes. In 1575 the edition appeared at Lyons under the name of Scaliger only, and with his notes—now called 'Lectiones Ausonianæ,' and dedicated to Vinet—printed at the end. Vinet, meanwhile, had himself, in February, 1575, sent another text of Ausonius, with his commentary, to Millanges of Lyons, who was, owing to adverse circumstances, unable to publish it till 1580.

From this it is surely obvious that Vinet had intended to put his first text—the text which Gryphe was to publish—into Scaliger's hands, and to bring out a text of his own published by Millanges. It never occurs, however, to M. de Mirmont, in his rage against Scaliger, to accept this simple solution of the matter. On the strength of Scaliger's work on the text of the 'Mosella,' and on this alone, our editor accuses him of pilfering Vinet's work without acknowledgment. Let us see how far, even on this narrow ground, the charge is made out.

One brilliant emendation, *Vivisea* for "vivifica" in the line (v. 438) "hæc ego vivifica duceus ab origine gentem," Scaliger seems undoubtedly to have got from Vinet in their correspondence, and to have proposed as his own in the 'Lectiones Ausonianæ.' But may not this have been a mere piece of forgetfulness? In any case, there are four or five other undisputed emendations by Scaliger on the text of the 'Mosella,' a poem of fewer than five hundred lines. Vinet never complains of Scaliger, or, indeed, speaks of him in any but the most friendly tone. But to urge this upon M. de Mirmont is useless. He refuses to see anything in Vinet's expressions but irony or Christian forbearance.

What, however, strikes us as the most remarkable point in M. de Mirmont's manner of dealing with the question is this, that he writes as though it were a matter merely of the 'Mosella,' and not of the whole of Ausonius. Was Scaliger's work on the text of Ausonius as a whole of sufficient importance to justify him in putting his name on the title-page of the edition, to the exclusion of Vinet's? We answer, unhesitatingly, in the affirmative.

The real importance of Scaliger's edition consists in the fact that he was the first scholar who really made a full and intelligent use of the Ile-Barbe manuscript. We have, by the greatest good luck in the world, stumbled upon a piece of evidence which, we think, places this fact beyond question. In the Bodleian Library is preserved a copy of Ausonius which belonged to Scaliger, containing his manuscript notes for the collation. The edition is Poelmann's of 1568, and we have ascertained by a careful examination that the manuscript notes in Scaliger's hand correspond exactly with

those in the 'Lectiones Ausonianæ' in which he reports the readings of the MS. In the printed 'Lectiones' he calls the MS. *vetus*, sometimes *priscus*; in his manuscript notes he once writes *v.c.* (= *vetus codex*), but generally *v.* (= *vetus*). His text of Ausonius he bases largely upon this collation. It is only necessary to turn to Vinet's edition of 1575-80 to see that he and Scaliger are independent of each other. Vinet, it is clear, had only a very imperfect collation of the MS. before him; or, if he had more, he did not use his materials with much discernment. Scaliger's text is his own, and when one considers this, and the masterly character of the 'Lectiones Ausonianæ,' one can feel no doubt of his right to put his name on the title-page. Had the Ile-Barbe MS. included the 'Mosella,' the whole question would, in all probability, never have arisen.

We take leave of M. de Mirmont's book with a feeling of gratitude to him for the pains which he has taken in explaining and illustrating his author. We can only regret that he has allowed his unaccountable prejudice against Scaliger so far to get the better of him as to make him give an absurdly perverse account of the relations between that great scholar and Vinet.

Egyptian Sketches. By Jeremiah Lynch. (Arnold.)

OF the making of books on Egypt there seems to be no end, and this is doubtless the reason why Mr. Jeremiah Lynch has published the mature impressions of a few months' residence in Cairo and a trip up to Thebes. He has nothing whatever of novelty to describe, and old Egyptians will smile to read the same familiar common-places which have formed the stock-in-trade of so many travellers, from Stevens down to the author of the 'Nile Voyage.' At the same time it must be allowed that he is not unobservant, and that he has an amusing conversational trick of writing which prevents his little book being utterly tiresome. Much learning, however, is not his special failing: he knows about as little of Egyptian history and art as even an American can aspire to,—and one can hardly put the fact more strongly. His brief residence in the country was insufficient to give him any insight into the lives and minds of the people, and he is absurdly unfair in his judgments of the Mohammedan social and religious system. The plurality of wives, for instance, on which he is most severe, is quite unusual in Egypt, though it must be allowed that the divorce law requires almost as much revision there as in the United States. Mr. Lynch was delighted with the state reception given by the Khedive to Mr. Eugene Schuyler and himself; but is he right in saying that his Highness smokes? Nor must our author think that it was a special mark of respect for the United States that the Khedive received his visitors standing; it is his custom, and not unknown, we may add, in other Courts. Mr. Lynch has made other discoveries. He found the Ghawazees girls beautiful and respectable, and their dancing graceful, in which opinion he is singular. The Egyptians, he says, drink "only coffee," though they have been

seen to imbibe more potent beverages. He has heard Arabs chanting "tales of Hafiz," who wrote Persian odes; and he has remodelled some details of history in an original manner. For example, he mentions that after the death of Harun-al-Rashid, "who lived at Baghdad, his son and successor moved to Cairo"—a fact hitherto unknown to the Arabic authorities; and we are also informed that on the death of Mohammed Ali a regency was formed to govern Egypt during the minority of Ismail. Abbas and Saïd Pashas are thus eliminated, and the hereditary principle is introduced into Egypt seventeen years before the firman of 1866. Of the ancient Egyptian monuments and beliefs there are some readable sketches, though it is not reassuring to be introduced, among "the present crop of Egyptologists," to "Piazzi Smith, who was the Egyptologist of the British Museum" (*sic*). But uninformed strangers are apt to be impressed with mysterious theories, just as most Australians are fervent believers in the "Great Cryptogram." Mr. Lynch considers the 'Book of the Dead' a curious affair, but our faith in his critical powers is weakened when he defines Herodotus—we trust in jest—as "an old humbug."

Premising that these Egyptian sketches can sustain no claims to originality or profundity, we are glad to be able to add that they are sensible, brightly written, and occasionally entertaining. Mr. Lynch is a warm admirer of the rule of the English in Egypt. "They went to work," he says, "in a thorough and energetic manner to cleanse the Augean stables. They stopped the system of farming out the revenues, and established a uniform tax on the land, based on a just and proper estimate of its value. They dismissed a number of useless and expensive officers, and abolished several obsolete sinecures. They curtailed extravagance wherever it was found, and practised as well as preached economy in the Government departments. Perhaps the greatest advantage accruing to Egypt from the English occupation is the care and scientific knowledge that have been devoted to the canal system and reservoirs. Though there have been 'bad Niles' no less than twice since the British came here seven years ago, yet the crops have been fairly good by reason of their wise administration."

This is at least fair. To Mr. Lynch's credit also be it said that, unlike many of his countrymen, he is reverent. He abhors the recent vandalism at Beni Hasan, and the hotel at the Pyramids. Speaking of America, he says:—

"We have as a nation no Past to make us pause and reflect. This is why we revere what we have not; and we would cherish and protect those relics of antiquity on the banks of old serpent Nile that time has not yet effaced. Egypt is to us an anodyne and the very paradise of a hashish dreamer."

In this spirit he has given his impressions, and if they teach us nothing they show a tone unlike that of the common tourist, and one which we should like to see more general. It should be added that there are some excellent illustrations of the Theban kings, taken from the mummies in the Cairo Museum, now removed to the doubtful stability of a Gizeh palace.

The Origin of the Aryans: an Account of the Prehistoric Ethnology and Civilization of Europe. By Isaac Taylor. (Scott.)

IT is now nearly forty years since Dr. R. G. Latham propounded what was then the startling thesis that the original home of the Aryan-speaking people was not in Asia, but in Europe. For a long period the speculation was seldom referred to except in terms of ridicule. In Germany it was derided as a characteristically English eccentricity; in England, although Dr. Latham's reputation as a philologist stood high, he was regarded, not without reason, as somewhat crotchety, and whatever weight might have been allowed to his opinion in a case where authorities were divided, few persons thought it worth attention when opposed to the unanimous judgment of the leaders in linguistic science. The adhesion of Benfey in 1868 secured for the European theory more respectful mention, but scarcely more acceptance, and it was not until within the last decade that it made any recognizable advance in the favour of scholars. Dr. Latham, however, lived long enough to have amends made to him for the contemptuous treatment which his paradox had received. It cannot, indeed, be said that the hypothesis of the European origin of the Aryans has taken its place among the established verities of science; but it is well-nigh universally acknowledged that the imposing body of evidence that once seemed to point to Asia as the primitive Aryan home has almost wholly melted away. It is further generally admitted that the philological arguments in favour of the European origin of the Aryans, as set forth with admirable scientific caution in Schrader's 'Sprachvergleichung und Urgeschichte,' are of great cumulative weight, and have not hitherto been adequately met; and several of the greatest authorities on physical anthropology have welcomed the new doctrine as that which best accords with the conclusions of their own science. With few exceptions, the scholars whose judgment is of value either give a more or less provisional assent to the new theory, or maintain that the question is not yet ripe for solution. It may safely be said that if the older doctrine is ever re-established, it will have to be based on new grounds, and to undergo a transformation which will essentially alter its historical significance.

Canon Taylor's brilliant little work is in part a summary of the reasoning by which Schrader and others have endeavoured to establish the theory of the European origin of the Aryans, and to ascertain the degree of culture attained before the close of the period of Aryan unity. The book was apparently written before the appearance of the new and largely remodelled edition of Schrader's great work. If the author had been acquainted with the German scholar's latest exposition of his views, he would no doubt have been able to correct or strengthen several of the arguments adduced. On the whole, however, it would scarcely be possible for the case in favour of the modern theories to be presented in small compass with greater lucidity and more effectively than in these pages. At the same time it should be remembered (though some of Canon Taylor's critics have forgotten it) that an argument

which is essentially cumulative cannot fairly be judged by such an outline as can be given in a popular handbook.

Canon Taylor, however, has by no means confined himself to popularizing the ideas of others. While accepting Schrader's conclusions in their fullest extent, he has made them the basis of an investigation, to a great extent original in method, of a question which Schrader has not attempted to discuss, and to which Penka, De Mortillet, and other writers have given conflicting answers, that are rather of the nature of arbitrarily chosen hypotheses than of reasoned conclusions. The problem to which the author has addressed himself is that of determining which of the many races that speak Aryan languages is the one in which the Aryan form of speech may be presumed to have originated. This statement of the problem involves the assumption that Aryan speech was originally the property of a single race, or of a portion of a single race. The assumption is not absolutely unchallengeable, because it is conceivable that the germ from which the Aryan "hollethnic" language was developed may have been a sort of *lingua franca* formed in a mixed community that at first spoke two or more tongues radically distinct. Of this possibility Canon Taylor takes no account; but the value of his inquiry does not necessarily depend altogether on the correctness of the hypothesis that the primitive Aryans were of homogeneous race. It is, at all events, certain that all the races that in historical times have spoken Aryan languages are not descended from the primeval Aryan community; and even though the problem of identifying the "true Aryan race" should prove to be essentially insoluble, it is possible that Canon Taylor's attempts to solve it may render good service in showing, on the one hand, that certain individual Aryan-speaking races are non-Aryan in blood, and, on the other hand, in establishing the claim of one particular race to be regarded as having co-operated in the formation of the Aryan language.

Whether the particular conclusion at which Canon Taylor has arrived be correct or no, there is no doubt that his method of investigation is in principle strictly scientific. Those who are able to accept his premises—that is to say, his view of the classification of European races—will scarcely find it possible to dispute the cogency of the reasoning which he has founded upon them. The leading authorities on physical anthropology, however, are still so far from unanimous on many important questions, and the data for forming a judgment are still so far from complete, that several years may elapse before the ethnological system so lucidly expounded by the author can be either definitely proved or disproved. Combining the results of prehistoric research with those of investigations into the physical characteristics of existing peoples, Canon Taylor enumerates four distinct Aryan-speaking races which he considers to have existed in Europe, unchanged except by mutual admixture, from neolithic times. These are (1) the short, dark dolichocephali, presumably of African origin, and found only in the south and west of Europe, called by him the Iberian race; (2) the tall, fair dolichocephali, represented by the Swedes and

North Germans; (3) the short, dark brachycephali, akin to the Lapps, and represented by the Auvergnats and the French Basques—the "Ligurian" race; (4) the tall, fair brachycephali, whose physical type is that ascribed by ancient writers to the Belgic Gauls, and who form a large proportion of the population of the Celtic-speaking portions of the British Isles, and also of that of the Slavo-Lettic-speaking countries. In discussing the respective claims of these four races to be identified with the primitive Aryan stock, Canon Taylor sets aside the Iberians, partly on the ground of their geographical position, and partly on that of the probability that their native language was of the Hamitic class. The Ligurian race is similarly pronounced non-Aryan for the reason that its language was presumably akin to Basque. The remaining alternative coincides verbally with that recognized by Penka, viz., that the Aryans must have belonged either to the "Teutonic" or the "Celts-Slavic" race; but while with Penka the latter term denotes a short, dark brachycephalic people, Canon Taylor's "Celts-Slaves," while equally brachycephalic, were tall and fair. As is well known, Penka identifies the Aryan race with the ancestors of the dolichocephalic Teutons. Canon Taylor decides in favour of his Celts-Slaves. His main arguments are, first, that the prehistoric Teutons are shown by archaeology to have been in a far lower stage of culture than that occupied by the prehistoric Celts-Slaves, and are, therefore, not likely to have imposed their language upon the latter; and, secondly, that the primitive Aryan sounds and inflections have, on the whole, been best preserved among nations belonging to the brachycephalic type.

The physical characteristics assigned by Canon Taylor to the Celts-Slavic race are found outside the Aryan region among the Ugrian peoples; and the author discovers in this fact an argument for his well-known hypothesis that the original Aryan tongue was developed out of some language of the Ural-Altaic class. The resemblances he cites between Aryan and Finnish roots and inflections are interesting; but a great deal more evidence is required before this speculation can be regarded as having an adequate scientific basis. Some of the comparisons rest on theories no longer generally admitted with regard to the prehistoric forms of the Aryan personal endings. It is *a priori* very likely that the Aryan verbal inflections are of agglutinative origin; but the tendency of recent research has been to invalidate the supposed evidence in favour of this conclusion. Canon Taylor mentions the Sanskrit periphrastic future, *dātāmi*, as an example of an Aryan agglutinative formation parallel to those of the Ural-Altaic tongues. It certainly is agglutinative, and so is the French *aimerai*; these forms, however, are not primitive Aryan, but late developments in individual Aryan languages; and if any one chose to contend that they are due to non-Aryan influence, it would be difficult to prove the contrary. At the same time, we do not think that the hypothesis of a primitive affinity between Aryan and Ugrian is, in the present state of knowledge, intrinsically inadmissible, and it has enough of plausibility to deserve exhaustive investigation.

Whether Canon Taylor's solution of the Aryan problem is the true one we do not attempt to decide; but it certainly appears to us to be better reasoned, more self-consistent, and based on a more comprehensive study of the various lines of evidence than any rival theory at present in the field. An hypothesis of which this can truly be said cannot fail to contribute to the progress of science, even though subsequent discovery should prove it to be untenable. That the book is singularly attractive in style no reader of the author's previous writings will need to be assured.

NOVELS OF THE WEEK.

- A Woman of the World.* By F. Mabel Robinson. 3 vols. (Smith, Elder & Co.)
Dishonoured. By Theo. Gift. 3 vols. (Hurst & Blackett.)
Fairfax of Fuyton. By Mrs. Hibbert Ware. 3 vols. (White & Co.)
Mr. Bryant's Mistake. By Katharine Wylde. 3 vols. (Bentley & Son.)
The Sanctity of Confession. By Stephen Coleridge. (Kegan Paul & Co.)
The Master of the Magicians. By E. S. Phelps and H. D. Ward. (Heinemann.)
Dead and Buried. By M. H. Pickersgill-Cunliffe. (Gilbert & Rivington.)
For so Little. By Helen Davis. (Sonnen-schein & Co.)
Le Roman d'un Enfant. Par Pierre Loti. (Paris, Calmann Lévy.)
La Comtesse de Sartènes. Par Ch. Corbin. (Same publisher.)

The title of 'A Woman of the World' is rather misleading unless we take the story to be an illustration of the process by which a young and innocent girl is gradually robbed of her freshness and simplicity, and awakened from the poetic dreams of youth to face the prosaic realities of a loveless marriage. But we doubt whether the heroine, Eugenia Canning, would have ever become what is generally called a woman of the world. In the delineation of this character the author has shown not only artistic skill and delicate feeling, but also singularly true and keen insight into those complex workings by which a nature rich in possibilities, and not without a certain individuality of its own, is yet moulded by circumstances and surroundings into a form quite foreign to its original character. Indeed, it would be difficult to praise too highly some of the author's work. She writes with real power and truth; neither her pathos nor her sentiment is overstrained; though she is less successful with her men than with her women, her characters are natural and worthy of the study she has bestowed upon them; and on rare occasions there are touches of genuine humour. Yet taken as a whole the novel is disappointing. The most elaborate character, that of Will Harrington, the Methodist medical student and very perfect gentleman, is overdrawn. His marriage and sacrifice of himself is almost too improbable for reality, and artistically is a blunder. The protracted description of his death by consumption is too painful. The reader would gladly have been spared the ghastly realism of the struggle for life which is forced upon Harrington by his unhappy mother, who vainly strives to wrest

him from the clutches of death itself. There is no denying the truth and force of these closing scenes, but there are griefs that are too sacred to be laid bare in such merciless detail, and sufferings which when seen too closely become almost repulsive. It is hard to find fault with an author who writes so well and so powerfully, but we fancy that most of her readers will wish that the third volume of 'A Woman of the World' had not followed the other two.

The subject of 'Dishonoured'—the mental agony suffered by a peculiarly noble-minded girl on discovering the secret that there is a stain upon her birth—is in itself fruitful of pathos, and if the writer showed as much power in developing a story as in imagining individual scenes and in sketching characters Theo. Gift's charming book might have secured a more than ephemeral success. The portrait of the heroine is both winsome and vivid, and there are some scenes—especially the one where she is compelled to listen to the pleadings of Mrs. Rice on behalf of her love-stricken son—which blend pathos with humour so ably that they might pass for the work of a more ambitious novelist than we take Theo. Gift to be. The descriptions of Stoneham—the highly self-respecting Stonehamites—and especially of the good Nonconformist folk who attend the chapel to admire, in an intensely critical spirit, the Rev. John Rice's sermons, would have been more remarkable than they are had they preceded and not followed Mrs. Oliphant's marvellous descriptions of the Nonconformist world in 'Salem Chapel.' Mrs. Rice and Sarah Rice are admirable sketches, but on the whole the best portions of the story—and here we see Theo. Gift's infirmity as a constructor—are not given until after the proper peripeteia has been reached. These are the scenes in the third volume, where the reader is introduced to new characters, a new dramatic action, and new scenery in Northumberland. Old Mr. Benison, the father of the heroine, who underneath his ruggedness of manner hides a nature so loving that his life is wasted in the forlorn hope of the return of the wife who has betrayed him, is sketched in a few pages with that easy strength which only an entire sympathy with the character depicted can lend to any writer. It, indeed, lifts the story into literature. The Northumberland scenery, too, is rendered with the surety of a perfect knowledge:—

"Swell beyond swell, ridge over ridge, it swept away north, east, and west as far as the eye could reach in a vast undulating sea of rich brown, of tawny red, and vivid purple, massing itself together and rising higher until it seemed to blend imperceptibly into low ranges of hills of a deeper amber colour with, behind these, higher ranges, purple shadowed in brown or vivid ultramarine blue; and beyond all this again, rising above the furthest blue, and outlined in transparent colour against the ether into which they seemed to melt, a line of mountain peaks all palely pink and gold, and bathed in the rose and amber of the early morning sunlight which flowed like a benediction over these silent moors, and kindled the autumn tints to transient glory. Before such a sight even Olive needed not the sea."

The style, though on the whole good, as the above extract will show, is not without blemishes. One of the worst is perhaps the frequent use of an ellipsis of a peculiarly

irritating kind—a kind which seems to be passing from the penny-a-liners to writers who ought to know better. To write, as Theo. Gift does, "Once this was crossed," instead of saying "When once this was crossed," is not to write English, but vulgar jargon; and yet we saw the other day, even in the *Quarterly Review*, in an exceptionally able article upon heredity, a turn of phrase exactly on this model: "Once the period of reproduction is finally over," for "When once," &c. Like most novelists, Theo. Gift is shaky when she begins to quote poetry. Coleridge never wrote

As idle as a painted toy
Upon a painted ocean.

The book is dedicated to the memory of Robert Browning.

In 'Fairfax of Fuyston' Mrs. Hibbert Ware has made use of the curious tract of Edward Fairfax, the translator of Tasso, as the groundwork upon which to found her novel; and with the help of other works upon the same subject and contemporary documents bearing upon the social life of the time she has contrived to give a fairly interesting account of a certain credulous side of our ancestors' character, which, perhaps, even to-day has not altogether disappeared from among ourselves. The story is well conceived and well told. Indeed, it succeeds better as a romantic tale than as an illustration of an historical time. The author writes with considerable simplicity and directness; her characters are natural and well drawn; though they may not be particularly characteristic of the time, they are true enough to human nature in general; and her descriptions of English scenery under its wilder aspects are excellent. Where the book chiefly fails as an historical romance is in the want of what might be called "timecolour." The speech of the various characters is only fitfully archaic in form, and after a "Marry!" or a "Good sooth!" or two they generally lapse into fairly modern English. Moreover, the author has a provoking habit of suddenly dragging in the present day for the sake of comparison, and of describing the old towns like a modern guide-book. But it would be an ungrateful task to look for perfection in a work which shows the signs of much painstaking labour, and which, after all, amply justifies its publication as a decidedly readable and interesting story.

The author of 'Mr. Bryant's Mistake' has a bent for philosophical exposition, and she occasionally gives her readers a little too much of it in a didactic form. But to say that her characters and the results of their actions are traced out step by step in the incidents and the plot of her story, and that they teach in this way an interesting lesson on philosophical lines, is only to give Katharine Wyld the praise which her skilful workmanship unquestionably deserves. Mr. Bryant is a clergyman who marries a young widow of uncertain antecedents—a young widow more delicate in mind than in manner and speech; and, what was still more embarrassing, a young widow with a baby. This was his first mistake, and his second was a good deal more serious. He put the child away, changed its name, and stored up endless trouble for everybody. The baby grows up to be a heroine of fiction, and sheds brightness and gaiety over 'Mr. Bryant's Mistake.' The

merits of this story, in spite of a few improbabilities, are indisputable.

'The Sanctity of Confession' is rather thin and poor in texture, and it leaves the reader a little aloof and "away," as it were. But it is short, and easy enough to read. By means of an episode occurring in Spain the evil of enforced secrecy in the matter of confession is exposed. It is the reverse of the picture that has been more often shown in fiction. It seems to us that the thing might have been turned to better account, and been given with a more romantic and dramatic dash about it—certainly with more vitality. Mr. Coleridge has not so ordered it. But if he has not succeeded in imparting many positive qualities, he has at least refrained from claptrap tricks to draw his readers.

Daniel as a prophet is a familiar figure to most people; but Daniel as a man, and a young man, capable of an entirely human and unrequited passion, is a new study. Though in 'The Master of the Magicians' the den of lions is not reached and no mention is made of the three children in the fiery furnace, the court of Babylon under Nebuchadnezzar has provided ample material for a thrilling story. There is an admirable description of a lion hunt, and other incidents worthy of Mr. Rider Haggard; but the human interest grows with the story, and it is with regret that the reader takes leave of Daniel with so many familiar, but unrelated adventures still ahead of him. The Hebrew prince and prophet is here represented in his youth as full of personal attractions, of great courage and physical dexterity. The purity of his life and the stoicism of his concealed love, only heightened by the pathetically human touch of the last scene, are sufficient reminders that it is the man of God who walks alone and upright through the dissolute court of Babylon. The hypnotic trances of the young prophet are not particularly well done, and give an impression of unreality alien to him who exposed the falseness of Bel. The king's madness and the death of Amytis are the most dramatic scenes in the book, while the captain of the guard and his schoolboy brother are the most attractively drawn characters. It is a pity that the somewhat grandiose and flowery language, indispensable apparently in treating of the Babylonian empire, should occasionally lapse into something other than Queen's English. The joint authors deserve, however, credit for careful and detailed description of the court and its customs.

'Dead and Buried' leaves nothing like an impression on the mind, unless it be that here is a well-meant little story which could not harm the most innocent home in England in spite of its rather sensational title. The episode it describes took place, it would seem, in Christchurch, Hants, in the year 1641. The author has tried to put herself into the place and time in a praiseworthy manner—and who shall say she has not succeeded?—and yet there is little or no interest about the story. Be this as it may, there are doubtless people who will feel well disposed towards the little volume; and it would be cruel to blame them.

'For so Little' has some of the qualities one looks for in the "shocker"; but the greatest of these is brevity, and that it has not got. In spite, however, of sundry lon-

guenre and languors it is not unexciting. Mr. Lawrence Maber is a poisoner—not a poisoner, perhaps, of the first water, so to speak, but still a poisoner—fascinating, complex, individual; on the whole, an entertaining kind of being. Some parts of his conduct and career, and his deportment generally, are inexplicable; but then we know that mystery and unsatisfactoriness add to the spell of a story of the sort. This one is anything but a triumph of literary skill; the interest is of another kind, and consists in incident and play of emotion. There is also a sort of *naïveté* and simplicity that is not unattractive, and a curious combination of the high-flown and familiar which would shock a purist, but to another class of mind may seem a pleasing incongruity. Enough has been said to show that the thing is sufficiently crude, and yet that it has a something which helps one to the end, even while feeling it is long in coming, and not a particularly good end when it does come.

"Lotti" has succeeded, where many have failed, in relating the daily life-history of his childhood in such wise as to make it interesting.

In M. Corbin's book, which reaches us at the same time, three noble men and two noble ladies, with five broken hearts among them, do things which are for the most part those they should do, and furnish forth a story which will please persons who like tearful novels.

LAW BOOKS.

The People's Dictionary of English Law. By A. Wood Renton, M.A., LL.B. (Hodder & Stoughton.)—This is a book of fewer than three hundred pages, and, as the author does not limit himself to mere definitions, it is obvious that he must limit himself very much in another way, namely, as to the number of words or subjects dealt with. The book shows more signs of work than some others of its class, but it is unequal, and cannot safely be relied upon. At p. 88 the author tells us that if a man die intestate, having had two children, B and C, who have died in his lifetime, leaving, respectively, three sons and two daughters, these five grandchildren are treated, for the purpose of distribution, as children of the intestate. In other words, the assertion is that the five grandchildren will take one-fifth each; but this is entirely wrong, for, according to the decision *In re Ross's Trusts*, L.R., 13 Eq. 286, the three children of B will take one-sixth each, and the two children of C one-fourth each. The case here referred to was decided eighteen years ago, so that there is no excuse for the author's not being acquainted with it. On the same page the rights of brothers and sisters and their children are very imperfectly explained. No reader could possibly gather that the mother takes equally with brothers and sisters, if any, or that nephews and nieces who have survived their own parents take equally if mother, brothers, and sisters are all dead, but take their respective parents' shares in other cases. When will writers of law books learn the elementary rule that, if they really wish to make the law clear to the public, they must begin by understanding it themselves? We give Mr. Renton due credit for not having fallen into a common error of small-law-book writers, namely, that of stating that a will must not be altered after execution. The law on the subject is given at p. 275 without that mistake; but Mr. Renton mentions only one way of effecting alterations, whereas the Wills Act provides two. Mr. Renton states correctly that wills of soldiers and seamen (under certain cir-

cumstances) may be made orally; but he omits two most important points—the first, that this privilege is surrounded by so many petty difficulties as to be practically of little use; the second, that the soldier or seaman may make a written will without the usual formalities as to execution and witnesses. Mr. Renton has apparently taken a good deal of pains about some of the more difficult articles; but, examining that on "Insanity" as an example, we find it too deep for the general public, yet scarcely deep enough for the lawyer; the article on "Lunacy" is of a more practically useful character; but the two together occupy seventeen and a half pages, obviously more than their due in so small a book. Notwithstanding many shortcomings there are seeds of good in 'The People's Dictionary,' and a second edition of somewhat larger size might be really useful, if prepared with a firm resolution to expunge errors, to complete truncated statements, and to strike out what is either too abstruse or too minute for popular use. In the proposed second edition the reference to "Testaments" in the article on "Wills" may as well be omitted, seeing that on turning to "Testaments" we find nothing but a cross-reference bidding us return to the place whence we came.

A Handbook to the Death Duties. By Sydney Buxton, M.P., and George Stapylton Barnes. (Murray.)—As there are novels, so there are law books, with a purpose, and this is one with a purpose clearly and sharply defined. The little book, consisting of 109 pp. "all told," contains the information required in an ordinary way by persons who have to pay what are now frequently called "death duties"—that is to say, that the reader will easily find out, with the help of an excellent index, how much he will have to pay by way of probate duty, legacy duty, &c., in any particular case; it does not pretend to deal with the thousand and one doubtful points which have exercised the courts, and which are collected in the much larger work of the late Mr. Hanson. We may remark, by the way, that in an elementary treatise the fact ought perhaps to be brought out rather more prominently that "probate duty" and "legacy duty" are popular and rather misleading designations, the former kind of duty being, in fact, payable on letters of administration equally with probate, the latter on property devolving by intestacy equally with bequeathed property. But the main object of the book is to show how much the country loses by the enormous indulgence with which real property and settled personal property are treated, and this could scarcely be brought out more lucidly than it is. For brevity we shall confine our own remarks to the former. Apart from the entire exemption of real property from probate duty, the succession duty, which comes as it were in the place of the legacy duty which would be payable on ordinary personal property, is paid on an estimate of the value during the successor's life, and not on the capital value, as in the case of legacy duty. To show the working of these distinctions the authors give a simple and startling illustration. A man aged ninety-five inherits from his brother a landed estate worth 10,000*l.* and also a sum of 10,000*l.* in money. On the former he has to pay only 5*l.* 7*s.* succession duty, while on the latter he must pay 300*l.* probate duty and 300*l.* legacy duty. Even this does not sum up the whole case, for the 5*l.* 7*s.* is payable by instalments spread over four years, and if he dies when some only have become payable the rest need not be paid at all! An extreme instance, as the authors justly observe, is useless for purposes of general comparison, but it is useful as showing in a striking manner the direction in which legislation should move if it is desired that the death duties should become more valuable to our budget-making ministers. The suggestions for reform in the book before us may be described in a few words. Probate duty should be extended to all kinds of property; a duty of

uniform character should be substituted for legacy and succession duties; and all property should pay on its true capital value. We cannot quite agree with the authors in considering the Succession Duty Act a "model of good draftsmanship"; the pages of Hanson bear witness to the extent to which its complicated provisions have exercised the ingenuity of rival advocates. Moreover, the Inland Revenue authorities insist, when there is a concurrence of legacy and succession duties, on taking the higher of the two, whichever it may be. They could scarcely venture to make such a claim in the teeth of the section which enacts that when there is legacy duty there shall be no succession duty (*not*, be it observed, that when the two concur there shall be any choice between them), did not they, at least, conceive that there is some ambiguity in this Act "without equal," which has "never required any amendment"! The authors should reconsider their opinion on this particular point. They have produced, undoubtedly, a valuable little work; but the portion of it which is useful to the practitioner might have been placed in a much smaller compass if unmixed with the historical and didactic matter addressed to the fiscal reformer.

We have before us the *Statutes of Practical Utility* for the session 52 & 53 Victoria—in other words, for the year 1889 (Sweet & Maxwell). We have already, in dealing with other works, had occasion to allude to 'Chitty's Statutes,' of which the thin volume above mentioned is an annual continuation. The huge work which bears the name of a deceased Chitty, but is now edited by Mr. J. M. Lely, barrister-at-law, is too costly to admit of frequent new editions, and the continuation, prepared each year by Mr. Lely, is a most welcome addition to the larger work. The saving of trouble and the practical assistance in ascertaining the law afforded by this great compilation and its yearly offshoots are indisputable, and are thoroughly appreciated by those who use them in actual practice.

A Supplement to the Anglo-Indian Codes, 1887, 1888. By Whitley Stokes, D.C.L. (Oxford, Clarendon Press.)—Our readers may remember that, in reviewing Dr. Stokes's 'Anglo-Indian Codes,' we likened that work to the well-known 'Chitty's Statutes.' A fresh point of resemblance arises from the publication of a little supplement containing one or two Acts passed in 1888-9, and so bringing the work up to date. We presume that similar additions (which should be eminently conducive to the practical usefulness of the work) will be made from year to year.

OUR LIBRARY TABLE.

Two books about the colonies reach us at the same time, the one concerned with British North America and British South Africa, and the other with Australia; but they are of very different degrees of merit. The former is a *History of the Dominion of Canada*, by the Rev. William Greswell, who in describing Canadian confederation has largely brought into use his great knowledge of the Cape. The volume is published under the auspices of the Royal Colonial Institute and by the Clarendon Press, and it is the first of a series which are intended to illustrate the progress of the three great groups of colonies of North America, South Africa, and Australasia. It is mainly intended for the public schools, and has been supervised by the members of the Educational Committee of the Colonial Institute, a well-composed body, the Canadian members of which have had something to do with the present work. While Sir Henry Barkly and Sir Charles Mills may be trusted to supervise the African volume, Mr. Washington Eves will be a little thrown away on the committee if the West Indies are not included; and the committee as at present composed is hardly strong enough in Australian

members to deal adequately with the history of Australasia. Mr. Greswell's history of Canada is excellent, and is illustrated by good maps. The appendix is full of interesting things, but is not very well arranged. No one would, for example, look for an account of the Canadian canal system under the head "Navigation of the Mackenzie River." Both Dr. Bourinot and Mr. Todd are mentioned, but there is not sufficient acknowledgment of the admirable character of their constitutional works. Mr. Munro's book does not appear in the list of authorities, which should certainly contain the books of Todd and Bourinot.

THE other volume of which we spoke is *The Golden South: Memories of Australian Home Life from 1843 to 1888*, by "Lyth," published by Messrs. Ward & Downey, and not of any great value, although it may interest inhabitants of New South Wales.

THE following booksellers have sent us their catalogues: Mr. Blackledge, Messrs. Dulau (astronomy), Mr. Galwey (fairly good), Mr. Glaisher, Mr. Higham, Mr. W. Hutt (early editions of Mr. Swinburne, Mrs. Browning, &c.), Messrs. Jarvis & Son (good), Mr. Reader (occult sciences), Mr. F. Scott, Mr. Spencer (Americana), Messrs. Sothran (capital catalogue, including a collection of books on political economy), Messrs. Suckling & Galloway, and Mr. Wheldon (zoological works). Messrs. Meehan of Bath (bibliography of Bath and Somerset), Mr. Hitchman and Mr. Thistlewood of Birmingham, Messrs. Matthews & Brooke of Bradford, Messrs. Lupton Brothers of Burnley (illustrated books), Mr. Rooney of Dublin, Mr. Johnston of Edinburgh, Mr. Simmons of Leamington, Mr. Miles of Leeds, Mr. Howell and Messrs. Young & Son (good) of Liverpool, Mr. Maddocks of Manchester, Messrs. Attwood of Plymouth, and Mr. White of Workop have also forwarded their catalogues.

WE have on our table *A Short Abstract of the History and Science of the English Language*, by A. B. Brockwell (Simpkin).—*First Work in English*, by A. F. Murison, edited for Indian Students by J. Adam (Madras, Srinivasa Varada Chari & Co.).—*College Echoes*, by D. Cuthbertson (Houlston).—*Graphic Sketches of the West*, by H. B. Kent (Chicago, Donnelley & Sons).—*Elementary Principles of Ornament*, by J. Ward (Chapman & Hall).—*The Anglo-American Annual, a Directory and Handbook for Residents in Paris, 1890* (Brentano).—*The Oberammergau Passion Play, 1890*, by Mrs. A. Tweedie (Kegan Paul & Co.).—*The Healing Art and the Claims of Vivisection*, by E. Berdoe (Sonnenschein).—*Evolution, Antiquity of Man, Bacteria*, &c., by W. Durham, F.R.S.E. (Edinburgh, Black).—*The Biology of Daily Life*, by J. H. N. Nevill, M.A. (Kegan Paul & Co.).—*The Gentle Art of making Enemies*, edited by Sheridan Ford (New York, Stokes).—*The Function of Labour in the Production of Wealth*, by A. Philip (Blackwood).—*Dramatic Opinions*, by Mrs. Kendal (Murray).—*The Truth about 'The Dead Heart'*, by J. Coleman (Drane).—*Tom's Wife*, by Lady Margaret Majendie (White & Co.).—*An Early Frost and An Awkward Affair*, by C. T. C. James (Ward & Downey).—*The Forest of Andarida, a Legend of West Sussex*, by C. Stopford (Vickers-Wood).—*Cæsar's Column*, by E. Boisgilbert, M.D. (Chicago, Schulte & Co.).—*Prose and Poetry*, by Herr Cherrytree (New York, Alden).—*Cause*, by M. Doyle (Kegan Paul & Co.).—*The Christian Ministry*, by W. Lefroy, D.D. (Hodder & Stoughton).—*The Cambridge Bible for Schools and Colleges: Malachi*, with Notes and Introduction by the Ven. T. T. Perowne, B.D. (Cambridge, University Press).—*Das Bürgerliche Recht und die Besitzlosen Volksklassen*, by Dr. A. Menger (Tübingen, Laupp).—*Mon Journal* (Hachette).—and *Aspasie, Cléopâtre, Théodora*, by H. Houssaye (Paris, Lévy). Among New Editions we have Roscoe and Schorlemmer's *Treatise on Chemistry*: Vol. III.,

Organic Chemistry, Part II. (Macmillan).—*Robert Browning*, by W. G. Kingsland (Jarvis).—*The Kings of Carrick*, by W. Robertson (Hamilton, Adams & Co.).—*Riel's Culturgeschichtliche Novellen*, translated by S. Mendel and J. Gibson (Cornish & Sons).—*Classified and Annotated List of Books for the Use of Head Teachers and Pupil Teachers* (Simpkin).—*Four-Figure Mathematical Tables*, by J. T. Bottomley, M.A. (Macmillan).—*Practical Plane and Solid Geometry, including Graphic Arithmetic*, Vol. I., by Prof. H. J. Spooner, C.E. (Cassell).—and *Choice Cookery*, by H. M. Young (Heywood). Also the following Pamphlets: *The Best Route to Ober-Ammergau and Description of the Passion Play*, by H. W. Domville (Kegan Paul & Co.).—*Centenary of the French Revolution*, translated from the 'Revue Occidentale' by J. H. Bridges (Reeves & Turner).—*The Book of King Arthur*, by E. R. Russell (Liverpool, Marples).—*The Rights of Property*, by the Hon. Auberon Herbert (Liberty and Property Defence League).—*Honest Journalism, the History of a Gold-Mining Swindle*, by "Scrutineer" (30, Fleet Street).—*A Handbook to the Report of the Special Commission* (Arnold).—*The Secret of an Easy Shave*, by J. Arnold ('Sanitary Engineering' Office).—and *The Baptized on Behalf of the Dead—Who?* by R. A. Macfie (Nisbet).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Appeal (An) to Unitarians, by a Convert to Unitarianism, 3/6.
Brewster's (E.) Collect, Epistle, and Gospel, Teachings for the Sundays of the Christian Year, 12mo. 2/6 cl.
Christian Bible Readings (The): Genesis, Exodus, &c., 2/6.
Dalton (H.) On Religious Liberty in Russia, roy. 8vo. 2/6 cl.
Hughes (Rev. H.) Principles of Natural and Supernatural Morals, Vol. 1, 8vo. 12/6 cl.
Innes's (A. T.) Church and State, cr. 8vo. 3/6 cl. (Handbook for Bible Classes.)
Moinet's (Rev. C.) The Great Alternative, and other Sermons, cr. 8vo. 6/6 cl.
Nunnery Life in the Church of England, edited with Preface by Rev. W. L. Holland, cr. 8vo. 3/6 cl.
Rawlinson's (G.) Isaac and Jacob, their Lives and Times, cr. 8vo. 2/6 cl. (Men of the Bible.)
Spiers's (Rev. W.) The Sabbath for Man, cr. 8vo. 2/6 cl.

Poetry and the Drama.

Bain's (F. W.) Dmitri, a Tragi-Comedy, cr. 8vo. 6/6 cl.
Bulkeley's (Rev. H. J.) Alysip, and other Poems, 12mo. 2/6.
Fleay's (F. G.) Chronicle History of the London Stage, 1559-1642, 8vo. 18/ half-rox.
North's (L. H.) The Wrong of Death, a Realistic Poem, 2/6.
Shakespeare's Romeo and Juliet, with Coloured Illustrations, folio, 25/6 cl.

History and Biography.

Bax's (E. B.) Story of the French Revolution, cr. 8vo. 2/6 cl.
Child's (G. W.) Church and State under the Tudors, 8vo. 15/6.
Duff's (A.) Memorials of, by his Son, W. P. Duff, cr. 8vo. 2/6.
Gosse's (E.) Robert Browning's Personals, 12mo. 4/6 cl.
Lives of English Authors, a Biographical History of English Literature, cr. 8vo. 2/6 cl.
Reid (Mayne), a Memoir of his Life, by Elizabeth Reid, his Widow, cr. 8vo. 6/6 cl.

Geography and Travel.

Baillie's (A. F.) Kurachee, Past, Present, and Future, 21/6 cl.
Moffatt's New Geography, edited by T. Page and revised by E. Hammonds, cr. 8vo. 4/6 cl.

Philology.

Livy, Book 1, and Horace's Odes, Books 1 and 2, interlinearly translated by J. Gibson, 8vo. 2/6 swd.

Science.

Garrod's (A.) Treatise on Rheumatism and Rheumatoid Arthritis, 8vo. 21/6 cl.
Mercier's (C.) Sanity and Insanity, cr. 8vo. 3/6 cl.

General Literature.

Bigg's (A. H.) Schoolboy Truth and Honour, a Story for Boys, cr. 8vo. 2/6 cl.
Cross's (M. B.) Thyme and Rue, 2 vols. cr. 8vo. 21/6 cl.
Davidson's (J.) Perfidy, the Career of Ninian Jamieson, 6/6.
Dickens's David Copperfield, Crown Edition, cr. 8vo. 5/6 cl.
Doyle (C.) and others' Strange Secrets, cr. 8vo. 2/6 bds.
Dufferin and Ava (Marquis of), Speeches delivered in India, 1884-8, 8vo. 9/6 cl.
Fearn's (M.) Called to be Conquerors, cr. 8vo. 2/6 cl.
Gray's (A.) The King's Diadem, cr. 8vo. 2/6 cl.
Green's (E. E.) Mischievous Moncton, or Jest turned to Earnest, cr. 8vo. 2/6 cl.
Kenyon's (E. C.) Monica's Story, cr. 8vo. 2/6 cl.
Lysaght's (E. J.) Thorns and Roses, a Story of Home Life, cr. 8vo. 3/6 cl.
Mulholland's (R.) The Haunted Organist of Hurly Burly, and other Stories, cr. 8vo. 2/6 cl.
Norris's (W. E.) The Baffled Conspirators, cr. 8vo. 3/6 cl.
Shadwell's (Mrs. L.) Not his own Master, cr. 8vo. 3/6 cl.
Towers's (E.) Land of Sunshine and Gold, cr. 8vo. 3/6 cl.
Watson's (J.) Nature and Woodcraft, cr. 8vo. 5/6 cl.

FOREIGN.

Theology.

Achelis (E. C.) Praktische Theologie, Vol. 1, 2m.
Analecta Hymnica Medii Ævi, hrsg. v. G. M. Dreyes, 7m. 50.
Atzberger (L.) Die Christliche Eschatologie, 5m.

Lindenbein (A.): Erklärung der Offenbarung des Johannes, 2m. 50.

Löw (L.): Gesammelte Schriften, Vol. 2, 5m.

Schultz (H.): Grundriss der Evangelischen Dogmatik, 1m. 60.

Zahn (A.): Das Deuteronomium, 1m. 60.

Fine Art and Archaeology.

Baumeister (A.): Bilderhefte aus dem Griechischen u. Römischen Altertum, Parts 4-6, 3m. 75.

Berleux (J.): La Caricature Politique en France, 1870-72, 25fr.

Gerspach (M.): Les Tapisseries Coptes, 8fr.

Perret (F.): Fontainebleau, 20fr.

Poetry and the Drama.

Bernard (J.): Quelques Poésies de Robespierre, 1fr.

Wetz (W.): Shakespeare vom Standpunkte der Vergleichenden Litteraturgeschichte, 7m. 20.

Philosophy.

Barth (P.): Die Geschichtsphilosophie Hegel's u. der Hegelianer, 3m.

History.

Welschinger (H.): Le Roman de Dumouriez, 3fr. 50.

Geography and Travel.

Chabot (A.): Promenade en Hollande, 3fr. 50.

Kiepert (H.): Spezialkarte vom Westlichen Kleinasien, 10m.

Bibliography.

Dziatzko (K.): Gutenberg's Fröhste Druckerpraxis, 9m.

Philology.

(Euvres de Gautier d'Arras, publiées par E. Loseth, Vol. 2, 9fr.

Science.

Neumann (L.): Atlas der Hautkrankheiten, Part 12, 10m.

Pax (F.): Allgemeine Morphologie der Pflanzen, 9m.

BEATRICE.

DANTE, sole standing on the heavenward height,
Beheld and heard one saying, "Behold me well:
I am, I am Beatrice." Heaven and hell
Kept silence, and the illimitable light
Of all the stars was darkness in his sight
Whose eyes beheld her eyes again, and fell
Shame-stricken. Since her soul took flight to
dwell
In heaven, six hundred years have taken flight,
And now that heavenliest part of earth whereon
Shines yet their shadow as once their presence
shone
To her bears witness for his sake, as he
For hers bare witness when her face was gone:
No slave, no hospice now for grief—but free
From shore to mountain and from Alp to sea.
ALGERNON CHARLES SWINBURNE.

AN EARLY AMERICAN EDITION OF ELIA.

THERE has lately come into my possession, through the generous kindness of Mr. C. B. Foote, of Pine Street, New York, a "Second Series" of the 'Essays of Elia,' compiled and published at Philadelphia in 1828—that is to say, five years before Lamb collected his 'Last Essays of Elia' in 1833. The volume is for many reasons interesting, and is probably very rare, as Mr. Foote tells me that he has inquired among the leading second-hand dealers of New York, and that not one of them had ever heard of this edition. The copy which Mr. Foote has so kindly given me came from the Brevoort Library.

The First Series of Elia was published in England, as all lovers of Charles Lamb well know, in 1823. This was reprinted in Philadelphia in 1828 without variation, and the success of the volume presumably suggested to the publishers to compile a second, uniform in shape, from the essays of Lamb that had appeared since that date in the *London Magazine*. The compiler had no difficulty in finding material, and about a dozen of those which Lamb afterwards included in his 'Last Essays of Elia' are accordingly found in the volume. But the collection was made carelessly, and probably in great haste, for the editor overlooked three such characteristic essays as 'The Wedding,' 'The Superannuated Man,' and 'The Convalescent.' Moreover, he seems to have confined his researches to the *London Magazine*, and thus did not light upon those other papers from the *New Monthly Magazine* and elsewhere which appeared in the English edition of 1833. On the other hand, he had to make up a volume of fair size to rank with the reprint of the First Series, and he set about this in strange fashion. In flat defiance of his own statement on the title-page that the contents of the volume had appeared in the

London Magazine under the signature of Elia, he included several early essays of Lamb's, such as those 'On the Melancholy of Tailors' and 'The Danger of confounding Moral with Personal Deformity,' which were collected by Lamb in the two-volume edition of his works in 1818; and finally he obtained the required amount of copy by culling from the pages of the *London Magazine* three papers of the authorship of which Lamb was wholly guiltless.

The first of these is a pleasantly written essay, 'The Nuns and Ale of Caverswell'—unsigned in the *London*, but which I have discovered to be by Allan Cunningham; and two others, 'Valentine's Day' and 'Twelfth Night'; or, What You Will, signed "Ω," were in fact written by B. W. Procter. It may be interesting to lovers of Elia, and of old editions, to possess a copy of the entire table of contents:—

Contents.

To Elia (sonnet by Bernard Barton, beginning "Delightful Author").

Rejoicings upon the New Year's Coming of Age.

Reflections in the Pillory.

Twelfth Night; or, What You Will.

The old Margate Hoy.

A Vision of Horns.

On the Danger of confounding Moral with Personal Deformity.

On the Melancholy of Tailors.

The Nuns and Ale of Caverswell.

Valentine's Day.

On the Inconveniences resulting from being Hanged.

Letter to an Old Gentleman whose Education has been Neglected.

Old China.

On Burial Societies, and the Character of an Undertaker.

Barbara S—.

Guy Faux.

Poor Relations.

The Child Angel.

Amicus Redivivus.

Blakesmoor in H—shire.

Detached Thoughts on Books and Reading.

Captain Jackson.

Confessions of a Drunkard.

The Old Actors.

The Gentle Giantsess.

A Character of the late Elia.

The choice by the editor of Allan Cunningham's pretty and sentimental account of meeting a nun of Caverswell, as from Elia's hand, was by no means creditable to his sagacity. The two papers by Procter, on the other hand, are written in obvious imitation of the Elia manner, and form a salutary warning to imitators, as showing how wholly beyond their reach is the vital spirit of their original. All the little trickeries of Lamb's style (when not at its best) have been caught; but the "spirit, the spirit, Master Shallow!"

I should be glad to hear if this edition has been recorded and described before.

ALFRED AINGER.

MR. WILLIAM WHITE.

MR. WILLIAM WHITE died at his house at Cheshunt on the 29th of May, in his fifty-ninth year. He was favourably known for his critical biography of Swedenborg, published in two volumes in 1867, and republished in a condensed form (one volume) the year after. In his later years he devoted his pen almost entirely to the service of the opponents of vaccination, having edited since 1879 a monthly journal called the *Vaccination Inquirer*, and written the greater part of it. In 1885 the result of his inquiry into the early circumstances and antecedents of Dr. Jenner's famous discovery appeared in a considerable volume, most elaborately indexed, the title of which—"The Story of a Great Delusion"—sufficiently indicates the author's point of view. Mr. White's varied sympathies brought him into relation with a large circle, among whom his writings were valued not merely for their matter, but also for the terseness and soundness of the style.

LORD LOVAT.

FROM the extract given by Col. Fergusson in his edition of 'Major Fraser's Manuscript' there can be little doubt as to 1683 being the year of Lovat's graduation. Probably also he did, not long afterwards, accept a commission in the regiment of Lord Murray, but his excuse is plainly a lie. This should have been more clearly intimated by me, but the fact that the date 1683 was inserted after the article was in proof is probably the cause of the ambiguity. The year 1667 is, at all events, the most probable birth-date. As to the island of Aigas, Mr. Groome is, no doubt, well entitled to write as an authority on the subject of Scottish geography, but I am not aware that there is an island of Aigas in the Hebrides; nor do I know of any geographical law requiring that every Scottish island should be assumed to be in the Hebrides unless it is stated to be elsewhere. The island near Castle Downie is well known, and the context leaves room for no dubiety.

I really cannot discern anything very bad in the statement that "Emilia assumed the title of Baroness of Lovat," even supposing she were not of age, for no doubt in such a case her guardians would make her assume it. They could not assume it themselves, and if it was to be assumed she was the only person who could do so. In a technical sense, therefore, the phrase seems in the circumstances admissible. The marriage contract of 1685 is, of course, not in itself any evidence as to date of birth, unless it be shown not to be *post nuptial*. Such contracts are very common, and genealogists who refused to recognize their possibility would make sad havoc in family pedigrees. A statement of Major Fraser would, however, if accepted, prove that the girl was under age, but on this point I express no opinion.

I must decline to consider Mr. Groome's difficulty as to Mar writing a letter from Scotland in February. That he did so is not even improbable. If Mr. Groome knows that the letter was written in some other month, good and well; but mere surmises do not demand consideration.

T. F. HENDERSON.

THE ORIENTAL CONGRESS.

THE following invitation to Orientalists and friends of Oriental studies has been issued by the Organizing Committee for the ninth International Congress of Orientalists:—

DEAR SIR,—We have the honour to invite you to take part in the ninth International Congress of Orientalists, to be held in London from the 1st to the 10th of September, 1891, on the basis of the statutes and of the original principles laid down at the first meeting of the Congress in Paris in 1873, which was succeeded by the following meetings: London, 1874; St. Petersburg, 1876; Florence, 1878; Berlin, 1881; Leyden, 1883; Vienna, 1886; and Stockholm-Christiania, 1889.

The ninth meeting will be held under the honorary presidency of Sir Henry C. Rawlinson, the presidency of Sir M. E. Grant Duff, and the vice-presidency of Sir George Birdwood, assisted by a committee, the names of the members of which will be found overleaf.

You are aware that the place of the ninth Congress not having been designated at the last Congress, the right of doing so reverted to the Paris founders, who exercised it by formally transmitting their powers to the London Committee, on behalf of which we have the honour of sending you the present invitation.

In the event of your being desirous of becoming a member of the above Congress, we shall be obliged by your kindly signifying that wish to any of the secretaries, accompanied by your full name, designation, and address, and a subscription of 1*l*. You will receive in return a card of membership, which will entitle you to any publication regarding the organization of the Congress or the subjects for research or discussion that will be issued in connexion therewith before, during, and after it is held.

THE HOSPITALERS IN ENGLAND.

A CERTAIN charitable society which obtained a charter of incorporation in 1888 as "The Grand Priory of the Order of the Hospital of

St. John of Jerusalem in England" has been circulating a very remarkable pamphlet. The title of the pamphlet is this: "The English, or Sixth, Language of the Order of the Hospital of Saint John of Jerusalem: a brief Sketch of its History and Present Position, compiled by a Committee appointed for that purpose by the Chapter of the Language."

The Order of the Hospital of St. John of Jerusalem, it should be remembered, was divided for administrative purposes into Nations or Languages; of which Provence, Auvergne, France, and England were respectively the first, second, third, and sixth. The Grand Priors of the Order in England and in Ireland were subdivisions of the Nation or Language of England.

Speaking of the fate of the knights of the Order at the time of the Reformation, the pamphlet says, p. 21:—

"A general sequestration of their property in England took place. The statute which struck this heavy blow at the prosperity of the Order was dated as the 32nd Henry VIII. cap. 24 (1540). The accession of Mary to the throne of England revived the hopes of the Language, and its restoration was speedily decreed. By a Royal Charter of Philip and Mary, dated 2nd April, 1557, the then existing knights of St. John in England were created a corporation under the title of 'The Prior and Brethren of the Hospital of St. John of Jerusalem in England' with perpetual succession: Sir Thomas Tresham was nominated Grand Prior, and a portion of the property of the Language was restored. This revival was, however, but short lived. The death of Mary disappointed the rising hopes of the Language, and one of the earliest acts of her successor, viz., the statute 1 Elizabeth, c. 24, annexed to the Crown all the property of the Order in England. This statute did not, however, enact the dissolution of the corporate body, as has been sometimes stated, but dealt simply with its property."

The facts are these. The Act 32 Henry VIII. cap. 24, dissolved the corporation of the Order in England and Ireland, and granted the lands and goods of the Order in those countries to the Crown. The Act 4 & 5 Philip and Mary, cap. 1, empowered the king and queen to make grants of Crown lands by letters patent. By letters patent* dated April 2nd, 1557, the king and queen incorporated the members of the Grand Priory of the Order in England, and granted them certain Crown lands in England formerly belonging to the Order. The Act 1 Elizabeth, cap. 24, granted the lands held by all religious bodies in England to the Crown. The lands granted to the Grand Priory were thus recovered for the Crown within a year of their alienation. The purported incorporation was probably bad from the beginning; for it would have amounted to a partial repeal of the Act 32 Henry VIII. cap. 24, and Acts of Parliament are not repealable by charters from the Crown. All these proceedings were necessarily inoperative abroad; and the Nation or Language of England remained a division of the Order as before, with the Grand Priors of England and Ireland as subdivisions.

In its list of the Grand Priors of England the pamphlet mentions, p. 37:—

"Thomas Tresham: appointed Grand Prior of England by a Royal Charter of Mary, Queen of England, dated Greenwich, 2nd April, 1557."

No man could be appointed to a dignity in an independent sovereign order by a charter from the English Crown. As a matter of fact, the letters patent of April 2nd, 1557, merely contain a recital that Cardinal Pole, the Papal Legate, in the exercise of powers delegated to him for that purpose, had appointed Sir Thomas Tresham to the Grand Priory and various other Englishmen to various other dignities appertaining to the Language of England. It is only by thus garbling these letters patent that a precedent can be created for the charter of incorporation of 1888, in which the Queen purported to appoint the

* These letters patent are partly printed by Dugdale, 'Monasticon,' vol. vi. p. 811, ed. 1830, with a note that the portion omitted consists wholly of particulars of the lands granted. On consulting the original at the Record Office, Patent Rolls, 4 & 5 Philip and Mary, xiv. 1-32, it will be seen that the note is accurate.

Prince of Wales to the Grand Priory and various other Englishmen to various other dignities appertaining to the Language of England in the Order.

After noticing the misfortunes of the three French Languages of the Order (*i.e.*, Provence, Auvergne, and France) during the French Revolution, the pamphlet proceeds, p. 27 :—

"The fall of Napoleon and the restoration of the Bourbons in 1814 removed the ban under which the French knights had lain since the edict of the 19th September, 1792. They at once reassembled in a chapter-general at Paris, and forming, as they did at that time, the most powerful branch of the Order still surviving, elected a permanent capitular commission, in which was vested plenary power to act as might seem best for the general interests of the fraternity. The formation of this capitular commission was confirmed by a pontifical bull issued by Pope Pius VII. on the 10th August, 1814, and recognized by the Lieutenant of the Mastery and the Sacred Council in an instrument dated the 9th October following."

The French knights did not reassemble in a chapter-general; they did not elect a capitular commission, or any commission in perpetuity; they did not invest any commission with power to act as might seem best for the general interests of the fraternity; nor did they even purport to do any of these things. By letter of August 2nd, 1814, the Grand Prior of Aquitaine reported to the Council of the Order—the office of Grand Master being vacant—that the three French Languages had appointed a commission at Paris, consisting of himself as president with six members and a secretary, to further the interests of those three Languages in France :—"Elles (les Langues Françaises) ont donc nommé, dans leur sein, une commission destinée à poursuivre, en France, leurs intérêts généraux." This letter came before the Council on October 1st, and was answered by the Lieutenant of the Mastery on October 9th, 1814. The Lieutenant did not recognize the commission as such, but said that, as a matter of convenience, he would gladly correspond with the Grand Prior and his colleagues about the affairs of the Order in France. The formation of the commission was not confirmed by any pontifical bull or brief. The document of August 10th, 1814, is a letter from the Pope to the Grand Prior, without any reference whatever to the commission. I have before me official copies of all these documents.

The pamphlet then proceeds, p. 27 :—

"This commission exercised important acts on behalf of the Order in general during a series of years; it negotiated, though unsuccessfully, with the king for the restoration of the property of the Order in France; it treated, in 1814, with the Congress of Vienna for a new *chef-lieu* in the Mediterranean. In an appeal to the French king and chambers it represented the whole Order in 1816, and again at the Congress of Verona in 1822. Also, as recorded by Sutherland, 'in 1823, when the Greek cause began to wear a prosperous aspect, the same chapter, encouraged by the good will which the Bourbon family was understood to entertain for the Order, entered into a treaty with the Greeks for the cession of Sapienza and Cabressa, two islets on the western shore of the Morea, as a preliminary step to the reconquest of Rhodes, to facilitate which arrangement an endeavour was made to raise a loan of 640,000*l.* in England."

At the Congress of Vienna in 1814 the Order was represented by plenipotentiaries appointed by the Council of the Order. It was suggested in the letter of August 2nd, 1814, that each Language of the Order should send a representative to Vienna to assist the plenipotentiaries; but this suggestion was rejected in the letter of October 9th, 1814. The secretary of the commission transmitted unofficially to the Congress a note upon the history of the Order; but this note did not even mention the existence of the commission.* The Order does not appear to have been represented at all at the Congress of Verona in 1822.

The commission certainly petitioned the French chambers in 1816 for the restoration of the property of the Order in France; but it did not

even claim to represent the whole Order. The commissioners presented their petition in three capacities : * firstly, as a portion (*comme faisant partie*) of an Order having possessions in France; secondly, as representatives of the Languages of Provence, Auvergne, and France, which owned property in France; and thirdly, as knights of the Order, and therefore individually entitled to a hearing.

The statement by Sutherland occurs in *Constable's Miscellany*, vol. lxiv. p. 327, and is quite unauthoritative. I have before me an original prospectus of the loan; and this shows that the loan was offered in the name of the Order itself, without any allusion to the existence of the commission. As a matter of fact, however, this loan was started by certain members of the commission, without the knowledge or consent of the Council of the Order. Consequently, by circular letter of March 27th, 1824, the Lieutenant of the Mastery peremptorily forbade the members of the commission to hold any further meetings as a commission or otherwise. I have before me an official copy of this letter.

The pamphlet then proceeds, p. 28 :—

"While engaged in these various negotiations for the benefit of the Order at large, the question was mooted of a possible revival of the English Language, and the matter speedily received a practical solution. The commission placed itself in communication with the Rev. Sir Robert Peat, D.D., and other Englishmen of position, to whom were submitted the documents constituting the commission. These gentlemen undertook to give their aid in the resuscitation of so interesting a relic of the ancient chivalry of Europe. The negotiations, which were continued for some months, resulted in the revival of the English Language of the Order of St. John of Jerusalem, for which purpose articles of convention were executed on the 11th June, 1826, and on the 24th August and 15th October, 1827. The Chevalier Philippe de Chastelain and Mr. Donald Currie were appointed delegates for formally inaugurating the revival, by deed dated 14th December, 1827. On the 24th January, 1831, the Chevalier de Chastelain attended a meeting in London when the English Language was formally reorganized, and the Rev. Sir Robert Peat was invested with the functions and authority of Grand Prior of the revived English Language."

A revival of the Language of England was impossible, for the Language of England was still extant in the Order. But in any case the proceedings were invalid throughout. The commission was only empowered by the French knights to act in France in matters affecting the three French Languages; and in fact the French knights could not delegate to the commission any larger powers than they themselves possessed. Consequently the commission had no power to act in England or in matters affecting the Language of England. Strictly the commission had no power to act at all, since its formation had not been authorized by the Council of the Order; and the qualified recognition accorded by the letter of October 9th, 1814, had been cancelled by the letter of March 27th, 1824, two years before the beginning of these proceedings. The argument that the commission was acting on behalf of the whole Order can only be maintained upon the theory that A is necessarily acting on behalf of B because A has tried to borrow money in B's name.

Suddenly abandoning the argument that the commission was acting on behalf of the whole Order, the pamphlet says, p. 28 :—

"The articles of convention distinctly recite that in making this revival the French Languages are acting with the concurrence and approval of those of Aragon and Castile, thus, by a representation of five out of the eight divisions of the Order, giving the weight of majority, if such addition were necessary, to the powers of the associated French Languages."

A recital of the concurrence of parties is worthless unless those parties testify that concurrence by joining in the deed; for otherwise there is no evidence that the recital is inserted with their knowledge or consent. It is not alleged that the Languages of Aragon and Castile

joined in these articles of convention. At a meeting of the eight Languages of the Order five could certainly outvote three on any question that arose; but no such meeting was held at this time; and the question of the revival of the Language of England could not possibly arise, for that Language was extant, and would be present and voting as one of the eight.

Sir Robert Peat's appointment to the Grand Priory was utterly invalid. By the statutes of the Order, tit. 13, sec. 3, the right of appointment to all Priories was vested in the Grand Master and Council, so that he was not appointed by the proper authority; and by tit. 13, sec. 10, membership for fifteen years was required before appointment to a Priory, so that he was not even qualified for appointment.

The pamphlet then proceeds, p. 29 :—

"In 1834, acting under the advice of the Vice-Chancellor of England, Sir Launcelot Shadwell (who himself shortly after joined the Order), Sir Robert Peat sought to qualify for office, and at the same time to revive the charter of Philip and Mary, before referred to, by taking the oath *de fidei administratione* in the Court of King's Bench. He accordingly attended, on the 24th February, 1834, and the Court, as the records of the Language state :—'on its being announced by the Maecr that the Lord Prior of St. John had come into Court to qualify, rose to receive him, and he did then and there openly qualify himself before the Lord Chief Justice of England, Sir Thomas Denman, Knight, to hold, exercise and discharge the office of Prior of the Language of England under the Charter of King Philip and Queen Mary.' The oath of qualification taken by Sir Robert Peat in the Court of King's Bench is now a record of the kingdom, and a copy of the same, authenticated by the signature of the Lord Chief Justice, is in the archives of the Language."

The Act 9 George IV. cap. 17, which was then in force, requires that, as a qualification for office, the declaration therein mentioned shall be made and subscribed in the King's Bench or in certain other courts; and that "the court in which such declaration shall be so made and subscribed shall cause the same to be preserved among the records of the said court." As the King's Bench records for 1834 contain no declaration or oath by Sir Robert Peat, it appears that he did not qualify for office, as alleged.

The pamphlet continues, p. 30 :—

"The following is the copy :—'In the King's Bench. I the Right Reverend Sir Robert Peat Knight Vicar of New Brentford in the County of Middlesex and Prior of the Sixth Language of the Sovereign Order of St. John of Jerusalem in London do make oath and say that I will faithfully truly carefully and strictly perform fulfil keep and obey the ancient Statutes of the said Sovereign Order as far as they are applicable to the government of the Sixth Language and in accordance with the other seven Languages and that I will use the authority reposed in me and my best endeavours and exertions among the Brethren to keep the said Statutes inviolable, this deponent hereby qualifying himself to govern the said Sixth Language as Prior thereof under the provision of the Statute of the 4th and 5th of Philip and Mary in the case made and provided.'"

This oath seems a purposeless piece of swearing. By the constitution of the Order, the Languages were governed by Bailiffs, with Priors as their subordinates in each Priory : a Prior could not govern a Language, nor could there be a Prior of a Language. There is no statute of 4 & 5 Philip and Mary relating to the Order at all; and the letters patent of those years make no provision for the government either of the Language or of the Priory. Thus Sir Robert Peat merely bound himself to fill an impossible office under an imaginary statute.

This examination of the essential portions of the pamphlet shows that this charitable society has no valid claim to be recognized as part of the Order of St. John of Jerusalem, and further shows that the society has endeavoured to establish that claim by false and misleading statements.

CECIL TORR.

P.S.—In a correspondence in these columns last January one of the members of this charitable society referred me to this pamphlet for

* This note is printed by Klüber, 'Acten des Wiener Congresses,' vol. v. pp. 490 ff. Cf. vol. vi. p. 466.

* See 'Archives Parlementaires,' Series 2, vol. xvii. p. 622.

information, and told me to apply to their secretary for a copy. I applied accordingly, and got no answer. It was by chance that I saw a copy some while afterwards. Still I ought to tender my thanks to that anonymous correspondent for referring me to such an instructive source of information.

SALES.

THE continuation of the sale of the library of the late Sir Edward Sullivan, Lord Chancellor of Ireland, at the rooms of Messrs. Sotheby, Wilkinson & Hodge, was well attended, and the prices were adequately sustained. Among the more eagerly contested articles were: Burton's *Anatomy of Melancholy*, first edition, 23s. 10s. Chronicon Nurembergense, 28s. Ainsworth's *Jack Sheppard*, first edition, 12s. 16s. Cruikshank's *Comic Almanac*, 37s., and his edition of *Robinson Crusoe*, 9s. Dibdin's *Northern Tour*, 20s. 10s. Doran's *Annals of the English Stage*, 21s. Dugdale's *Monasticon*, 33s. Fabian's *Chronicle*, 23s. 10s. Musée Français et Musée Royal, 60s. First edition of Goldsmith's *Deserted Village*, 7s. Gould's *Himalaya Birds*, 23s., and his *Birds of Great Britain*, 60s. Haden's *Etchings*, 31s. Hakluyt's *Voyages*, first edition, 36s. 10s.; and second, 15s. *Heures à l'Usage de Rome*, three editions on vellum, 61s. Holinshed's *Chronicles*, the Shakespeare edition, 56s.; and his second, 8s. 15s. *Homerus Græce*, first edition, 160s. *Horæ*, printed by Kerver on vellum, 46s. Keats's *Endymion and Lamia*, first editions, 10s. 1s. *La Fontaine, Fables*, first edition, 21s. *Lodge's Portraits*, 40s. Molière, *Œuvres*, 1682 edition, 13s.; 1824 edition, 25s. 10s. *Monstrelet, Chroniques*, printed by Verard, 21s. 10s. The sales of the first thirteen days amounted to 7,002l. 19s. 6d. The last day's sale (twenty-first) of this extensive library is Friday, June 13th.

Messrs. Christie, Manson & Woods sold on May 21st and 22nd the library of the late Mr. Wells. The following books were notable: Bewick's *Birds*, 30s. Claude's *Liber Veritatis*, 1777-1819, 30s. Gould's *Birds from the Himalayas*, 29s. Stirling-Maxwell's *Artists of Spain*, proof impressions and Talbotype illustrations, 65s. Houghton Gallery, 34s. Raffaele, Loggie nel Vaticano, 51s.

DR. SCHMITZ.

By the death of Dr. Leonhard Schmitz we have lost one of the last surviving pupils of Niebuhr. Born in 1807, he received his education at the Gymnasium of Aix-la-Chapelle and at the university the Prussian Government had established in Bonn after the acquisition of the Rhine province. Here he came under the influence of the three great scholars Niebuhr, Welcker, and Brandis, who more, perhaps, than any of their contemporaries helped to revolutionize the study of history. In 1837 his marriage with an English lady brought him to this country, and he was speedily welcomed by the distinguished group of Cambridge men who, dissatisfied with the entire devotion to textual criticism of the school of Porson, were endeavouring to introduce the historical method into classical learning. The translation of Niebuhr's history, which Hare and Thirlwall had begun, was the first symptom of the new era. This translation was completed by Dr. Schmitz in conjunction with Dr. W. Smith. A still more important enterprise was the publication of the full notes he had made of some of Niebuhr's 'Lectures on Ancient History,' and he thus stirred up the Germans to pay a fitting tribute to the great Dane. He also, with the support of Cornwall Lewis and other friends whom his talents had secured, started the *Classical Museum* and carried it on successfully for several years—no small feat in a country where periodicals devoted to learning meet with scant encouragement. He further translated Zumpt's *Latin Grammar*, and thus contributed to the revival of Latin

scholarship in England, where for many years it had been neglected owing to the exclusive devotion of the Porsonians to Greek. These as well as his later writings showed a command of English quite wonderful in a foreigner.

In 1846 he became Rector of the High School of Edinburgh, and although much occupied by the duties of his office, his literary activity continued unabated. He brought out a school 'History of Greece' based on Thirlwall's great work, and a 'History of Rome' on a similar scale, a manual of 'Ancient History,' and also one of 'Ancient Geography' and one of 'Medieval History.' He had already been a contributor to the 'Penny Cyclopædia,' edited by George Long, and to the 'Dictionary of Greek and Roman Antiquities' started by Dr. W. Smith, and he was one of the chief writers in the dictionaries of Biography and Geography edited by the same scholar. He also superintended for Messrs. Chambers an excellent series of classical school-books. In 1859 he gave a course of historical instruction to the Prince of Wales, and a few years later to the Duke of Edinburgh; but in 1866 he quitted Edinburgh to become head of the International College at Isleworth. This post he resigned in 1874. For the next ten years he was Classical Examiner to the London University, and he continued to labour, undeterred by advancing years, till incapacitated by a severe accident at the beginning of 1889. From this he rallied wonderfully, and seemed likely to regain his usual health till the beginning of the winter, when he was attacked by severe influenza, and, although nursed with the tenderest care, gradually grew weaker till the 28th ult., when he quietly breathed his last.

Though highly successful as a head master and the teacher of many men afterwards distinguished, Dr. Schmitz's main service to his contemporaries was to act the part of an interpreter between English scholarship and German; to set before Englishmen the great advances that Germany had made, since Wolff at Halle gave her the impulse, towards attaining a clear comprehension of the ancient world. The effects of this awakening to the importance of the historical method are to be traced not only in our school-books, but in works of erudition, and not merely in classical scholarship, but in many other branches of learning.

As a man Dr. Schmitz was a German of the good old kind, such as prevailed in the universities of the Fatherland before the era of blood and iron: intensely industrious, personally unambitious, and almost devoid of the art of 'getting on'; content to labour for scant reward, and never apparently expecting more. His was an extremely affectionate, lovable nature. Devoted to his family and his home, simple in his habits, and diligent in the performance of duty, he was a model of that type of scholar to whom knowledge is its own exceeding great reward.

Literary Gossip.

THE manuscripts of Wilkie Collins's novels and tales are to be sold by Messrs. Sotheby, Wilkinson & Hodge on Wednesday week—'Basil,' 'The Woman in White,' 'No Name,' 'Armada,' 'The Moonstone,' &c.—and along with them the unpublished MS. of 'The Frozen Deep,' which contains a number of corrections and additions and remarks in Dickens's handwriting, among them the list of the actors; and also the prompt book, most of which is in Dickens's handwriting.

MR. LESLIE STEPHEN has gone on a brief visit to the United States, but he has positively declined to lecture. He hopes to return very soon. He will contribute the lives of Hume and Dr. Johnson to the coming volumes of the 'Dictionary of National Biography.'

A CORRESPONDENT sends us what is probably the latest news of Walt Whitman, who, writing from Camden, New Jersey, on the 22nd of May, says:—

"I am feeling pretty well at present, but have had a bad winter—have had the grip and a second attack—was out yesterday four or five miles, to the bay shore and linger'd some time by the water side—eat and sleep middling well—in good spirits.....shall probably get out this fine afternoon in wheel chair—have kind attention."

The veteran "poet of democracy" sends through our correspondent a characteristic message to those in this country who are interested in his welfare: "Love to you, and best wishes and remembrances to British friends."

NEXT Saturday there will be sold at Sotheby's some juvenile efforts of Mr. Browning's, accompanied by a letter from his father:—

"Bank, March 11th, 1843.

"He has not the slightest suspicion that any of his very juvenile performances are in existence. I have several of the originals by me. They are all extemporaneous productions, nor has any one a single alteration. There was one amongst them 'On Bonaparte' remarkably beautiful—and had I not seen it in his own handwriting I never would have believed it to have been the production of a child. It is destroyed."

IN the same sale will be included a copy of 'Bells and Pomegranates' which contains the first three proofs of 'Dramatic Lyrics.' In the first one the 'Pied Piper' does not occur, thus confirming the story that Browning "threw in" the 'Piper' to make up enough copy for the number. This first one has some interesting alterations by Browning, and one or two slight sketches on margin just to show the meaning of words the printer has not understood; it has also the full note to 'Artemis.' The second has the 'Pied Piper,' but it is wrongly inscribed to "Mr. C. the younger" (? printer's error for "M.C. the younger"). In this state the last sentence of the note to 'Artemis' is scratched out. A letter from R. Browning, senior, will be disposed of at the same time, in which he says: "The case is rather singular. Before I knew that Robert had begun his tale of the Rats, I had contemplated a story on the same subject." With this letter he sends his version, as far as he had then written.

THE forthcoming volume of the Pipe Roll Society's publications will contain the Roll for the 13th Henry II., which will afford a striking instance of the historical value of these records. In the chronicle of Battle Abbey there is a very circumstantial story of certain fines being exacted from tenants of the abbey (the manors and amounts being given) by Alan de Nevill in his *Forest Iter*, and of the abbot insisting on restitution when he heard of it, though the fines had already found their way into the Treasury. The case, says the chronicler, was heard at the Exchequer, and "auditis ex cartarum testimonio ecclesie libertatibus," the money was ordered to be restored. The Roll records the fines for the same places and amounts as the chronicler.

IN the course of the present month Messrs. Macmillan & Co. will issue the following new novels, viz.: 'A Cigarette-Maker's Romance,' by Mr. Marion Craw-

ford, in 2 vols.; 'The Tragic Muse,' by Mr. Henry James, in 3 vols.; and 'A South Sea Lover,' in 1 vol., by Mr. Alfred St. Johnston, author of 'Camping among Cannibals.'

M. RENAN is recovering, we are glad to say, from his long and painful attack of gout.

A JAPANESE view of the Eastern Question will be expounded in a volume entitled 'Japan and the Pacific,' which Mr. Fisher Unwin will shortly publish. The author, Mr. Manjiro Inagaki, B.A. (Cantab.), is a native of Japan, and dedicates his work to Prof. Seeley. Commencing with a sketch of the commercial and political position of Japan, the history of the Eastern Question is traced from its genesis, long chapters telling of the Crimean and Russo-Turkish wars. In the last chapter, on Central Asia, Mr. Inagaki suggests a solution of his own.

MR. SAMUEL MULLEN, publisher and bookseller, late of Melbourne, died suddenly on the 29th of May, at the house of his son at Kilburn. Mr. Mullen commenced his career in the trade in Dublin with Messrs. McGlashan & Gill, whence he emigrated to Australia nearly forty years ago, and established himself at Melbourne, founding the business now carried on under the denomination of Melville, Mullen & Slade, for whom the deceased was the London agent, for which position he had recently settled in London. He was sixty-two years of age.

NEW cheaper and revised editions of several of Miss Betham-Edwards's novels are in preparation. 'The Parting of the Ways' will shortly be added to Mr. Bentley's six-shilling fiction. 'Disarmed' will form a volume of Messrs. Methuen's "Novel Series." New editions are also forthcoming of 'For One and the World' and 'Doctor Jacob.'

MADAME JAMES DARMESTER, who wrote in the last *Quarterly* on the French in Italy, will have an article in the *Fortnightly* for July on 'The Bookmen of Paris in the Fourteenth Century.' Madame Darmester is going to publish a volume of lyrics selected from her books. A German translation of them is preparing.

WE are sorry to say that, in consequence of Mr. David Balsillie's appointment as manager of the literary department in the firm of Messrs. A. & C. Black, it has been found necessary to suspend for a time the publication of the *Social Pioneer* and the *Children's Guide*. If circumstances permit, it is intended to resume these excellent magazines on the same general lines as they have followed since their start in January. The May number of the *Social Pioneer* is before us, and a thoroughly good number it is.

MR. W. POLLARD writes from Hertford:—"On Sunday, May 25th, died at Widford, Herts, Mr. Arthur Tween, aged seventy-five years. He married Miss Norris (named in Charles Lamb's 'Elia'), who survives him. He was buried on the 27th of May in Widford churchyard, within a few yards of the grave where rests Charles Lamb's aunt. The entry in the parish register is merely of the burial—'Mary Field, May 6th, 1792.' In the churchyard are also the gravestones of Mrs. Tween's mother and brother—Elizabeth Norris, relict

of Randal Norris, Esq., of the Inner Temple, died July 2nd, 1843, age seventy-eight years," and 'Richard Norris, only son of Randal and Elizabeth Norris, died in 1836, age thirty-two years.' The inscription on Miss Field's gravestone is illegible, but might be restored. The old Blakesware mansion stood in the valley below the church, about three furlongs off. It was pulled down in 1823."

WE regret to hear of the death, at Brockley, at the age of seventy-four, of Mr. R. W. Smiles, brother of the venerable author of 'Self-Help.' The deceased was born at Haddington, and for a short period was a bookseller at Blackburn, afterwards becoming chief librarian at the Free Library in Manchester. This post he resigned about a quarter of a century ago.

THE mid-June issue of the *Universal Review* will contain a contribution from Count Tolstoi, which supplies, it is said, not only a reply to the criticisms made upon 'The Kreutzer Sonata,' but also a definite statement of Count Tolstoi's views on the subjects of morality, marriage, and Christianity.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. are about to publish a work by Mr. Clarmonth Daniell, entitled 'The Industrial Competition of Asia,' or the connexion between currency and the trade and finances of our empire in the East, with especial reference to current events, to the competition of India in European markets, and to increasing the supply of gold available for British commercial purposes.

MR. WILLIAM ANDREWS, of Hull, has in the press a volume to be shortly issued under the title of 'Obsolete Punishments,' dealing with the ducking-stool, branks, pillory, stocks, &c.

MESSRS. F. V. WHITE & Co. will publish immediately Fergus Hume's new novel 'The Man with a Secret,' and 'Crisis-Cross Lovers,' by the Hon. Mrs. H. W. Chetwynd. John Strange Winter's novel, 'Ferrers Court,' will be published shortly.

THE International Stenographic Congress, to be held at the beginning of next August at Munich, will be inaugurated by the unveiling of a Gabelsberger statue. We understand that the official language at the congress will be German, but that other languages will not be debarred from the discussion. Female stenographers will be admitted to the congress.

IN the exhibition of the works of Suabian authors, just held at Stuttgart in connexion with the congress of the Neu-Philologen, the "Schiller Abteilung" formed the principal point of attraction. It contained, among a number of original manuscripts of the poet, several reports on his progress during his stay at the Karls-schule, in one of which the Duke Karl Eugen remarked "that it would be well for the student Schiller to stay another year at the academy. In the mean time it will be possible to subdue his fiery temper; and if he continues to be industrious, he may yet become ein grosser Subjectum!"

A NUMBER of hitherto unpublished letters and treatises left by the philosopher Ludwig Feuerbach will shortly be issued under the editorship of Prof. Bolin, of Helsingfors.

ACCORDING to a long analysis in the *Levant Herald* the Bulgarian Minister of Education has produced the second quarterly number of the 'Collection of National Scientific and Literary Works.' It appears to be as copious and interesting as the first. It amounts to a publication at Government expense of all the literary and scientific essays and pamphlets, and is stimulating vigour in those departments.

THE death is announced of a highly prolific Portuguese novelist, M. Castello Branco, one of the school of which M. de Gueiros is the chief. M. Branco had long been in ill health. Mr. Oliver Bunce, a well-known American man of letters, is dead.

OUR Athens Correspondent reports the death of a notable champion of Hellenic education in Turkey, the President of the Greek Philological Association of Constantinople, Dr. H. Vassia. He was a native of Epirus, and educated in France and Germany as a physician; but he devoted himself mainly to philology. He published an edition of the Olynthiacs of Demosthenes, and wrote on the geography and epigraphy of Thrace.

THE chief Parliamentary Papers of the week are India, Army System, Correspondence (2s.); Copy of the Indian Financial Statement for 1890-91, and of the Proceedings of the Legislative Council of the Governor-General thereon (1s.); Report on the Labour Agitation and Recent Strikes in France (1d.); and Annual Statement of the Trade of the United Kingdom for 1889 (3s. 3d.).

SCIENCE

ELEMENTARY TEXT-BOOKS.

The Uses and Triumphs of Mathematics: its Beauties and Attractions popularly treated in the Language of Every-day Life. By V. E. Johnson, B.A. (Griffith, Farran & Co.)—This book consists of a series of short chapters in the style of drawing-room lectures of a rather formal kind. It abounds with instances of the achievements of mathematics, well selected, but not very novel or recondite; and each chapter winds up with a poetical quotation, usually from Emerson. The author is very severe on advocates of a fourth dimension, and is a staunch upholder of the practical and useful.

The Elements of Astronomy: a Text-Book for use in High Schools and Academies, with a Uranography. By Charles A. Young, Ph.D., LL.D. (Ginn & Co.)—The author's recent publication 'General Astronomy for Colleges and Scientific Schools' is already so well known that an extended notice of the present is not needed. Much of the material of the larger book in question has naturally been incorporated in this; nevertheless it is in no respect a mere abridgment of the former, the whole being rewritten and adapted to a somewhat different class of students, whilst in the process the information has undergone careful revision. It has been well remarked that in an elementary text-book some statements must be incomplete, but it is important that all should be accurate as far as they go, and Prof. Young has devoted special attention to securing this in the work before us. We trust that one result will be the stimulating of a taste for astronomy, which is still far too little studied amongst us. In the text no mathematics higher than elementary algebra and geometry is introduced, though occasionally a trigonometrical formula appears in the foot-notes and in the Appendix, to which have been relegated certain matters not essential to the course, including a brief description of astronomical instruments and of methods of observation,

particularly with reference to the determination of solar and stellar parallax. At the end of the book is given, under the name "Uranography," a brief description of the constellations visible in the United States, with a set of star-maps and lists of objects observable with a small telescope; this is pagged and titled separately, that it may be used either in connexion with the author's 'General Astronomy' or with any other text-book, or by itself in the open air at night.

MR. W. S. DALLAS, F.L.S.

By the death of Mr. William Sweetland Dallas the Geological Society has lost a respected officer, who for more than twenty years had conducted its affairs and edited its *Journal* with great ability. In early life Mr. Dallas made his mark as an entomologist, and contributed to the *Transactions of the Entomological Society* and to the *Annals of Natural History* several original papers on hemipterous insects. Before his appointment to the assistant-secretaryship of the Geological Society he had been Curator of the Yorkshire Philosophical Society's Museum; but whatever his official position he always devoted his leisure to scientific literature. At one time he was editor of the *Popular Science Review*, and up to the day of his death was one of the editors of the *Annals of Natural History*. Mr. Dallas's linguistic attainments led to his translation of a large number of works, the best known being Oswald Heer's 'Primeval World of Switzerland,' in two volumes; Fritz Müller's 'Facts and Arguments for Darwin'; Büchner's 'Man: Past and Present'; Nitzsch's 'Pterylography'; and Siebold's 'True Parthenogenesis in Moths and Bees.' Mr. Dallas was the author of a work entitled 'Elements of Entomology' and of 'A Natural History of the Animal Kingdom,' the latter republished from Orr's 'Circle of the Sciences.' He had also been a copious contributor to serial literature, and to such works as Cassell's 'Natural History' and the *Zoological Record*. Possessed of a dignified presence, coupled with great geniality of manner, Mr. Dallas was always popular in scientific circles, and his death at the age of sixty-six will be very widely regretted. His physical constitution had been undermined by excessive literary industry, and the paralysis which had threatened him for some time took fatal effect on the 29th ult. He leaves a widow and two daughters.

NEW GUINEA.

A BLUE-BOOK (c. 5883, 1890) recently issued contains some letters from Mr. John Douglas, late Special Commissioner, and Sir William Macgregor, the Administrator of British New Guinea, which throw some interesting light on the condition of the natives and on the steps which are being taken for their improvement. The progress is necessarily slow, not merely from the large area involved and from the limited means at the governor's disposal, but from the very conditions of the case. In dealing with cases of murder, which is the principal cause of trouble, great difficulty is caused by the fixed idea of the natives, not merely that the crime can be wiped out by payment—and this on a scale adapted to the most limited incomes—but also that, failing payment, the responsibility is not individual, but communal. Still several expeditions for the purpose of arresting murderers have ended successfully, thanks to the tact and presence of mind of Sir W. Macgregor, though at a risk to himself which we venture to think excessive. He found that, relatively to the coast tribes, the savagery of those inland, and especially the mountain tribes, is much greater than was supposed; and he gives a melancholy description of the terrified and half-starved remnant of the Veiburi, a tribe which he discovered to be in process of extermination by a dreaded mountain neighbour, the Manugoro. Most of these villages possess one or two *dobos*, or houses built in trees

as a point of vantage for defence. In Veiburi, however, nearly the whole village was built in one enormous tree, i.e., four large houses, some apparently with two stories, and several platforms on which stones and other missiles are stored; but the arboreal life, or the anxieties it implies, had produced a miserable population. The largest tribe yet met with is the Aroma, about 100 miles east from Port Moresby, numbering some 4,000. Cloudy Bay, a little further eastward, also contains some powerful and warlike tribes, and these districts have been surveyed and visited with the best effect. The native teachers, and chiefs under their influence, are frequently useful, trustworthy men. One of these chiefs, being asked if he had been concerned in a certain murder, replied, "No, too much fear God," which appeared to be true; but his followers hastened to explain that they had all been at church at the time. Unluckily, the murder proved to have been committed on a Monday. At several places the natives said they had given up holding services as the preaching produced bad crops.

Sir W. Macgregor reports a visit to the islands of Sudest and St. Aignan, where several hundred gold-diggers from Queensland were at work, but as far as could be ascertained they were not on an average getting more than one or two penny-weights a day.

It seems probable that the economical development of the country will be slow. Traces of iron and of plumbago have been found in the Cloudy Bay district, and the latter may prove to be workable; but the climate there during the rainy months tells severely not only on Europeans, but on the natives, the jungle being besides uninhabitable there owing to the "scrub itch." Leprosy was observed among the natives, along with bad forms of ringworm and elephantiasis; but hygienic measures may do much for them when confidence is established. We are glad to see that the native names of islands and rivers are gradually superseding those scattered broadcast by recent explorers.

SOCIETIES.

GEOLOGICAL.—May 21.—Dr. A. Geikie, President, in the chair.—Messrs. G. Fletcher and T. Ward were elected Fellows.—The following communications were read: 'On some Devonian and Silurian Ostracoda from North America, France, and the Bosphorus,' by Prof. T. R. Jones; 'On the Age, Composition, and Structure of the Plateau-gravels of East Berkshire and West Surrey,' by the Rev. A. Irving; 'Further Note on the Existence of Triassic Rocks in the English Channel off the Coast of Cornwall,' by Mr. R. N. Worth; and 'On a New Species of *Coccodus* (*C. lindströmi*, Davis),' by Mr. J. W. Davis.

MICROSCOPICAL.—May 21.—Mr. J. Glaisher, V.P., in the chair.—Mr. Mayall referred to the donation, by Messrs. Trainini Brothers, opticians of Brescia, of an early form of achromatic microscope objective, constructed by the late Bernardino Marzoli, Curator of the Physical Laboratory of the Lyceum of Brescia. The objective was a cemented combination, and was described and figured in the 'Commentari della Accademia di Scienze' of Brescia in 1808. This and other works and documents in proof of its genuineness were exhibited.—Mr. Mayall exhibited on behalf of Mr. P. Vallance an eyepiece similar to that shown at the previous meeting by Mr. Goodwin. It was one of two constructed by Mr. Murrell nearly forty years ago, and was provided with a screw which enabled the compound eye-lens to be adjusted with reference to the field lens through a space of nearly $\frac{1}{2}$ in.—Mr. E. M. Nelson read a paper 'On Micrometers,' in the course of which he described a new micrometer made for him by Messrs. Powell & Lealand. The subject was illustrated by a drawing upon the board, and the micrometer, attached to a microscope and lamp, was handed round the room.—Mr. T. Comber's paper 'On a Simple Form of Heliostat and its Application to Photo-micrography' was read. Apart from the question of the extreme simplicity of the heliostat—which was mainly due to limiting the reflection of the mirror to the polar direction and deflecting the pencil in the horizontal direction in the axis of the microscope by means of a fixed mirror placed at half the angle of the latitude above the heliostat mirror—Mr. Comber had rendered

important service to photo-micrography by showing how the heliostat might be placed close to the microscope, so that the error due to slight inaccuracy of the adjustment of the heliostat might escape the optical leverage which took place when the reflected beam was made to travel through a considerable space.

ROYAL INSTITUTION.—June 2.—Sir J. C. Browne, Treas. and V.P., in the chair.—Dr. C. J. Cullingworth, Dr. R. Messel, Messrs. J. Hutchinson, H. C. Mylne, and D. Rylands were elected Members.

SOCIETY OF ENGINEERS.—June 2.—Mr. H. Adams, President, in the chair.—A paper was read by Mr. P. F. Nursey (past President) 'On Pick's System of manufacturing Salt in vacuo.'

SOCIETY OF BIBLICAL ARCHÆOLOGY.—June 3.—Mr. P. Le Page Renouf, President, in the chair.—A paper by Prof. Maspero, 'Sur les Dynasties Divines de l'Ancienne Egypte,' was read by the Secretary.

ANTHROPOLOGICAL INSTITUTE.—May 13.—Dr. J. G. Garson, V.P., in the chair.—The election of Mr. S. Edwards and Dr. W. S. Lane was announced.—Mr. F. Galton exhibited a new instrument for measuring the rate of movement of the various limbs. The method adopted was explained by referring to the action of a spring measuring tape. When the end of one of these is pulled out and then let go, it springs sharply back, the tape running cleanly through a slit. If it runs back more quickly than the hand could follow it, then if the end of the tape be retained in the hand that gives the blow, the tape will run through the slit at the exact rate at which the blow is given. The hand need not be near the tape; it may be connected with it by a long thread, and the instrument will thus be guarded from injury. The thread, during part of its course, is arranged to travel vertically, and passes through a small inverted cone which is fixed to it; it then passes loosely through a cylindrical bead of white ivory, the lower end of which rests on the base of the cone. When the moving thread is suddenly arrested, the bead is tossed up to a height dependent on the velocity of the thread at the time and place when it was stopped. The momentary pause of the white bead when it ceases to ascend, and before it begins to descend, enables the height it has attained to be read off upon an appropriate scale, which tells at how many feet per second the thread was moving at the time it was checked.—Dr. G. W. Leitner read a paper 'On the Ethnographical Basis of Language, with special reference to the Customs and Language of Hunza.' The Hunzas are nominal Mohammedans, and they use their mosques for drinking and dancing assemblies. There is little restriction in the relation of the sexes, and the management of the state, in theory, is attributed to fairies. No war is undertaken unless the fairy gives the command by beating the sacred drum. The people are not true Mohammedans, but represent what is still left of the doctrine of the Sheikh-ul-Jabl, or the Old Man of the Mountain, the head of the so-called Assassins. The language of the Hunza is one of the most primitive, and has not yet emerged from the state in which it is impossible to have such a word as "head," as distinguished from "my head," or "thy head," or "his head"; for instance, *ak* is "my name," and *ik* is "his name." Take away the pronominal sign, and *k* alone is left, which means nothing. *Aus* is "my wife," and *gus* "thy wife." The *s* alone has no meaning, and in some cases it seemed impossible to arrive at putting anything down correctly; but so it is in the initial stage of a language; in the Hunza language that stage is important to us as members of the Aryan group, as the dissociation of the pronoun, verb, adverb, and conjunction from the act or substance only occurs when the language emerges beyond the stage when the groping, as it were, of the human child between the *meum* and *tuum*, the first and second persons, approaches the clear perception of the outer world, the *sum*, the third person.—Mr. A. P. Goodwin read some 'Notes on the Natives of the Interior of New Guinea,' and exhibited a fire-stick.—Mr. G. F. Lawrence exhibited two crania from the Thames.

ARISTOTELIAN.—June 2.—Mr. S. H. Hodgson, President, in the chair.—Papers were read by Mr. G. F. Stout and Prof. Brough on the subject 'Is the Distinction of Feeling, Cognition, and Conation valid as an Ultimate Distinction of the Mental Functions?'—A paper by Prof. Bain on the subject was read by the Honorary Secretary, and a discussion followed.

MEETINGS FOR THE ENSUING WEEK.

- Tues. Horticultural, 1; Popular Lecture, 3.
- Royal Institution, 3.—The Natural History of Society, Mr. A. Lang.
- Photographic, 8.
- Colonial Institute, 8.

- THUR. Anthropological Institute, 8½.—'The Nomad Tribes of Asia Minor,' Mr. T. Bent; 'A Contribution to a Scientific Phenology,' Mr. B. Hollander.
- WED. United Service Institution, 3.—'Transport of the Sick and Wounded in Time of War,' Surgeon W. A. Morris.
- THUR. Royal Institution, 8.—'Flame and Explosives,' Prof. Dewar.
- Royal, 4½.—'The Rationale of Indian Railways,' Sir T. C. Hope.
- Mathematical, 8.—'Parabolic Note,' Mr. R. Tucker; 'Further Notes on Simplicissima,' Mr. W. J. C. Sharp; 'Rotatory Polarization,' Dr. J. Larmor; 'The Expression of the Square Root of a Quantic as a Continued Fraction,' Prof. G. H. Mathews.
- Antiquaries, 8½.
- FRI. United Service Institution, 3.—'The Employment of Large Masses of Cavalry, of Movable Fortifications, and of Smokeless Powder, as illustrated by the late German Autumn Manœuvres,' Mr. G. Saunders.
- New Shakspere, 8.—'Much Ado about Nothing,' Mr. H. S. Pearson.
- Astronomical, 8.
- Royal Institution, 8.—'The Physical Foundation of Music,' Prof. S. P. Thompson.
- SAT. Royal Institution 3.—'Ballad Music of the West of England,' Rev. S. Baring-Gould.
- Botanic, 8½.—'Election of Fellows.'

Science Society.

THE second conversazione of the Royal Society is fixed for the 18th of June.

MR. JOHN GUNN, of Norwich, whose death occurred in that city on the 28th ult., should not be allowed to pass away without some record of his labours in geology and archaeology. The son of the rector of Irstead and Barton, he succeeded to that living in 1841, but after forty years of clerical duty resigned his position for conscience' sake. In early life he took great interest in the archaeology of Norfolk, especially in ecclesiastical architecture; but subsequently his attention was given mainly to geology, and he became an enthusiastic collector. His fine collection of local fossils, specially rich in relics of the "Forest bed," he presented to the Norwich Museum. Mr. Gunn at the time of his death was in his eighty-ninth year.

MR. W. F. KIRBY, F.L.S., F.E.S., &c., Assistant in the Zoological Department, British Museum, has in the press a synonymic catalogue of an interesting, but hitherto somewhat neglected group of insects, the Neuroptera Odonata, or dragon-flies, to be published by Messrs. Gurney & Jackson. As soon as this work is completed Mr. Kirby hopes to be able to proceed to press with the first volume of his great catalogue of Lepidoptera Heterocera, or moths, upon which he has been engaged for nearly twenty years.

DR. SCHNEIDER, Professor of Zoology at Breslau, has died there at the age of eighty-nine.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND THIRTIETH EXHIBITION IS NOW OPEN.—5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

THE LEGEND OF THE BRIAR ROSE, painted by E. BURNE JONES, A.R.A.

THE LEGEND OF THE BRIAR ROSE.—THE EXHIBITION OF MR. BURNE JONES'S FOUR PICTURES IS NOW OPEN at Messrs. Thos. Agnew & Sons' Old Bond Street Galleries, 39, Old Bond Street, W.—Admission, 1s. 10 to 6 o'clock.

EXHIBITION OF BLACK AND WHITE DRAWINGS.—Messrs. CARSELL & COMPANY'S EIGHTH ANNUAL EXHIBITION OF ORIGINAL DRAWINGS IS NOW OPEN at the MEMORIAL HALL, Farringdon-street, E.C.—Admission free on presentation of address card.

THE TOPOGRAPHY OF OLBA.

In my letter to the *Athenæum* of April 5th I notified our discovery of two inscriptions giving us the name of Olba. Not satisfied that this was actually the site of the capital of this ancient kingdom, and being unable owing to the season to prosecute our researches more inland, we waited until the spring, and then traversed the whole of the district from the coast to the Karamanian mountains, which in ancient times would seem to have constituted the toparchia of Olba, a part of Cilicia Tracheiotis.

From an inscription on a tomb at the spot where we found the above-mentioned inscriptions we read that those who opened it were to pay so much to Sebaste, and so much to the deme of the Kanygelli, giving us the Sebaste-Eleusa

of Ptolemy, which is down by the coast and mentioned by him after Corycos, and the name of one of its demes. From these premises we could safely argue that the rule of Olba extended over Sebaste, and that the priest kings who are styled on coins "dynasts of Olba and toparchs of Kennatis and Lalassis" must have had their capital at some other point which had yet to be found.

From Lamas to the plain of Seleucia the coast line is thickly covered with ruins, including the towns of Sebaste-Eleusa, Corycos, and Corasios; these ruins are, however, almost all of a very late Roman date, and an inscription at Chok Oren (many ruins), not far from the plain of Seleucia, gives in a few words what is probably the history of most of them. It tells us that during the reign of Valentinian, Valens, and Gratian, the governor of Isauria rebuilt from the foundations "the spot which is called Corasios, which had become desolate and void of houses." Whether this is the Coracesium of Strabo or not is uncertain, but the name Corasios is very clear in my squeeze; at all events, it confirms Strabo's description of the devastation of this coast by pirates, accounts for the lateness of the coast-line ruins, and explains why the older inhabitants of Cilicia Tracheia preferred to live in fortified towns up on the slopes of the Taurus.

The mountains in this portion of Cilicia Tracheia come right down to the sea, and the paths inland when once the coast road is quitted present great difficulties to the traveller. A second line of towns occupied the slopes more immediately above the sea level, the names of two of which we were enabled to recover from inscriptions—namely, Eabbasis and Reorbasis—each with strong polygonal fortresses and walls, and each celebrated for the worship of Hermes. Besides these there were several the names of which we were unable to find, but only the signs which were invariably put up on a corner of the towers. Here I may incidentally mention that at eight different sites we discovered the sign of the club, which eventually proved to be the sign of Olba, and, together with the triskelis which surmounted our Olbian inscriptions at Sebaste, is found on Olbian coins (Head, 'Hist. Numorum'). This would give us as the least possible area of this kingdom a boundary on the east beyond the Lamas river, and on the west the valley of the Kalykadnos.

On proceeding further inland, at about seven hours from the coast at Lamas, we halted for some days at extensive ruins now known as Jambesli, about from 3,000 to 4,000 ft. above the sea level, containing fine heros, a sarcophagus, the lid of which is carved into the figure of a lion with its paw on a vase, the characteristic rock carvings, several forts, the ruins of a temple, and a large early Christian basilica. Unfortunately we only found three poor inscriptions here, and were unable to recover the name, but on gateways the sign of the club occurs. The same experience awaited us at the next place, Yiennili, the fortress of which had over the door the club between two triangles.

Our next headquarters were at a small village of Yourouks known as Uzenjaburgh, over 4,000 ft. above the sea level, very cold even in April, but situated amongst very extensive ruins, which proved to be the capital of Olba. First of all we examined the ruins of an extensive town down in a valley about three miles below Uzenjaburgh. These ruins crown a wooded height surrounded on two sides by narrow gorges crowded with rock carvings and rock-cut tombs, and on the third by a little fertile plain. This spot the nomads now call Oura. (Prof. Ramsay previous to this imagined that the original name of Olba was *Ourra*, Hellenized to suggest a meaning in connexion with ὄλβος.) In ancient times water was conveyed to this town by a fine aqueduct from the Lamas river; and on the arches which span one of the gorges

is a long inscription, dreadfully obliterated, but from which we were able, with a considerable amount of personal risk, to get a squeeze of the words ΟΑΒΕΩΝΗΘΙΟΛΙΣ, and read the name of M. Aurelius Caesar. Oura also had a small theatre, a curious fountain, and yielded one or two minor inscriptions. It is connected with the ruins around Uzenjaburgh by an ancient paved road, on either side of which are numerous rock-cut tombs and other ruins, and the name of Olba again occurred on a fallen column. It would appear that in ancient times the two towns practically joined, and formed the capital of the kingdom of Olba.

A very large tower, four stories high, with five chambers on each floor, commands the ruins of the upper town; it is 50 ft. 10 in. by 40 ft. 9 in.; and on this fortress are four separate inscriptions, and a very neatly carved club in a frame. The most important of these inscriptions has almost the same formula of dedication as that to the Olbian Jove at Sebaste; again the same strange name *Tarkuarius* follows that of the priest king Teucer—in the list of names referred to below we found ΤΑΡΚΥΜΒΙΟΥ, possibly Tarkuarius for life (μετά βίον), and we know of king Tarkondimotos of Cilicia, so perhaps the prefix Tark has some royal significance—then follows a long Cilician name, and the inscription closes with ΤΟ ΟΡΒΑΑΗΣΗΤΑΟΑΒΕΩΣ, probably giving us the name of this fortress town which was above the town of Olba.

Amongst these ruins the most conspicuous are those of a very large temple with twelve Corinthian columns, 40 ft. high, on either side two to the front and four to the back, each with twenty-three flutings; the building is 127 ft. long, and the proaulon wall which encircles it, and which is covered with marks and letters, is 222 ft. by 209 ft. This temple is wonderfully well preserved, having been a Christian church when Olba was metropolis of Isauria. There can be no doubt that this was the great temple of Jove to which Strabo alludes, the priest kings of which he tells us ruled over the whole of the Tracheiotis at one time, so that even in Strabo's time the terms were in use "the country of Teucer" and "the priesthood of Teucer" (Strabo, xii. 1).

There are two theatres on this site, a late Roman arch, a very elegant façade of a temple of Tyche, with a long inscription which identifies it, and from another inscription we found that Dionysos was also worshipped here; and there must have been a plentiful vintage in ancient times, judging from the number of wine-presses and the vats for storing wine. The general appearance of these ruins is very striking. There must also have been a colonnade like that at Pompeiopolis, and public buildings of a large extent cover the whole of the hill-slope. The largest of the theatres, however, is very small, being only 291 ft. on its outer semicircle; behind stood a colonnade of magnificent columns; but as there is a second and smaller theatre, and another at Oura, the inhabitants of Olba were not badly provided for in this respect.

There are no traces of city walls; but from its position on the highest ground of the immediate district, with gorges of magnificent rockiness running down to right and left as from a watershed, and with its strong castle, the position of Olba must have ensured absolute immunity from attack. The upper town was furnished with a separate aqueduct, and drew its water supply from the sources of the Lamas beyond Mara.

Our next work was to investigate the Lamas gorge from its mouth by the sea to its source in the mountains of Karamania. It is quite one of the finest works of nature I have ever seen, being never more than half a mile wide, and the precipitous cliffs on either side offering, except at rare intervals, two continuous walls of 1,000 ft. in height. At a distance of every two or three miles we came across the ruins of castles and towns on either side, and abundant

evidence of the rule of Olba from the oft recurring sign of the club. But only in one case did our inscriptions give us the name of the town, namely, Bemisos, which from the magnitude of its ruins must have been nearly as large and important as Olba itself, and had its own particular sign, the shield and spear, which appeared side by side with the club.

The features of this district are the rock-cut reliefs of men in armour with lance and spear—there are several of them in the Lamas gorge—and the sanctity of caves dedicated to Hermes and walled up with polygonal masonry. We found three of these caves in the toparchia of Olba: one near Eabbasis, three stories in height, with several inscriptions; another near Bemisos, in the Lamas gorge; and a third, also with an inscription, in a gorge near Maidan, or Reorbasis, as the town was presumably called in ancient times. On coins of Corycos Hermes figures largely, and in this district we found many caducei carved over gateways or on the rocks.

Of course the great caves or natural holes on the plateau near the sea constitute the most familiar feature of the district, for one of them is the far-famed Corycian cave, the abode of the giant Typhon (Pind. 'Pyth.' i. 31). Then we have the Olbian cave previously described, which resembles the Corycian in almost every particular, and near the Corycian cave there is a third, the most terrible of them all; it is smaller in circumference, but deeper, not less than 250 ft. Into this no one can now descend, for it is all sloping in from the edge; its aspect is terrible, as it is full of stalactites, and the nomads call it Purgatory, whereas the Corycian cave they call Paradise, for they can grow crops at the bottom of it, and it affords them stabling for their flocks.

By stopping several days in a ruin near the edge of the Corycian cave, we were able to study it closely and supplement considerably the information given by previous travellers. At the entrance to the hole itself, which penetrates the bowels of the earth for over 200 ft., we unearthed a quaint four-versed epic cut on the rock; it is in hexameter and pentameter, and breathes the spirit of the divine mystery, which here uttered the frenzied oracles. Much in the same strain is a Christian inscription over the door of a Byzantine church which blocks up the entrance to the hole. In ancient times this hole was evidently walled in, and if the debris of the fallen wall could be removed much more of interest might be brought to light.

Immediately above the cave stand the ruins of a Christian church, built with stones from a temple of Jupiter, the remains of which crown an eminence about a mile above the cave. At one edge of this church we accidentally discovered that stones with many letters on them had been walled up. It was the work of a day to clear these stones, and there we found a list of 162 names, some with and some without patronymics. The earliest of these show many curious Cilician names, which run gradually into Greek names, which in their turn become mixed with Roman ones.

On carefully studying this long list, I am inclined to think that they form a list of the priest kings who, Strabo tells us, ruled over the Tracheiotis, for the following reasons: Firstly, we have the name Teucer frequently repeated; secondly, the name Polemon occurs, which we find on coins as dynast of Olba; thirdly, Hermocrates, a priest whose name occurs in an inscription at Eabbasis; fourthly, there are several of the name of Zenophanes, one of whom Strabo tells us was the father of Aba and one of the tyrants of Olba; and, fifthly, the last of the names is Archelaus, and Strabo tells us how this portion of Cilicia Tracheia was handed over by Augustus to Archelaus, king of Cappadocia, and he ruled over the whole district, except Seleucia, until his death, when Cilicia Tracheia became a Roman province. His

favourite residence was at Eleusa-Sebaste just below, which he beautified, and the lettering of the name looks as if it were of the period in question. Three of the stones of names were unfortunately too obliterated to read, and one was upside down, the only evidence we had to prove that the building was erected with stones previously used until we visited the temple of Zeus on the hill above, which was built of similar stones, and of which very little is left standing. Hence the presumption is that this list of names was cut on the walls of the former temple, and brought down for building purposes by later inhabitants. Close to the temple we found a dedication to the Corycian Jove in similar phraseology to that of the Olbian Jove, and a scribbling on the wall invoking the deity.

Although Corycos itself must at one time have been autonomous, it probably formed a part of the kingdom of Olba for a considerable period; and as for the cave and temple, which is at some distance from the town and wholly unprotected, it must have been under the control of the rulers of the Tracheiotis, a district which in antiquity had a very large population, as traces of towns, villages, and fertility occur at very close intervals, but which is now given up to brushwood, and inhabited solely during winter and spring by the nomad tribes, who find here a pasturage for their flocks.

J. THEODORE BENT.

THE INTERNATIONAL EXHIBITIONS AT GLASGOW AND EDINBURGH.

17, Hamilton Terrace, N.W., June 4, 1890.

MR. F. DILLON, in your issue of the 31st ult., relates how, after soliciting him by "special invitation" to contribute a picture to the Edinburgh International Exhibition, the committee neglected to hang the work he sent, and returned it to him without note or comment.

I can fully sympathize with Mr. Dillon in what is, I fear, but too common a practice with the management of exhibitions north of the Tweed. In 1888 I, by "special invitation," sent a picture to the Glasgow International Exhibition. It was not hung, but sent back to me without a word of apology. Many English artists, Mr. Dillon, as he states, being among the number, were snubbed in the same way. I need not point out how such a policy is scarcely likely to increase the value or interest of Scottish exhibitions, or to induce English artists to contribute to them. I felt I had no remedy against this high-handed treatment, but eased my heart by writing a playful letter to the committee, complimenting them on the manner in which they had once more scored against the Sassenach, and so further avenged the field of Flodden.

To that letter, up to the present, I have received no reply. H. STACY MARKS.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 31st ult. the following, from the collection of the late Mr. W. Webster. Drawings: H. B. Willis, Near Portmadoc, 110*l*. T. M. Richardson, Ragusa, on the Adriatic, 152*l*. S. Austin, Canal at Bruges, 66*l*. D. Cox, View of Hay, Breconshire, 56*l*. C. Fielding, A Village under the South Downs, with cattle in the foreground, 173*l*. J. Linnell, Milking-Time, 94*l*. P. De Wint, An Extensive View in Kent, 73*l*. A View in Wales, with cottages and figures, 115*l*. The Ford, 76*l*. Bridge on the Thames, 57*l*. Pictures: G. B. O'Neill, A Children's Party, 252*l*. W. Müller, A View at Tivoli, with peasants and goats, 215*l*. T. Faed, Returning Home, 183*l*. The Squire's Visit to a Village School, 162*l*. W. Linnell, Across the Common, 378*l*. J. T. Linnell, Sultry Hours, 315*l*. Hill and Dale, 315*l*. A. Solomon, Brunetta and Phyllis, 351*l*. Third Class, and First Class, 105*l*. P. R. Morris, Breezy June, 210*l*. T. Webster, Break-

fast, 304*l*. Sir D. Wilkie, Chelsea Pensioners reading the *Gazette* (the sketch), 215*l*.

The same auctioneers sold on the 3rd inst. the following engravings, from various collections: Salisbury, after J. Constable, by D. Lucas, 31*l*. The Night Watch, after Rembrandt, by C. Waltner, 52*l*. Lady Gower and Child, after Sir T. Lawrence, by S. Cousins, 37*l*. La Surprise, after Dubufe, by S. Cousins, 37*l*. After Sir E. Landseer: Bolton Abbey, by S. Cousins, 40*l*. Spaniel and Pheasant, and The Retriever and Woodcock, by T. Landseer, 73*l*. Laying down the Law, by T. Landseer, 36*l*. Bolton Abbey in the Olden Time, by S. Cousins, 53*l*. Deer Pass, by T. Landseer, 42*l*. Night and Morning, by T. Landseer, 53*l*. The Challenge, by J. Burnet, 39*l*. Odin, by T. Landseer, 59*l*. Hafed, by C. G. Lewis, 51*l*. Dignity and Impudence, by T. Landseer, 43*l*. The Stag at Bay, by T. Landseer, 31*l*. Hunters at Grass, by C. G. Lewis, 130*l*. The Monarch of the Glen, by T. Landseer, 69*l*; another copy, 60*l*.

Fine-Art Gossip.

On Monday next Messrs. Christie, Manson & Woods will sell a collection of water-colour drawings which belonged to the late Sir J. Heron, of Manchester, comprising examples by Turner of Oxford; R. Dadd; W. Hunt, including some early productions which are more fine than popular; Girtin; Glover; Stanfield, 'Calais Old Pier'; G. Cattermole, 'The Convent Chapel'; Prout, 'St. Pierre, Caen'; D. Cox, 'Penmaenmawr' and 'The Skirts of the Forest'; seven De Wints; and Turner, 'Corfe Castle' (engraved in 'The Southern Coast'), 'Interior of Canterbury Cathedral', 'St. Albans', 'Dunstanborough, Sunrise,' and sixteen others. On the 7th inst. the same firm will sell the modern pictures and drawings collected by Mr. F. W. Grafton, deceased, and others, comprising drawings by Sir J. Gilbert, 'Hotspur, Mortimer, Worcester, and Glendower'; Turner, 'Great Malvern Abbey'; and Mr. B. Riviere's 'Comala,'—and pictures by E. Frère, 'Blowing Bubbles' and 'Faggot Gatherers'; Mr. H. W. B. Davis; E. Duverger; T. Faed; J. Israëls; J. Linnell, 'A Harvest Scene,' 'A Woody River Scene,' and 'A River Scene, with figures,' 1837; Sir J. Millais, 'Baptism of Guthren the Dane'; J. Phillip, and P. F. Poole. On the 14th inst. the same firm will sell pictures collected by the late Mr. G. Perkins, of Chipstead, comprising many examples mentioned by Smith, and including Both's 'Muleteers in a Rocky Country' (Smith, 112); Cuy's 'Seven Cows' (Smith, 149); Hobbema's 'Château of Kostverloren' (Smith, 116); Metsu's 'Music Lesson' (1659); 'A Village Interior' and two others, by A. Van Ostade; Rembrandt's 'A Gentleman' (Smith, 376); Ruysdael's 'Rocky Landscape' (Smith, 264); and other examples by Jan Steen, Teniers, P. Wouwermans, Wynants, Murillo, Pordenone, S. Rosa, Gainsborough, Wilkie ('Guess my Name!'), R. Wilson, and Claude.

In the National Gallery, Room XIV., numbered 1302 and 1303 respectively, and hung on a screen, are two small panels, probably parts of a retable. The former is described as 'The Soul of St. Bertin borne to Heaven,' the latter as 'A Choir of Angels.' They are by Simon Marmion, *ob.* 1489, and have been already mentioned in these columns. In Room XIX., numbered 1306, is 'A Landscape, with Figures and Cattle,' by Thomas Barker (1769-1847), a broadly painted picture, bought with part of the Lewis Fund. No. 1307, in the same room, is 'Portrait of Miss Caroline Fry,' by Sir T. Lawrence, a bequest from Mr. W. Wilson.

THE death is announced of Mr. Thomas Hughes, F.S.A., of Chester. He was at one period a member of the firm of Minshull & Hughes, booksellers in that city. He was prominent as a Cheshire antiquary, and was the author of various books of local interest. Mr.

Hughes died on the 30th of last month, at the age of sixty-four.

MR. HENRY WALLIS has returned from the East, one of the objects of his journey there having been to continue his researches into the history and characteristics of Byzantine pottery. We recently noticed the latest fasciculus of his studies of early Oriental ceramic art, and are now glad to learn that this publication will be continued. He would be glad to hear, at Woodbury, Biggin Hill, Norwood, S.E., from possessors of examples, some of which may be in public and private collections. It is presumed that specimens exist in various hands which till now have been ascribed to other sources than that to which Mr. Wallis is giving special and profitable attention.

THE tenth annual autumn exhibition of modern pictures in the Castle at Nottingham will be opened on the 6th of September next. The museum there has been enriched by the gift, by Mr. Felix Joseph, of a collection of original drawings for book illustrations, dating from the beginning of this century, and in fifty-nine large frames, comprising designs by Stoddard, Westall, W. Hamilton, S. Wale, J. and C. Varley, G. F. Sargent, and others.

THE tenth volume of the "Gentleman's Magazine Library," issued by Mr. Stock, will contain 'Architectural Antiquities,' and will be the first of two volumes on the subject.

It is proposed to publish by subscription a series of twelve etchings of the most interesting vestiges of the antiquities of Southampton, by Mr. Frank McFadden. The first etching will be published in June, and the others will be issued at intervals of about a month. A description of each plate will be supplied by Mr. T. W. Shore.

A TELEGRAM from New York announces the death, which occurred on Monday last, of Mr. Matt Morgan, who was a number of years ago known in London as a designer of cartoons for some of the comic serials.

M. DELAHAUTE has declared that the picture '1814,' by M. Meissonier, sold with the Collection Porto-Riche for 131,000 fr., has nothing in common with the painting with the same title which, with a Greuze and a Detaille, he sold to a dealer who soon afterwards resold them to M. Chauchard for 850,000 fr. At the Exposition Meissonier, Paris, 1884, there were two pictures, Nos. 60 and 63, both named '1814,' one signed and dated "1863," the other "1864." They differ materially in size.

THE Louvre has obtained an important addition in the 'Calvaire,' comprising life-size figures carved in oak, a work of the sixteenth century, which was formerly in a church at Nivelles. The same museum is shortly to be extended by means of a newly-opened *salle*, containing antiquities from Tunis and Algeria.

THE death, on the 24th ult., of the Belgian marine painter M. Louis Artan is announced.

THE only Medal of the First Class for painting awarded in the current Salon has been given to M. de Richemont MM. Charpentier and Puech have Medals of the First Class for their sculptures. In architecture M. Redon has a Médaille d'Honneur, and MM. Fournereau and Alexandre Marcel, Medals of the First Class. In engraving (*burin*) M. Lévy has a First Class Medal.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'La Sonnambula,' 'La Traviata,' 'Il Don Giovanni,' 'Roméo et Juliette,'
ST. JAMES'S HALL.—The Richter Concerts.

SINCE our last notice four more operas have been added to the repertory of the season, and the fact that in no instance have

any serious proofs of hasty preparation been observable speaks well indeed for the energy and skill of Mr. Augustus Harris. If he would evince as much care in the selection of recruits for his company as he does in the management of his stage the debt which the public owes to him would be largely increased. We believe that it was Madame Etelka Gerster's wish to reappear in 'La Sonnambula,' but the result of the experiment on Thursday last week was not such as to cause a desire for its repetition. It was not without a feeling of pity that the listener noted the decay of the artist's vocal powers. The perfect method was as conspicuous as ever, but the power of Madame Gerster to render the music according to her own intentions was not forthcoming. She will be wise to rest content with the reputation she gained in the past, when she was unsurpassable in light soprano parts. There is no necessity to dwell on the rest of the performance. Signor Ravelli sang well as Elvino, M. E. de Reszke was, of course, unexceptionable as the Count, and Mesdames Sinico and Bauermeister completed an excellent cast.

'La Traviata,' like other operas of its period, seems to be declining in popularity, for last Saturday's performance did not draw a large audience. Despite her good voice and method, Miss Ella Russell is rather conventional, not to say mechanical, in her treatment of Verdi's florid music, though her intelligence is never at fault. M. Montariol was acceptable as Alfredo, but Signor Palermini, who sang at Her Majesty's last year, made little impression as the elder Germont. The hackneyed opera was put on the stage with great care.

There are so many important parts in Mozart's 'Don Giovanni' that a wholly satisfactory performance is a rarity, and, in fact, has not been witnessed in London since Mr. Mapleson secured "combination casts" in the best days of Her Majesty's Theatre. Still within recent years we have not had a more creditable interpretation than that of last Monday. The new Donna Anna, Madame Tavary, proved far more acceptable than any of the previous *débütantes* this season. Her voice may have lost its pristine freshness, but her method is excellent, and her declamation extremely fine. In the present scarcity of dramatic sopranos Madame Tavary is a decided acquisition. Mlle. Zélie de Lussan merits great praise for her embodiment of Zerlina; indeed, she was the best representative of the part we have had since Madame Patti ceased to play it. Signor d'Andrade as the Don, Signor Ravelli as Ottavio, M. Isnardon as Leporello, and Madame Nordica as Elvira were almost unexceptionable; and Mr. Plunket Greene made a creditable first appearance as the Commendatore. Mozart's accompaniments were beautifully played under Mr. Randegger's direction.

The performances of Gounod's 'Roméo et Juliette' in French on Tuesday came little short of perfection. M. Jean de Reszke as Romeo was, as usual, above criticism, and Madame Melba sang the music of Juliet with much charm, though her manner was a little impassive. M. E. de Reszke was again magnificent as the Friar; and other excellent impersonations were those of Tybalt by M. Montariol, Capulet by M. Cabalet, a

new-comer, and Mercutio by M. Dufriche, whose *vibrato* was less objectionable than before. The small parts of Stephano and the Duke had efficient representatives in Mlle. Pinkert, a young Polish singer of some promise, and Mr. Plunket Greene. A special word of praise is due to Signor Mancinelli for the delicacy of the accompaniments. He has evidently learnt that educated English audiences require something beyond mere noise in orchestral playing. Gounod's opera is far more effective in French than either in Italian or English, and, as now performed at Covent Garden, it cannot fail to remain attractive.

The number of scenes from 'The Nibelung's Ring' available for performance in the concert-room is not yet exhausted, and there are some yet remaining which would prove more effective than those introduced at the Richter Concert on Monday evening. The first of the latter was the opening scene in the third act of 'Siegfried,' where the Wanderer summons Erda that he may gain wisdom from her lips as on past occasions. It is remarkable even in Wagner's gigantic score for the skilful interweaving of themes, and the climax, when the "world's heritage" motive breaks in like a ray of light, is magnificent. The vocalists were Miss Lena Little and Mr. Max Heinrich, and as both had evidently made a careful study of the music the result was a very fine performance. Mr. Max Heinrich was even more effective in the other fresh excerpt, namely, the third scene from the second act of 'Götterdämmerung,' where Hagen summons Gunther's vassals to their master's wedding with Brünnhilde. The male voices of the Richter Choir rendered fair justice to the choral work, though they scarcely infused the requisite amount of spirit into the music. Another item of interest in the programme was Brahms's fine Rhapsody for contralto solo and male chorus, from Goethe's 'Hartzeise in Winter.' This piece is rarely heard, perhaps because of its sombre character, but it is worthy of the same hand that penned the 'Schicksalslied' and the 'Gesang der Parzen.' Miss Lena Little rendered the solo part with much expression. The concert commenced with Goldmark's overture 'Im Frühling,' which was performed very recently at the Crystal Palace, and closed with Mozart's 'Linz' Symphony, which has also been noticed on more than one occasion this season. We are requested to note that the concert of June 30th will be given in conjunction with the Wagner Society. The programme will, of course, be entirely composed of the master's works, including the Overture to 'Die Feen,' Elizabeth's Prayer, the Siegfried Idyl, the third scene of the third act of 'Die Walküre,' and the Symphony in C.

Musical Gossip.

M. SAEPELNKOFF scarcely satisfied expectation at his recital which took place at St. James's Hall on Friday last week. That in a technical sense he is a superb performer is beyond all question; but his rendering of Beethoven's 'Sonata Appassionata' was not specially remarkable, and in some Chopin pieces, notably the Fantasia in F minor and the hackneyed Polonaise in A flat, he showed little intimacy with the spirit of the Polish composer. The playing was not only accurate, but powerful;

nevertheless, it left no abiding impression on the mind. It must be said to M. Sapellnikoff's credit, however, that he indulged neither in affectations nor mannerisms, and moreover the number of executants of the first rank who have recently appeared is so large that the standard of criticism is necessarily much higher than it was twenty years ago.

THE small attendance at Mr. Kuhe's concert at the Albert Hall on Saturday last affords further proof that the old-fashioned miscellaneous concert is no longer attractive to the public. Madame Patti could not sing, but several other eminent artists were announced, and the reappearance of Madame Albani after her American tour might have been regarded as interesting to a section of the public. Beyond recording the fact that the Canadian *prima donna* sang with undiminished brilliancy there is no need to speak as to what was done. Amateurs no longer care for this class of entertainment, and there is really no reason to regret their change of taste.

THE Princes' Concert Society, which gave a decidedly agreeable concert of a high class on Thursday last week at the Royal Institute of Painters in Water Colours, is the most recently formed of the musical clubs whose influence on the art bids fair to become noteworthy for good or ill in the near future. Our own views on the matter are, on the whole, optimistic. That the growth of the amateur element in musical work is likely to prove detrimental to the interests of the profession is in the highest degree unlikely. Public taste is advancing by leaps and bounds, and when amateurs appear on the concert platform or the operatic stage they will be so severely judged that it will be more and more necessary for them to prepare for the ordeal by a diligent course of training under professional supervision. In this way musicians will reap benefit from the present upheaval, and on all grounds we deem it worthy of encouragement. It should be said, however, that the executive at the concert named above was mainly professional, though nothing was done of a nature to warrant criticism.

MR. MANNS went to Bristol on Tuesday to conduct a rehearsal of 400 members of the Bristol Choral Society who will take part in the performance of 'St. Paul' at the Crystal Palace on the 21st inst. He was much pleased with the firm attack, full tone, and intelligent phrasing of the West-country amateurs.

HERR WILLY HESS, the leader of Sir Charles Halle's Manchester orchestra, gave a concert at the Princes' Hall on Tuesday afternoon. The soundness of his mechanism was displayed to advantage in Rust's Sonata in D minor and Ernst's Concerto (with piano accompaniment) in F sharp minor, though as abstract music these works are not particularly interesting. Some vocal pieces were contributed by Mr. and Mrs. Henschel, the latter introducing a charming little 'May Song,' by Arthur Hervey.

AMONG the performances of the past few days to which it is impossible to give more than formal record are the following: The chamber concert of the Royal College of Music, on Thursday last week; Mr. Oberthür's concert, on Saturday afternoon, in the Princes' Hall; Madame Sophie Löwe's concert, on Thursday evening, and Signor Denza's concert, on Saturday evening, both at the Princes' Hall; and the pianoforte recital of Madame Frickenhaus at the Steinway Hall, on Wednesday afternoon, in which the principal features of the programme were Beethoven's Sonata in E, Op. 109, and Schumann's 'Faschingschwank.'

Two new operas were produced in Paris last week, 'Zaire,' by M. Veronge de la Nux, at the Opéra, and 'La Basoche,' by M. André Messager, at the Opéra Comique. The former seems to be a quasi-failure, but the latter is described as possessing the qualities of the true *opéra comique*, though the story is slight and rather

extravagant. The work will probably be performed in this country by the Carl Rosa Opera Company.

VERY favourable reports are received concerning a one-act operetta, by Signor Mascagni, entitled 'Cavalleria Rusticana,' produced at the Costanzi Theatre in Rome. The work is said to show more promise than anything else of its kind for many years.

At the annual general meeting of the Goethe Gesellschaft, held at Weimar on the 31st ult., it was announced that the poet's musical library had been discovered in the Goethe Museum. It contains, besides Zelter's settings of Goethe's lyrics, the MSS. of many Italian compositions, probably also of the song 'Solitario bosco ombroso,' mentioned in his 'Wahrheit und Dichtung.' The Geheimrat G. von Loeper delivered a *Festrede* on the occasion.

ON the 8th and 9th inst. a musical festival will take place for the first time in Dortmund, under the direction of M. Janssen. The 'Messiah' is the only work of importance in the scheme.

CONCERTS, &c., NEXT WEEK.

- Mon. Madame Sophie Menter's Pianoforte Recital, 3, St. James's Hall.
 — Mr. J. Robert's Concert, 3, St. James's Hall (Banqueting Hall).
 — Miss Kuhe and Mr. Leo Stern's Concert, 3, Lyric Club.
 — Mr. A. Carli's Concert, 3, Collard & Collard's Concert Rooms.
 — Miss Florence Knight's Concert, 3, 30, Steinway Hall.
 — Chénier & Palmieri's Musical Matinée, 3, 30, Portman Rooms.
 — Misses Grace and Jose Sherrington's Concert, 8, Portman Rooms.
 — Signor di Giambattista's Concert, 8, 15, Steinway Hall.
 — Richter's Concert, 8, 30, St. James's Hall.
 — Royal Italian Opera.
 — Mile. Borowski's Concert, Princes' Hall.
 — First Performance of 'Jan,' by Messrs Robert Martin and Ernest Ford, Opéra Comique Theatre.
 Tues. Miss Rosa Kenney's Dramatic and Musical Matinée, 2, 30, Steinway Hall.
 — Madame Roger-Miclos's Pianoforte Recital, 3, Princes' Hall.
 — Mr. Henry Phillips's Concert, 3, St. James's Hall.
 — Miss Florence Knight's Concert, 3, Collard & Collard's Concert Rooms.
 — Miss Rosa Leo's Matinée Musicale, 3, 30, Lyric Club.
 — Messrs. Ludwig and Whitehouse's Chamber Concert, 3, Princes' Hall.
 — Mr. Lawrence Kellie's Vocal Recital, 8, Steinway Hall.
 — Mr. Sinclair Dunn's Vocal Recital, 8, Hanover Rooms.
 — M. Paderewski's Concert, 8, St. James's Hall.
 — Royal Italian Opera.
 Wed. Miss Fanny Davies's Concert, 3, Princes' Hall.
 — Mr. Arthur Friedheim's Pianoforte Recital, 3, Steinway Hall.
 — Mr. Alfred Baylis's Concert, 3, Collard & Collard's Concert Rooms.
 — Mr. J. Greenhill's Pupils' Concert, 8, Steinway Hall.
 — Miss Bertha Well's Concert, 8, St. George's Hall.
 — Hampstead Conservatoire Orchestral Concert, 8.
 — Mr. Wallworth's Vocal Concert, 8, No. 11, Harley Street.
 — Fraser Quintette's Concert, 8, 30, Princes' Hall.
 — Royal Italian Opera.
 Thurs. Mr. W. G. Cusins's Concert, 3, St. James's Hall.
 — Mr. Leopold Godowsky's Pianoforte Recital, 3, Steinway Hall.
 — Mile. Marie de Lido's Concert, 3, 30, Portman Rooms.
 — Matinée in Aid of the Hospital for Women and Children, 3, 30, Meistersingers' Club.
 — Miss Isabella Levallois's Concert, 8, Steinway Hall.
 — Royal College of Music Orchestral Concert, 8, Alexandra House.
 — Herr Felix Berber's Concert, 8, Princes' Hall.
 — Signor Bonetti's Solistic Musicale, 8, 30, Portman Rooms.
 — Royal Italian Opera.
 Fri. Society for Prevention of Cruelty to Children's Concert, 3, St. James's Hall.
 — Miss Josephine Agabeg's Pupils' Concert, 3, Steinway Hall.
 — Mr. Henry Lebreton's Concert, 3, Princes' Hall.
 — Signor Rita's Concert, 3, Collard & Collard's Concert Rooms.
 — Royal Italian Opera.
 Sat. Mile. Kieselberg's Pianoforte Recital, 3, Princes' Hall.
 — Señor Sarasate's Concert, 3, St. James's Hall.
 — Miss Clara Leighton's Concert, 8, Princes' Hall.
 — Mr. Jan Mulder's Concert, 8, 30, St. James's Hall (Banqueting Room).
 — Royal Italian Opera.

DRAMA

THE WEEK.

HER MAJESTY'S.—'La Lutte pour la Vie,' en Cinq Actes et Six Tableaux. Par Alphonse Daudet.

A SEASON of French plays at Her Majesty's began on Monday with a representation by the Gymnase Company of 'La Lutte pour la Vie' of M. Daudet. That the play proved to some extent disappointing is due in part to the size of the theatre, to which, no other house being available, the choice of M. Mayer was limited. Apart from this question, however, 'La Lutte pour la Vie' is interesting rather than dramatic. One or two scenes are effective, but the action is not fused into cohesion, and the central idea, whatever its worth, calls for the elaborate processes of analysis of the novel rather than the sharp development through action of the play. On M. Daudet's treatment of so-called Darwinism it is needless to dwell. Granting all the assumptions of

the dramatist, it does not follow that the man who discovers and classifies the symptoms of disease creates them. The struggle for life was as keen five generations ago as it now is, as

The mayfly was torn by the swallow, the sparrow spear'd by the shrike,

centuries before a poet arose to point out that "Nature is one with rapine." Whatever value M. Daudet's moral possesses springs from the exhibition of features in modern existence for which Darwinism, even when misread, is no more responsible than is Buddhism or any other ism of the day. The value of M. Daudet's play is, however, apart from his theories. He shows youth ambitious, unscrupulous, selfish, cold-blooded, and aggressive, led to the verge of crime, and saved from its commission first by accident, then by death. The one restraining influence upon the civilized man is the "plastron," otherwise the shirt front of evening dress. "C'est étonnant," says Chemineau in the play, "comme le vêtement vous retape un monsieur! . . . presque de la morale, une cravate blanche." The climax of the play is reached when Madame Astier sees her husband pour into a glass the poison he carries in his pocket and offer it her. This scene is genuinely dramatic, and her address to him is most telling. She yields to his wishes, and consents to a divorce that he may not be an assassin. "Et tu le serais, tu l'es déjà! Tu as hésité une première fois, mais à la seconde tu n'hésiterais plus; et tu te ferais prendre, car on est toujours pris. . . . Et peut-être que de la tourbe immonde entourant ton supplice, une voix te crierait comme à l'autre, 'Bravo, Paul Astier!' parce que tu aurais tenu la tête droite jusque sur l'échafaud." Then follows the appeal for pardon on the part of the murderer, and its concession in the closing words of the act: "Oh moi, toujours pardon, mais c'est la vie qui ne pardonne pas. . . . Oh! sois bon, sois bon, sois honnête; tu ne sais donc pas que tout se paye, pauvre enfant, tout se paye! . . . tout!" This counsel, founded, of course, on a saying of Napoleon, constitutes the genuine moral of the story, as it is, indeed, of life in general. Failing to profit by it, Paul Astier is slain in melodramatic fashion by the father of a girl he has wronged.

M. Marais plays with genuine power as the hero, an ex-architect, now Under-Secretary of State, and presents with admirable sincerity the more repellent aspects. In his secretary Lortigue, who is some years younger, even more repulsive features of the "struggle for life" are presented. On his boat, as he boasts, there are no prejudices. "Un bateau où il n'y a plus rien, ni bon Dieu, ni gendarme." This character is played by M. Hirsch; and M. Noblet in his best style presents Chemineau, a third man of the time, but with a nature like that of Narcissa moderately mild. The triumph of the exposition belongs, however, to Madame Pasca, whose Madame Paul Astier is a performance of unsurpassable distinction. M. Burguet, M. Paul Plan, and Madame Desclauzas also appear in their original characters, and contribute to the strength of the cast. The only change of importance consists in the substitution of M. Devaux for M. Lafontaine in the character of Vailant, by whom the hero's life is taken.

Dramatic Gossip.

A BRILLIANT audience flocked to the Lyceum to the benefit of Miss Terry on Saturday last, and received with much applause a very emotional representation of 'Olivia.' In the farewell speech the only novelty was the announcement of the participation as musician of Dr. Mackenzie, and as painter of Mr. Seymour Lucas, in the production of Mr. Herman Merivale's adaptation of 'The Bride of Lammermoor,' with which Mr. Irving will reappear at the Lyceum in September.

THE miscellaneous performance at Drury Lane on Monday for the benefit of Mrs. Blanchard, the widow of E. L. Blanchard, included the delivery of an occasional address of Mr. Clement Scott by Miss Wallis and other actresses. Among the entertainments were 'Trying it On,' in which Mr. Wyndham appeared as Mr. Walsingham Potts, and a sketch, by Mrs. Hugh Bell, called 'A Lost Thread,' delivered by Mr. Arthur Dacre and Miss Amy Roselle.

THE production at Terry's Theatre, at an afternoon representation, of Mrs. Augusta Webster's nervously written drama of 'In a Day' only served to show that it is unfitted for stage presentation. Miss Davies Webster as the heroine showed histrionic possibilities.

A MISCELLANEOUS entertainment was given at the Criterion on Thursday afternoon. The principal feature consisted of a revival of 'Sowing and Reaping,' in which Mr. Wyndham, Miss Mary Moore, and other members of the Criterion company took part. 'Waiting,' a duologue, was given by Miss Phyllis Broughton and Mr. Monkhouse; and 'A Swamy Dansong' by Mr. Rutland Barrington and Miss Jessie Bond.

THE first recitation of 'Macbeth' by Mr. Irving and Miss Terry was received at Liverpool with great favour.

A SALE of much interest to dramatic collectors is that of the united libraries of the late F. A. Marshall and the late E. L. Blanchard, to take place at Messrs. Sotheby's in the week beginning June 30th.

NEXT WEEK'S NOVELTIES AND REVIVALS.

Mon. Her Majesty's (Evening), 'Paris Fin de Siècle.'
— Lyric (Evening), Revival of 'The Bride of Love,' by Robert Buckman.

Tues. Lyceum (Evening), Appearance of Augustin Daly's Company in 'Casting the Boomerang.'

[These announcements are subject to changes of plan on the part of managers.]

TO CORRESPONDENTS.—P. C.—J. B.—M. J.—received.
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SATURDAY, JUNE 14, 1890.

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LITERATURE

Notes on American Schools and Training Colleges. By J. G. Fitch, M.A., LL.D. (Macmillan & Co.)

Practical Hints for the Teachers of Public Schools. By George Howland. (New York, Appleton & Co.)

DR. FITCH'S small book, which is a reprint from the report of the English Education Department, may attract many readers who would not peruse the official work. It has as great interest for American as for English readers. To both it communicates the impressions of one of Her Majesty's chief inspectors of training colleges, and the impressions of Dr. Fitch are well worthy of attention. The notes are full of useful suggestions as well as of valuable information.

On each side of the Atlantic there is much misapprehension as to what is done on the other in the matter of education. Dr. Fitch gives a striking example of this in his introduction, where he quotes a passage from the *Forum* by Dr. E. E. Hale, in which it is said, "We spend more on public education in America than has been spent upon it in Great Britain in twenty years"; and then, after having quoted statistics in support of the statement, Dr. Hale adds, "What follows, of course, is that there are twenty times as many readers in America in the same population as there are in England." Dr. Fitch has no difficulty in showing that the conclusion is inadmissible because the premises are incorrect. In Massachusetts, with a population of less than 2,000,000, six million dollars are expended upon public education. Dr. Hale puts the expenditure in Great Britain, with a population of 35,000,000, at seventeen million dollars. The fallacy, as Dr. Fitch points out, consists in assuming that, as in Massachusetts, the State expenditure in Great Britain represents the total amount devoted to the purpose, whereas it represents that relating to elementary education only, and is, moreover, but a grant in aid of local effort. When the sum total is arrived at, it turns out to be not seventeen, but thirty-five million dollars. Moreover, education in general is more complicated in England than in America, yet, although the system in this country is wanting in symmetry, it is not, on that account, necessarily devoid of efficiency.

The difference between the two countries is best understood by those who are ac-

quainted with the different spheres of action, as clearly set forth in Mr. Bryce's 'American Commonwealth,' of the Federal Government and the States. There is a Bureau of Education at Washington which collects and publishes statistics and documents, and does nothing more. One-sixteenth of the public lands in the States formed after 1785 has been set apart to form a school fund; but each State deals with education, as with marriage and many other matters, in the way which its legislators deem best. It is an interesting fact, noted by Dr. Fitch, that one State only has administered the public land reservation in such a way as to provide for the maintenance of the schools. Other States have sold the land and built school-houses with the proceeds, but Indiana, the home of the present President of the Union, is able to provide one million dollars from landed property, out of the one million six hundred, in round numbers, which is required to meet the school expenses.

Dr. Fitch has done well in pointing out how largely the patriotism of the American citizen is fostered by his training at school. The Americans may be prone to have too high an opinion of themselves and their country; Englishmen used to be chargeable with the same thing in the brave days of old. The flaccid minds of some modern English statesmen may be partly due to the omission on the part of their instructors in early youth to instil patriotic sentiments into their minds. The following words ought to be pondered:—

"An American boy thinks that in no other country would it be possible for him to enjoy real freedom or so many civic privileges. I was talking to a class once about the meaning of some words which were written on the board as a verbal exercise, and 'equality' being one of the words, I asked the boys to put it into a sentence. One after another made up a sentence about the equality of all American citizens, and when the question was further put, 'Equality in what?—in height, in size, in fortune, in good looks, in wisdom, in goodness?' the negative answers were followed unanimously by the phrase 'in political rights.' It was evidently the feeling of the class that such equality in political rights existed nowhere else in the world. One may be amused at this, but it is nevertheless true, on both sides of the Atlantic, that a boy is more likely hereafter to do something to make his country proud of him, if he is early taught to be proud of his country, and to have some good reasons for being proud of it."

Though American boys are taught to be patriots from their youth up, it does not follow, as is hastily assumed, that all American boys are well educated. The percentage of those who can neither read nor write is much higher than it ought to be. The statistics on this head are not compiled with so much care as others which do credit to America; nevertheless it appears that 7 per cent. even of the population of the State of Massachusetts can neither read nor write, 86 per cent. being foreign born. Other States are in as bad a plight; but the condition of Massachusetts is not materially improved by that of other States, such as Alabama, Michigan, and Arkansas. Dr. Fitch states that

"in Alabama, out of a population of 1,262,505, no less than 433,447 over the age of ten were unable to write. Michigan, with a much more generous school system, had, out of a popula-

tion of 1,648,600, only 63,672 illiterates; and Arkansas, out of a population of 1,542,359, had 410,722."

The rules and regulations in American schools are minute and exacting to the verge of pedantry. American children and their teachers are ready to protest against doing anything which is above or below their "grade." The system of tuition is measured with mechanical exactness, and the teachers have little, if any, opportunity for developing the capacity of their pupils. Those who know the appointed lessons are credited with possessing talent; those who, though intelligent, are yet unable to do the routine work of the school, are pronounced dunces. There is a greater drawback still, whether it flow from the former one or be independent of it, and it can be set forth to the best advantage in Dr. Fitch's own words:

"Text-books and certain accepted formulas appeared to diminish the work of the classes too much, and, in spite of the undoubted merits of some features of the educational system, I have not the least reason to believe that American boys and girls are more soundly taught or are provided with a better intellectual outfit for the business and duties of life than English children of the same age, who are brought up in a good elementary school."

It is gratifying to learn, on such an unimpeachable authority as Dr. Fitch, that though the systems of education may differ on both sides of the Atlantic, the results on both sides are satisfactory. America has the negative advantage of freedom from sectarian strife and jealousy and all their hideous consequences, and a positive one in "the universal interest in education shown by the whole community in America." The wisest words on the subject which have been written of late years are contained in many paragraphs of Dr. Fitch's small book. Many points of detail are indicated as well worthy of adoption. Dr. Fitch has an unbiassed mind—a qualification which is as rare as it is useful in dealing with the subjects upon which he pronounces judgment. Every English teacher and every one who has any control over education should read what he has written, and if Americans also read it they will not regret doing so. Not the least deserving of reflection are the following pithy sentences with which this instructive book closes:—

"Every American has at his command vast and undeveloped material resources. He is conscious, in himself and in his countrymen, of ambition and enthusiasm, of the ability to surmount difficulties, and of yet unused intellectual strength. His golden age lies in the future, not in the past. He does not indulge in the Englishman's habit of self-depreciation. He never falls into the mood in which his English cousin is often fain to disparage the institutions of his own country, and to assume that educational and other work is better done by foreigners than by himself. He believes that Englishmen are only half sincere when they use such language. But if he is sometimes boastful, it is because he feels secure in the conviction that he can justify his boasts. He is aware of the many defects in his own educational system, especially its frequent lack of thoroughness, and he is very sensible of the need for amendment. But he is not disheartened, for in the first place he believes he is fully able to effect improvement, and in the second place he means to do it."

The "public schools" of the United States differ in so many practical details from corresponding institutions in this country

that Mr. Howland's 'Practical Hints' will not be found of great service to English teachers. In spite, however, of all difference in organization and scope between American and English schools, the principles underlying the art of teaching and the personal qualities ensuring success in its practice are the same for all countries; the results, therefore, of Mr. Howland's experience and thought will be found more or less useful to those interested in the progress of public education. But we are compelled, after a careful perusal of these 'Practical Hints,' to state that they contain nothing that is not already contained in numerous manuals of education, and very little that is not more tersely and elegantly expressed elsewhere. Education is a subject one would have expected to find discussed even by its enthusiastic advocates in a calm, rigorous style, disfigured neither by rant nor inaccuracy; whereas Mr. Howland finds numerous opportunities of working himself into something akin to hysterics, and then penning passages of which the sound is out of all proportion to the sense. The preface offers some excuse for this: "The several chapters of this volume comprise a series of papers read before the teachers of the public schools of Chicago and vicinity, and were prepared with no thought of publication." As lectures the chapters may have been tolerable or even stimulating; but when publication was decided upon, Mr. Howland, or at any rate Dr. W. T. Harris, who edits the "International Education Series," should have taken some pains to adapt the lectures to the taste and needs of educated people. One curious impression left on the mind after the reading of the volume under consideration is that Transatlantic scholars and teachers live in a lachrymose and hysterical condition. This impression is surely misleading, for these persons in real life seem singularly bright and self-reliant. Mr. Howland, however, assures us that the little six-year-old who will presently go to school "turns tearfully away" from watching his elder companions answer the summons of the school-bell, simply because he cannot yet accompany them; and we also find that a school teacher who has received a word of advice from the superintendent waters it with tears. We willingly admit that Mr. Howland must know the people, young and old, under his superintendence better than we can possibly do, but this faculty of ready tears surprises us.

The chapter devoted to the work of the school superintendent is the one that will best repay perusal, and scattered throughout the entire volume are sound thoughts and well-founded opinions which teachers on both sides of the Atlantic may do well to think over and act upon; but it cannot honestly be said that they are so numerous or so valuable as to ensure to the volume of 200 pages in which they are concealed an extensive circulation.

The Blue Ribbon of the Turf. By Louis Henry Curzon. (Chatto & Windus.)

THIS is not a romance after the fashion of Mr. Hawley Smart, but a volume consisting partly of dissertation and partly of compilation. The reason why it was put together and published is explained by

the author in a modest, deprecatory sort of preface. He expected, it appears, that when the hundredth anniversary of "the Derby" (which, as we all know, was pronounced by the late Lord Beaconsfield, with a little confusion of terms, to be "the blue ribbon of the turf") came round, the opportunity would not be allowed to slip by, but that a history of the great race which has been run annually at Epsom since 1780 (the first year of running) would be issued at once for the gratification of those who might be tolerably familiar with the records of a famous British institution and for the enlightenment of the outside public, who, though accustomed to hear it spoken of, and themselves to speak of it from time to time, would cut a very poor figure indeed if they were to be put through an examination upon its origin, progress, mutations, and various details. To his astonishment, his expectation was unfulfilled; the centenary of "the Derby" was allowed to pass without any attempt to glorify it on the part of acknowledged historians. Bishop Stubbs, Prof. Freeman, and Mr. Froude made no sign; and the writer therefore determined to undertake the task himself.

How long he waited before he set seriously to work to supply what he evidently considered a national want he does not say. But it is about ten years since he must have begun to feel horror-stricken at the sight of the conspicuous neglectfulness of historians; and if he commenced his labours at once, all that can be said, in view of the results attained, is that he must have taken his time over them, and, to use a phrase appropriate to his subject, did not "bustle" himself. But it is more likely, to judge from the self-depreciative tone which he adopts, that he waited and waited for others to anticipate him, until hope deferred made his heart grow sick; and then, notwithstanding the love with which, he tells us, and we can readily believe, he accomplished his purpose, he put pressure upon himself to be ready with his book whilst this year's Summer Meeting at Epsom was still to be reckoned among the events of the future. Otherwise, had he taken all those ten years for preparation, one cannot help thinking that his history would have reminded one a little less of a skeleton, and that his "Chronicle of the Derby, from Diomed [1780] to Donovan [1889]," would have been less like a mere transcript of Orton's 'Annals' from 1780 to 1843, and from 1844 to 1890 of the *Racing Calendar*. He would also probably have arranged certain matters a little more methodically. For instance, he might have made more prominent the various changes which have taken place in the day of running, in the distance run, in the weights carried, in the month of incidence (whether May or June, together with an explanation of "the reason why"), in the course adopted (varying as to the starting-place), and so on. It is true that they all, or nearly all, receive due mention; but the information is so scattered through the volume as to make a search for it troublesome. Nevertheless, both in his "Chronicle" and in other portions of his volume, the compiler makes it quite evident that he has been a diligent gleaner among newspapers, magazines, and books

appertaining to his subject; and he has evidently had a long personal experience, which enables him to write with considerable knowledge and authority about matters connected certainly (and unhappily) with horse-racing, but not more with "the blue ribbon of the turf" than with the paltry events decided many years ago at those odious suburban meetings which were put a stop to by Act of Parliament, not—as they should have been—by the action of the Jockey Club, in whose power it lay to suppress them by refusing to advertise their programmes in the *Calendar*, or to acknowledge the qualification of horses that ran at them.

On the whole, then, the volume may be said to contain among its pages quite as much as it is necessary for anybody to know about the Derby, and more, perhaps, than is to be found in any other single publication, as well as more than most people will care to trouble their memories with.

The copy which is here under consideration is especially noticeable from the fact that a whole sheet (of sixteen pages, from p. 129 to p. 144) has been omitted, and its place supplied by the repetition of pp. 81-96, so that a certain amount of information or observation has been lost entirely. The loss may be irreparable, for the pages may have contained an invaluable "tip," and it is small consolation to know that some other copy contains that "tip" accentuated by iteration. For either that other copy may never have been issued up to this moment, or may have fallen into the hands of some undeserving person or of some ignoramus incapable of profiting by the double good fortune.

As regards the author and compiler, his name, whether real or assumed, is an excellent one to stand upon the title-page of such a work; for among the original members of the Jockey Club was Mr. (afterwards Sir Nathaniel) Curzon, a famous owner, runner, and rider of racehorses, who was created of the peerage by the title of Lord Scarsdale (Baron) in 1761; and in respect of the author's credentials as a person who has reached years of discretion and who commenced early his acquaintance with the affairs of the turf, it may be inferred from his own pages that he is about sixty-six years old, that he began to evince an interest in the Derby when he had attained only six of them, and had half-a-crown in a "Derby sweep" when he had passed some thirteen or fourteen of them. This makes it the more remarkable that here and there he should be so very unsatisfactory. For example, he tells (p. 49) the anecdote concerning Lord Grosvenor, Lord Abingdon, and Mr. Elwes (the miser) according to Mr. Whyte's version ('History of the British Turf'), which is quite erroneous; and he (by a misprint, or rather omission, no doubt) renders the errors still worse by representing that Gimcrack, foaled in 1760 and put to the stud in 1771, ran a match with Cardinal York (foaled 1775) in 1779. The match was between Cardinal York and a filly by *Dux* (not, as Mr. Whyte has it, a colt by *Gimcrack*), which filly was afterwards appropriately called *Misfortune*, but, nevertheless, became the dam of the celebrated horse Buzzard by Woodpecker; and it was Lord Abingdon, not

Lord Grosvenor, to whom the sport-loving miser is said to have lent, unasked and without bond, the 3,000 guineas without which Lord Abingdon would have had to forfeit. So, at least, stands the story in Pick and elsewhere; and what makes this version the more truthlike is that Elwes and Abingdon were neighbours in Berkshire. At any rate, there is no doubt that the match was between Cardinal York and the filly afterwards called (by way of commemoration) Misfortune. Then, again, at p. 232 it is stated that "Eclipse was bred by his Royal Highness the Duke of Cumberland, who ran horses in the Derby of 1781, 1782, and 1783"; but the breeder of Eclipse was the "Culloden" duke, who died in 1765, and at whose death his horses were sold, so that Eclipse came into the hands of Wildman and O'Kelly. The duke who ran horses for these Derbies was, of course, "the silly boy who disgraced the title," as we read in the letters of the day. Moreover, as to the name of the filly which won the Oaks in 1796, we find it given as Parasite (p. 41), and both Parasote and Parisot (p. 254), the last (= *pari-sot* = *sot pari* = *stupid bet*, no doubt, as her dam was *Deceit* and her granddam *Perdita*) being correct. Again, the suicide of poor Mr. Berkeley Craven in "Bay Middleton's year" (1836) is said (pp. 225-6) to be the "first Derby suicide that is recorded, so far as is known to the writer"; but the writer's friend Mr. Whyte would have told him (vol. ii. p. 132) how "one unfortunate 'better,' Mr. Robert Brograve, having lost upwards of 8,000*l.* at Epsom, by backing the field against Smolensko, and being unable to pay his bets, shot himself..... though he had 4,000*l.* in the hands of his bankers."

And that was as early as 1813. But, of course, such errors will abound in works full of detail, and must be weighed against the heavier mass of useful and laboriously culled information.

In Scottish Fields. By Hugh Haliburton. (Paterson & Co.)

MR. HALIBURTON is much in his element in 'Scottish Fields.' His essays have certainly been thought out in Scottish fields; and his thorough knowledge of rustic Scotland, as well as of the old makkars, makes him a valuable expounder of the influences which went to make Burns. The descriptions he supplies of the life of the old-fashioned Scottish ploughman bear the mark of truth, and his observations on the revolution which has taken place in rural districts will commend themselves to many persons' experience:—

"The other day I stopped on the high-road to chat with a stonebreaker who was smoking beside his bing. A deserted and utterly decayed farm-town of the smaller class was in view. 'Very few folk,' he said, 'ken the name of that auld toon. But I was a laddie there fifty years syne, livin' with my faither. That's Buchtleya. It's pairt o' a big farm, and has nae name noo. My faither had a pair o' horses and sax kye, forby sheep, on that bit place; and in that hoose my foure sisters were trained to service by their mither. I wonder where the gentry get their hoose servants noo. For myself I was a kin' o' wastrel; tried Glesca; ran aft to America; an' here I am, knappin' stanes within sicht o' my faither's hoose. It was a couthier hame than I've kent since I left it: at least it

was a happier. An' Scotland was a heartier kintra to live in.'"

The same testimony comes from all sides. "There's nae body but auld folk and single folk" in the deserted village. The system of large farms and the attractions of the towns have depopulated the country, and the hearty life amid which the last of the makkars grew up is now impossible.

Of those who lived before Agamemnon, Mr. Haliburton has an excellent knowledge, and his sympathetic criticism does full justice to the development of the master of Scottish song. Especially in recalling the exceeding merits of Dunbar, the Burns of the beginning of the sixteenth century, has he done good literary service. There is surely something more than a coincidence in the existence of "the first Dr. Hornbook," as Mr. Haliburton calls the object of Dunbar's satire. Perhaps we might even note, in connexion with 'Auld Lang Syne,' a good Scots phrase of Dunbar's, "They *wauchtit* at the wicht wine." It is just possible that Burns may to some extent have entered into the labours of Dunbar as well as of Fergusson and Ramsay. Certainly nothing is truer than that Burns was an historical development, "the bright consummate flower" of a perfectly natural and organic national growth."

For Dunbar, of whom a few (too few) specimens are given, he requires, as our author says, "to be reintroduced." Why should not Mr. Haliburton perform the ceremony? He has the perfervid "ingyne" of him who wrote, "In field go furth and fend the laif"; not a little of the humour of him who sang a psalm to "my ain Lord Thesaurair," and lamented "my paneiful purs so prikillis me"; and we fancy not a little of the pathos of him who, thinking of "that sweit meik Rois," was ever so earnest in his loyal expostulations.

Visitations of English Cluniac Foundations. By Sir G. F. Duckett, Bart. (Kegan Paul & Co.)

SIR GEORGE DUCKETT, who has done so much to introduce the records of Cluny to the notice of English readers, has dealt in this brochure with some documents of unusual interest. Thanks to the efforts of Father Gasquet, Dr. Jessopp, and others, greater attention is now being paid to the evidence of monastic visitations. Much yet remains to be done in rendering such evidence accessible, and Sir George Duckett's contributions to our knowledge are, therefore, most welcome.

The three visitations here translated are those of 1262, 1275-6, and 1279; and to these has been added a record containing notes on the Cluniac foundations in England and Scotland, based, in the opinion of Sir George, on visitation reports of 1298, 1390, and 1405.

The most striking feature of all these reports is their tone of frankness and fairness. Amidst the jangle of testimony, condemnatory and the reverse, adduced by polemic students writing with a *parti pris*, it is refreshing to meet with the witness of those who have no case to establish, and who record with equal fidelity the good and the bad. Of itself this gives one confidence in their reports, when one finds them reflecting,

in their light and shade, the varying qualities of human nature.

The matters into which the visitors inquired may be broadly divided into two classes, the spiritual and the temporal. The former comprised the due performance of the established offices, the character of the inmates of the house, and especially of its head; the latter included all details relating to the management of the conventual estate and a close inquiry into indebtedness. Much might be written by a critical editor on the material contained in these reports. For instance, the visitors—they were always two, one of them an English and one a foreign dignitary of the Order—were far more difficult to satisfy in 1275-6 than in 1262. Yet the English visitor of 1275-6, John, Prior of Wenlock, was himself most severely criticized in the reports of 1279. He was charged with leaving the affairs of his previous house, St. Andrew of Northampton, in a most embarrassed condition, and with being "guilty of gross fraud" with respect to those of Wenlock. "He sells and alienates," the visitors complain, "whatever he possibly can"; and one of them—the foreigner, we presume—accuses his subordinates of complicity, declaring that "it is almost impossible to elicit the truth from English monks." The same spirit of national jealousy is manifest in the naïf and astounding remark that another prior "is a good man, and, although an Englishman, humble, sensible, and discreet." The case of the Priory of Monk Bretton, where the visitors in 1279 were actually refused admission, and had recourse to the extreme step of excommunicating the inmates, is significant of the intense dislike of Englishmen to these inquisitorial visitations, necessary though they were. We think, however, that Sir George Duckett has assumed too hastily that Lewes Priory refused admission to the visitors in 1275-6, an assertion unsupported by evidence.

The general condition of the Cluniac houses appears to have been satisfactory from the moral and spiritual standpoint, especially in the larger foundations. The visitors spoke plainly when the reverse was the case. In one instance a prior and his colleague lead "an immoral and incontinent life.... The divine offices are not only totally neglected, but the goods of the church are, for the most part, dissipated and alienated." Mismanagement of estates and a tendency to run into debt are the matters chiefly complained of, and most difficult to check. We have said enough to illustrate the interest of these reports. Many, we fear, will regret that they appear in a free translation only. Sir George's rendering, doubtless, is trustworthy in the main, but why does he translate the familiar "Advocatus" by "avoué" on pp. 34, 35, while rightly giving it as "patron" on p. 19?

Havelock. By Archibald Forbes. (Macmillan & Co.)

THE theme of the latest contribution to the "English Men of Action" series is interesting, but the subject has scarcely been dealt with in a thoroughly satisfactory manner. The book should, to our thinking,

have been an essay bringing out the personality of the man and examining the claims which Havelock possessed to be enrolled among the foremost of England's generals. Mr. Forbes has taken another view of his task, for he has produced little more than a bare sketch of his hero's career, which was not particularly interesting until he assumed command of the force destined to relieve the garrison of the Lucknow Residency), and has devoted but a comparatively small space to the only exciting chapter of his life, while the verbal portrait of Havelock is somewhat indistinct.

There was nothing remarkable in the boyhood and youth of Havelock. The son of a retired shipbuilder at Sunderland, he was educated at Charterhouse, on leaving which he was entered at the Middle Temple, and became a pupil of the celebrated Chitty, in 1813, at the age of eighteen. His father having fallen into financial embarrassments, all ideas of the bar were perforce abandoned, and in 1815 Henry Havelock, through the interest of his elder brother William, who had won distinction both in the Peninsula and at Waterloo, obtained a commission in the old 95th, now the Rifle Brigade. The next seven years he spent at various home stations, employing his leisure in the assiduous study of the best available books on the art of war. This love of military literature lasted all his life, and the writer of this review was told by an officer now dead that whenever during the siege of Jellalabad he went to Havelock's quarters, he was certain to find him poring over either the Bible or Jomini. There being no prospect of war in Europe, Havelock exchanged in 1822 into the 13th Light Infantry, then serving in the Bengal Presidency. He in 1829 married the daughter of a Baptist missionary at Serampore, and soon after he became a Baptist himself. In a way his military career was unprosperous; for although he took part with distinction in the first Burmese war, the first Afghan war, the Gwalior campaign, and the first Sikh war, it was not till the Persian war in 1856-1857 that he obtained a command in the field, and it was not till he succeeded in reinforcing the Lucknow garrison that he became a major-general. On the other hand, he held a succession of good staff appointments, and did little regimental duty. Moreover, as Mr. Forbes points out, his stationary position was due partly to the fact that he was not a purchase officer, and that he constantly exchanged, going, of course, to the bottom of his rank on each occasion. Also, as a matter of fact, his promotion was not extraordinarily slow; many officers of ability and distinction served longer than he did before attaining the rank of major-general. He was not exceptionally unlucky, nor had he any right to grumble at his slow advancement. The authorities were not to blame because, though he was ever conscious of his own merits, they had no opportunity of discovering them. There is no doubt that he carried out the reinforcement of Lucknow with remarkable skill and energy; and as soon as he had accomplished even a portion of the difficult task, the stream of reward began to flow with a full volume. That most of the credit of the feats accomplished was centred on the leader was not Havelock's fault, for in his somewhat

pedantic, grandiloquent style he was always holding forth in addresses, in general orders, and in despatches on the merits of his troops. They did not quite—at all events, the Highlanders of the 78th did not—appreciate his somewhat strutting gait and stilted talk, but they soon gained confidence in his skill and soldierly qualities, a confidence which remained unshaken to the last. Magnificent instruments in his hand were they indeed; no odds could appal them, no fatigues weaken their determination, no privations quench their warlike ardour; and the very first action, viz., that of Futtehpore, proved their metal to be of the highest quality, for in less than thirty-six hours the troops marched thirty-five miles under a burning sun, and won a hard-fought battle. Their subsequent performances showed no falling off in courage and endurance.

Troops and commander were, indeed, each the complement of the other. With soldiers of a less fine quality the commander could not have accomplished the almost superhuman task entrusted to him. With a commander less resolute and skilful even that splendid body of soldiers would have hazarded their lives to no purpose. The honour, therefore, cannot be divided, and he who would attribute all to Havelock is ignorant of war. It has been said that an army of asses led by a lion is better than an army of lions led by an ass. In this case it was an army of lions led by a lion.

Biblical Commentary on the Psalms. By Franz Delitzsch, D.D. From the Latest Edition specially revised by the Author. Translated by the Rev. David Eaton, M.A. 3 vols. (Hodder & Stoughton.)

THE late Prof. Delitzsch devoted many years of study to the Psalms. The first edition of his commentary appeared in 1859-60, and the present is the fourth. Students may complain of its length, but when they think of Venema's six quartos, or of the four octavo volumes which Hupfeld and Hengstenberg each thought necessary, the complaint may seem unjust. The present work, spread over 1,500 pages, a hundred of which are occupied with an introduction, looks undoubtedly formidable to those who think of mastering it. All will observe at once that great attention is given to the strophes and accents of the text, that the opinions of the principal Jewish commentators are noted, and that the Talmud is not neglected. The author compares Hebrew words with cognate Arabic and Syriac ones—occasionally, too, with the Assyrian, by the help of his son; he carefully explains grammatical peculiarities, while the tenses of verbs, that puzzling subject, the prepositions and particles are duly attended to. In short, the learned writer enters minutely into all textual matters. The prevalence of the names Jahve and Elohim is noted, and he usually retains these words in the translation, although their juxtaposition is sometimes awkward, as in lxi. 14, where we read:—

But as for me, I pray unto Thee, Jahve, in a time of favour,
Elohim, through Thy great grace.

A student perusing a few pages and seeing all the peculiarities of textual elucidation

will naturally feel confidence in a scholar whose ripe knowledge of Hebrew and of Holy Scripture comes into prominence at every step. Long familiarity with the original Hebrew gave Dr. Delitzsch a title to speak with authority, though he was not of a dogmatic disposition. And let it be said to his praise that he did not stereotype his views on Biblical matters, but learned and changed. It need not be said that he was master of the most important literature connected with the Psalms, and even possessed a considerable, though naturally incomplete, knowledge of English writers on the subject. As far as we have observed he was unacquainted with the works of Lowe and Jennings, Kay, Phillips, Thrupp, and others. He assumed that there are no Maccabæan Psalms, though he thought they are "possible," avoiding Hitzig's extreme opinion; he believed that Elohim never means angels, and adopted Gesenius's view of the meaning of "psalms of degrees." The translation is literal, much more accurate than the Authorized or the Revised Version, and retains the order of the original as far as possible. We can only give the first nine verses of Psalm xc.: Lord, Thou hast been unto us a place of refuge in all generations!

Before the mountains were born
And the earth and the world were brought forth,
Even from æon to æon Thou art God!
Thou turnest mortals to dust,
And sayest: Return, ye children of men.
For a thousand years are in Thine eyes
As yesterday, when it is passing,
And a watch in the night.
Thou floodest them away; they become a sleep;
In the morning they sprout up again like grass.
In the morning it blossometh and sprouteth up again;
In the evening they cut it down, and it withereth.
For we are wasted away through Thine anger;
And through Thy wrath are we scared away.
Thou hast set our iniquities before Thee,
Our most secret matter in the bright light of Thy countenance.

For all our days have passed away in Thy wrath;
We have finished our years as a murmur.

This is susceptible of some slight amendment. "A murmur" is incorrect; the original means a *thought*.

The professor's bias was conservative. He attached weight to the titles, and assigned more Psalms to David than he need have done. In like manner his Messianic odes and parts of them are unnecessarily multiplied. The quotations in the New Testament are accepted in the sense there given to the originals. Bringing the Psalms as much as possible into connexion with the history of redemption in the New Testament, or, in his own words, believing that "the history of Israel culminates and is recapitulated in the history of Christ," he assumes typical persons, especially David and kings of his dynasty, and this theory leads to the adoption in effect, though not in plain words, of a double sense or reference—one a partial, the other a complete fulfilment. The commentary exhibits also an inclination to Rabbinic "Spitzfindigkeit," and a theosophic bias which imports a foreign element into the meaning of the sacred writers. The author was ingenious as well as learned, and his ingenuity easily suggested artificial comments.

Is it accidental that the commentator occasionally hesitates and employs language at variance with plain statements elsewhere?

Although he says in another part that Elohim does not mean angels, his words on Psalm viii. 6 are, "It is really possible that David thought not only of God, but also of the angels"; and therefore he translates "had made him little less than divine." In the same way, when explaining xi. 8, after affirming that the meaning of a vision of God is not that beyond the grave, he adds, "As little can it be said that it is exclusively a vision on this side of it." Such exposition lacks firmness.

The professor was not free from curious fancies, as appears from his distribution of Psalm cxviii., which he supposed to be a festal hymn at the dedication of the new Temple, and divided in an unnatural way. Psalm xxiv. is split up in a similar way. The exposition of Psalm xlv. is both defective and erroneous. According to Prof. Delitzsch the original sense is not the prophetic Messianic; yet he asserts that the poet was justified in regarding Jehoram (the assumed subject of it) in the light of the Messianic idea. The eighth verse is wrongly translated. Elohim is not a vocative, for the appellation is never applied to one king, certainly not to a king who was tyrannical and idolatrous. The professor misapprehends the character of Psalm xlv. in calling it "a fugitive" one; it is an epithalamium or nuptial ode on the marriage of some Hebrew king.

Psalm lxxiii., which presents several difficulties, does not always receive an exact translation or exposition. The twenty-fourth verse, indeed, is correctly translated; and 122 of the fifteenth receives the explanation given by Gesenius; but to make the twenty-first and twenty-second verses the protasis, and the next the apodosis, is a doubtful measure. "Rid Thyself of" (verse 20) is incorrect, as is also "dreadful calamities" (verse 19). At Psalm cxxii. 6, where the ark is spoken of, the meanings assigned to "Ephrathah" and "the fields of the wood" are far-fetched and unnatural. Another artificial explanation is to be found in Psalm cxxxi., where Dr. Delitzsch attempts to show the propriety of making the dew of Hermon trickle down upon the mountains of Zion.

No better specimen of the professor's peculiar mode of interpretation can be found than his treatment of Psalm cx., whose author he takes to be David, speaking of Christ "directly and objectively." The ode is pronounced "future-historical upon a typical background."

With all its imperfections the commentary has great intrinsic value, being the work of an able scholar and excellent Hebraist. In some respects it supplements and corrects the admirable volumes of Hupfeld, exposing and opposing his speculations about authorship and date.

NOVELS OF THE WEEK.

The Rajah's Heir. 3 vols. (Smith, Elder & Co.)

Blindfold. By Miss Florence Marryat. 3 vols. (White & Co.)

A Mariage de Convenance. By C. F. Keary. 2 vols. (Fisher Unwin.)

With Essex in Ireland. By the Hon. Emily Lawless. (Smith, Elder & Co.)

Jacquetta. By S. Baring-Gould. (Methuen & Co.)

A Resolute Purpose. By Katharine Ashburner. (Bristol, Arrowsmith.)

The Mystery of a Millionaire's Grave. By Gordon - Stables, M.D., C.M., R.N. (Remington & Co.)

The Man from Manchester. By Dick Donovan. (Chatto & Windus.)

TALES of the Indian Mutiny always seem rather out of date nowadays, though there are people who allege that they are never tired of the motive in fiction. 'The Rajah's Heir' should interest these, and may also interest old Indians who have their personal recollections of the awful experiences of the time, and like to see how various novelists handle them. The present nameless author (who may possibly have been a political agent or resident for the Government, though there is no great evidence of this either) knows a good deal about the time and the then existing conditions of India, though not, perhaps, much more than is now historical and common property. For the rest imagination is largely drawn upon, and, in places, has rather impoverished than added to the interest of the descriptions. At the beginning one is inclined to believe that the thing is going to be a fantastic romance leaning to the supernatural, but it presently develops into a story of the Mutiny pure and simple, with, of course, a number of fictitious persons and episodes intermixed with well-known facts and circumstances. The awful suspicion and uncertainty which weighed so cruelly on British minds, and replaced the false security and trust with which they had come to regard the native troops, are well given; the other side of the picture is also well suggested. But the book seems to be spun out too far, and there are so many people introduced that the dramatic effect is greatly weakened. In its way it is interesting, however, and to some extent worth reading.

Novel-readers who like their amusements "mixed," and the impossible and prosaic made one, may enjoy 'Blindfold.' Events occur in it that are, to say the least, outside the range of common experience, and yet cannot be called vividly imaginative flights either. One thing will not surprise the constant reader of Miss Marryat, and that is the presence of the voluptuous-looking young woman with the ripe lips and all the rest of the physical and moral equipment. She is a part of Miss Marryat's literary "properties," and without her the machinery might refuse to act. The incidents (we had almost said the absurdities) of the story do not hang so well together as even absurdities should, and there is a general impression that whoever or whatever may turn up matters not so long as the thing is kept going; and it does go somehow, for a volume at least. After that two more volumes seem over much. The life in Australia is the best bit. When that is over a hypnotic lady steals upon the scenes, always in a trance or just going in or coming out of one, which is dullish work. She is the innocent cause of anguish to herself and her friends (not to the callous reader) by helping to precipitate her stalwart bridegroom over a precipice in the Alps.

'A Mariage de Convenance' is a novel in the form of letters. It is not an easy style in

which really to succeed, demanding as it does sundry peculiar and by no means common qualities. But a certain surface facility in the presentation of the characters and circumstances is sometimes gained, as in the present instance. The unfortunate marriage does not seem to have turned out badly because of its being a marriage of convenience, but because of the peculiar temperament and idiosyncrasies of the husband, who, like Madame de Staël's Oswald (only without his stateliness), "could not decide on one fate, however good, without regretting another"—a character eminently unfitted to make for matrimonial righteousness. The story is well enough told, nor is it wanting in vivacity, but there is a lack of strength and certainty in the matter of effects, and the want of any dominant note makes of it a somewhat vague performance.

The dreary struggles of England and Ireland in our own day appear to afford so much material to writers of fiction, that comparatively few have sought for subjects among the bloodstained pages of the past. And yet the past history is as much more dramatic as it is more tragic than the present, treason being more romantic when the rebel is a lord who stakes his head than when he is a journalist who risks the more prosaic penalty of imprisonment. Morally, the rebel leaders of Elizabethan Ireland may have been inferior to the leaders of our day, but a man who fights for a time-honoured supremacy is more interesting than one struggling to revive a half-forgotten past: in the eyes of the outsider the one is fighting for a substance, the other for a shadow, and therefore Tyrone, who was full, not merely of human frailties, but of very ugly faults, is a more picturesque figure than the most immaculate Parnellite M.P. The aims of the latter may be purer and as worthy, but he is not fighting even nominally for his faith, and what is more, there is no probability that his head will adorn the Tower of London, or his bones whiten in chains above the walls of Dublin Castle. In Miss Lawless's story the narrator of what befell Essex in Ireland found the walls of Dublin liberally adorned with quarters, bones, and heads of rebels, but, unlike the more humane of his contemporaries, he found no horror in the sight, and the inartistic disposal of them in front of the windows instead of merely over the gates appears to him nothing more than "a foolish, and even a somewhat barbarous and unhandsome custom." Indeed, Miss Lawless has exercised laudable self-restraint in her choice of a narrator, Henry Harvey, the secretary of Essex, being in no respect better, and in some ways less manly, than the average gentleman of his age. His is a type of character dear to writers of romance—crabbed, self-satisfied, pedantic, vain with the overweening vanity of the poetaster, full of rhymes, but destitute of poetic thoughts. Such as he is, he draws himself excellently in her pages, although the exigencies of the narrative force him at times to express himself with a degree of literary grace that more properly belongs to Essex, who is the hero of the tale. When Harvey and Essex discourse together, Essex takes the enlightened rôle; pity and sympathy are his part, while Harvey displays the spirit that made it possible for men to

torture and mutilate and flay their fellow men for being worsted in a fair stand-up fight. It was a cruel age, and Mr. Secretary Harvey's bloodstained pages do not record a tithe of the dreadful sights he must have seen. He retails one or two horrors as specimens, and many touching incidents he relates effectively enough; for example, there is the charming picture of Mistress Bridget Burke standing upon the castle wall that her imprisoned lover may see her shadow from his dungeon window. Then, too, there is the death of the gallant lad Frank Gardner, the widow's only son, who had insisted on joining his neighbour Harvey and serving in the Irish war. He is one of the first of the ill-fated expedition to perish; mortally wounded, he lingers delirious a few hours, and then dies miserably on a heap of cloaks under the shelter of a tent. His sufferings end painlessly thus:—

"While I stood there, leaning over him, it happened that there came a rushing noise of wind without, so that the leaves of the forest were ruffled, and brushed one against another, making a soft noise like the sound of a woman's dress creeping cautiously along the ground and coming nearer. At that sound Frank Gardner suddenly opened his eyes, and a smile broke over his face, such a smile as one sees upon the face of a little child which has cried itself to sleep, when it wakes suddenly at night and sees one whom it loves bending over it. And, half lifting his head, he turned his cheek round, as though expecting some one would lay a kiss upon it (which indeed was fair and smooth still as a maiden's), and with a great sigh full of comfort and satisfaction—'Mother,' said he very tenderly, and with that word still upon his lips his spirit departed to God who made it."

Thus does Harvey (who can see sackfuls of rebel heads unmoved) recount the death of his friend, whom the reader may possibly be inclined to take at the narrator's valuation as one that would have done great things "had he in God's grace lived to be a man, and grown beyond his nonage." With the hero it is otherwise; Essex is perfect in the eyes of his secretary, who sees in him neither weakness, nor peevishness, nor imprudence; but here Harvey produces less illusion. We feel his estimate of Essex mistaken, though we like him better for his generous misjudgment. This situation is admirably given; with considerable skill the author produces the desired effect—that neither Ireland nor Essex were as Harvey saw them, but that he was absolutely sincere in what he wrote. There is, of course, no plot, nor any female interest; the book is merely the record of Essex's Irish administration in fancy dress; but the incidents are numerous, romantic, and novel, the narrative is lively, and the diction quaint enough to heighten the illusion to the novel-reading public, though to the student this will probably appear the least successful detail of a successful effort.

The reprints from the *Cornhill* and the *English Illustrated Magazine* by Mr. Baring-Gould comprise three tales of some merit. 'The Story of Jael' pertains to the flats of Essex, Brightlingsea and Wyvenhoe; and the dark impassioned peasant heroine deserves a better fate than she meets. Slight as are the sketches of the hard but loving father and the hide-bound stepmother who drive her to despair,

they sufficiently represent lifelike, but unlovely types of our modern Arcadians. Jael has a nobler strain in her, and in her passion she has nothing coarse, in her despair nothing cruel. The other bank of the river is the scene of a different catastrophe. The Kentish coquette of Darenth Wood is an absolute contrast to the single-hearted Jael; but she too is a striking picture of a girl morally superior to her surroundings, a dangerous pre-eminence in her class of life. The principal story, 'Jacquetta,' is a clever though rather farcical comparison of French and English "modes of thought."

The author of 'A Resolute Purpose' would seem to have copied her hero from a type with which the readers of Miss Yonge's stories are sufficiently familiar. The father and mother of a young and promising family die early and bequeath the family cares to the eldest son, who generally sacrifices himself on the altar of brotherly affection in a manner beautiful to behold. But we doubt whether even Miss Yonge's paragons can compete with Fairfax Towerscourt in priggish excellence. It would almost appear that the author herself has her doubts as to the reality of her characters, for on the last page she remarks: "It may not be fair, perhaps, to criticize the actions of any members of so peculiar a family as the Towerscourts as severely as those of their neighbours"—though if peculiarity exempts from criticism there is no reason why the neighbours should not escape also. The Towerscourts, by the medium of an epileptic brother, and "many a deed and parchment crusted with ancient dust," discover that insanity is hereditary in their family, and make the sensible resolution that they will not marry—hence the "resolute purpose." The story is told with much babbling irrelevance and in a sickly strain of sentiment that is mawkish in the extreme. People are referred to by the most terrible pet names: "Old Brother," "Little Mother," "Boy," "Sweet Honey," and "Magnum Bonum." The last-named is a German doctor, beautiful, fair-haired, and musical, with the blue spectacles without which no German doctor is complete, who lives in the house to tend "suffering William," steals the heart of "Sweet Honey," and ultimately marries "Little Mother," and becomes the father of "Boy." The story is varied with disquisitions upon the proper ways of educating children and treating servants, and extracts from medical works on madness; it is also plentifully sprinkled with words in italics.

The scamp who figures as chief actor, rather than hero, in Dr. Gordon-Stables's story, is the man who stole the body of A. T. Stewart, the American millionaire. At any rate, that is what the author represents, and it is not likely that he will be challenged by any rival claimant to the honour of that particular exploit. The subject is not a pleasant one, and no attempt has been made to soften its harshness. Elements of romance have been introduced, which darken instead of relieving the picture; but, so far as incidents and vicissitudes can make a story readable, 'The Mystery of a Millionaire's Grave' is as lively as any one could wish. Dr. Gordon-Stables has produced a matter-of-fact narrative interspersed with some sensational matter and rather affected pathos. This will

be sufficient for large numbers of novel-readers, and under those circumstances it might be rash to say that the author has not written an attractive story.

'The Man from Manchester' is a detective story. The man himself aimed at dressing like a gentleman:—

"A heavy dark-green overcoat, trimmed with Astrakan, imparted to him rather a *distingué* air, that was further enhanced by his faultless kid gloves, and the crimson silk handkerchief that was allowed just to slightly display itself from the outside breast-pocket of his overcoat."

On a journey to London two ladies were in the railway carriage; one of them, who was seven or eight and twenty, is referred to as "the elderly lady." At the journey's end the gentleman "gracefully raised his highly-polished hat," and the elderly lady gave him her card, inscribed "Mrs. Sabena Neilson." The next day at about four in the afternoon the gentleman "arrayed himself in a spotless shirt, and a brown velvet coat—an article of attire he had a great partiality for—and looking very handsome and very gentlemanly," he drove to call on the lady, whom he found "in an evening dress of delicate blush-rose silk." The details of what happened afterwards are more sensational, but not more remarkable. The author is on safer ground in working out the story of a murder. To write a detective story has become more or less of a mechanical exercise, but to perform it really well requires far more power of accurate delineation of life and manners than the author of 'The Man from Manchester' can claim.

BOOKS FOR THE YOUNG.

- The Nursery Alice*. With Text adapted to Nursery Readers. By Lewis Carroll. (Macmillan & Co.)
Little Mother Bunch. By Mrs. Molesworth. (Cassell & Co.)
Will o' the Wisp. By Mrs. Hugh Bell. (Longmans & Co.)
The Blue Mountains. By Lewis Armytage. (Allen & Co.)
Oliver Langton's Ward. By Evelyn Everett Green. (Olliphant, Anderson & Ferrier.)
From the same Nest. By Mrs. G. Linnaeus Banks. ('Church Monthly' Office.)
Boy. By Helen Milman. (Griffith, Farran & Co.)
West-Nor-West. By Jessie M. E. Saxby. (Nisbet & Co.)
Jessie and May; or, the Fruits of Disobedience. By A. E. P. (Griffith, Farran & Co.)
My Lady Nell: an English Story of the Olden Time. By Emily Weaver. (Warne & Co.)

MR. LEWIS CARROLL has taken the infinitely little under his wing, and has given us a 'Nursery Alice' to be read by children from "nought to five." Not so much to be read, as he feelingly says, as "to be thumbed, to be cooed over, to be dog-eared, to be rumpled, to be kissed, by the illiterate, ungrammatical, dimpled Darlings, that fill your nursery with merry uproar." He will not be disappointed. It is a well-known fact that children of that age are apt to read with their thumbs; but we suspect that the 'Nursery Alice' will be read aloud by the hour by the complaisant nurse, glad to find that her usual task of reviving and stimulating a wandering attention is anticipated by the superabundant comments which Mr. Carroll thinks fit to interpolate freely, such as "Wasn't that funny?" "Do you see?" "Poor Alice!" "What do you think?" Mr. Carroll has taken the main incidents of Alice's chequered career and used them as plums to each chapter, and the result is very brilliant and entertaining. We

miss, perhaps, one of the charms of the old Alice—her talent for moralizing and her philosophical attitude in the face of the monstrous works of nature with which she is confronted. She was essentially a well-brought-up child, and would doubtless have enjoyed the following little lecture on folk-lore, which Mr. Carroll introduces with so many apologies, and evident doubts as to its cordial reception by "nought to five":—

"And that reminds me. There's a little lesson I want to teach you, while we're looking at this picture of Alice and the cat. Now don't be in a bad temper about it, my dear child! It's a very little lesson indeed! Do you see that Fox-glove growing close to the tree? And do you know why it's called a Fox-glove? Perhaps you think it has something to do with a Fox? No, indeed! Foxes never wear gloves! The right word is 'Folk's-gloves.' Did you ever hear that Fairies used to be called the good 'Folk'? Now we've finished the lesson, and we'll wait a minute till you've got your temper again. Well? Do you feel quite good-natured again? No temper-ache? No crossness about the corners of the mouth? Then we'll go on."

Alice in the version before us has left off her famous habit of asking questions, and is slightly characterless in consequence, like the regulation Fairy Princess; but for her further development the child must, of course, wait to be promoted to the older version, whose dreamy restfulness and all-pervading sense of irresponsibility is no doubt the secret of its success with the children "of a certain age" whom Mr. Lewis Carroll is fortunate enough to include among his patrons. Mr. Tenniel's illustrations have been prettily and effectively coloured, in deference to received nursery taste, by Miss E. Gertrude Thompson; and we are pleased to see that Alice is as fresh and rosy in complexion as we have always imagined her to be, and looks by no means over-educated considering her immense amount of practical information on a great many subjects.

Mrs. Molesworth gives us in 'Little Mother Bunch' one of those delightful chronicles of child life and studies of child character in which she so greatly excels. Poor erring Tina, with her intrigues and her troubles, is a curious contrast to the straightforward little heroine, and the mistakes of the older people who belong to these charming children form most instructive reading to parents and guardians.

Mrs. Hugh Bell's "Will o' the Wisp" is a fascinating little scaremouch, whose daring deeds will endear him to the child readers of the attractive little book. Mrs. Bell has already made for herself a name as a dramatic writer, in French as well as in English; but we believe that 'Will o' the Wisp' is her first essay as a writer of children's stories. It is to be hoped it may not be her last.—'The Blue Mountains' is one of a collection of somewhat elaborate fairy tales, each with an intricate meaning, which the author, from time to time, expounds with painful care. We shall be surprised if 'The Blue Mountains' becomes popular with youthful readers.

'Oliver Langton's Ward' is a disappointment. Miss Everett Green has written such charming stories—'Dorothy's Vocation,' for instance, among others—that her readers have a right to expect better work from her than this mediocre version of the grim guardian and the wilful ward who begin by hating each other, but speedily marry and are happy ever after. It is to be hoped that Miss Everett Green may return to her former manner, and give her public more of those attractive tales with which her name has long been associated.

'From the same Nest' is even less attractive: it is a tedious tale, encumbered with much detail, of village folk, good, bad, and indifferent, but mostly indifferent. While as to 'Boy,' which appeared in the *Newbery House Magazine*, it is certainly a book to be kept out of the nursery. Grown-up people may do as they like; but the morbid imaginings of an *incompris* of eight, however charming be the poor little lad, are not healthy reading for the young.

It is a delightful change to turn to 'West-Nor'-West,' a fascinating book, and one which will, no doubt, be read with profit by many. A brave and loving mother sets out from Scotland to visit her sons in the Far West. She gives a description of the voyage to Quebec, and of the journey by the Canadian Pacific Railway, through the grand Canadian woods, to Winnipeg. The picture of the Scottish settlement, with its thriving farms, its kirk, and its energetic settlers, is charming; but Mrs. Saxby laments that there was "scarcely anything to tell that woman was in the territory at all! I wished with all my heart that I could have shipped off a dozen cargoes of well-assorted damselfs from Scotland to Canada, where women and women's work are so much required."

'Jessie and May' is a doleful and most unattractive little tale of the sad fate of disobedient children and their sorrowing parents.

My Lady Nell's lot is cast in troubled times, and her story is also the story of the Marian persecutions. There is much that is sad in the little book, but all comes right with the crowning of the Lady Elizabeth's grace. The attempt to render the conversations in Elizabethan English is not particularly successful and is certainly tedious.

OUR LIBRARY TABLE.

West African Stories, by Major A. B. Ellis (Chapman & Hall), is by no means a brilliant specimen of the book-maker's art, for which the exploits of fifteenth and sixteenth century Portuguese adventurers have furnished the most readable matter. One or two of the stories given are worth retelling, and of these 'The Ahboassi Mine' is quite the best; but the contents of the volume as a whole are rather dimly suggestive of pre-existence in the padding pages of a boys' magazine, with one singular, though not bright exception, a commonplace sketch of a successful rascal's career, the appearance of which in such juxtaposition is in curious taste.

Robert Browning: Personal Notes (Unwin) is a pretty little volume containing an article by Mr. Gosse which appeared in the *Century Magazine* some nine or ten years ago, and also a paper lately contributed by Mr. Gosse to the *New Review*. Both are written with Mr. Gosse's usual skill and charm; but we prefer the latter. Too much of the former is taken up, although not through any fault of Mr. Gosse's, with Mr. Browning's grievances against Macready. It was a curious fact that a man so amiable as Robert Browning, and indifferent to adverse criticism, should, to the end of his days, have cherished a bitter feeling in regard to the treatment his plays received. It would seem to show that the theatre develops an extreme sensitiveness in authors as well as in actors. The real truth is that, except the 'Blot in the 'Scutcheon,' none of Mr. Browning's dramas was well adapted for the stage.

We have received from the Government printers at Melbourne, "Trübner & Co." being given as the agents in this country, Mr. Hayter's second volume of the *Victorian Year-Book for 1888-89*. The Victorian statistics, admirable as they are, are year by year improved, and the present volume gives more room than has been previously allotted to an examination of the educational system of the Australasian colonies.

The Report on Canadian Archives for 1889, by Mr. Douglas Brymner (Ottawa, Brown Chamberlin), contains, among other interesting documents, a diary of General Haldimand during his visit to England in 1786. A scrap of information in this diary gives another reason for the capitulation at Yorktown, or, rather, it shows why the fleet was so long in leaving New York to relieve Lord Cornwallis. The dock carpenters at New York went on strike, and this delayed for a fortnight the sailing of the fleet. General Haldimand remarks that the fact is little known; it

now appears in print for the first time in this volume. When the Canadian archives are all calendared the student of history will have good reason to thank those who have done the work. The only drawback to this volume is the absence of an index.

The Western Antiquary, edited by Mr. Wright, has begun issuing a supplement dealing with book-plates.

We have on our table the catalogues of Mr. Baker (theological), Messrs. Garratt, Mr. Irvine, Mr. Jackson, Mr. May (rather interesting), Messrs. Myers & Co., Mr. Parsons (some good books), Messrs. Rimell (illustrated works), and Messrs. Wesley & Son (entomology); also of Mr. Lowe of Birmingham (interesting), Messrs. Matthews & Brooke of Bradford, Messrs. Macmillan & Bowes of Cambridge (mathematics, part ii.), Mr. Murray of Derby, Mr. Baxendine of Edinburgh, Mr. Teale of Halifax, Mr. Potter of Liverpool, Mr. Thorpe of Reading, Messrs. Hiscock & Son of Richmond (Surrey), and Mr. Nichols of Sheffield (fairly good). M. Charavay has sent two catalogues of valuable autographs; M. Neubner of Cologne a catalogue of Italian and Spanish books, and one of English literature; and M. Liess of Berlin one of books relating to Germany. Messrs. Scribner & Welford of New York have also forwarded their catalogue.

We have on our table *London and Londonderry, Transactions of Three Centuries considered from a Historical and Legal Standpoint* (Marcus Ward),—*The Federal Constitution of Germany, with an Historical Introduction*, translated by E. J. James (Philadelphia, Johnson),—*In Far Dakota*, by Mrs. Mary Locke (Allen & Co.),—*Bradshaw's Dictionary of Bathing Places* (Trübner & Co.),—*Elements of French Commercial Correspondence*, by G. Korts, Part II. (Hachette),—*Complete Ready Reckoner* (Heywood),—*A Syllabus of Elementary Dynamics*, by W. N. Stocker (Macmillan),—*Glimpses into Nature's Secrets*, by E. A. Martin (Stock),—*A Handy Guide to Dry-Fly Fishing*, by C. Iays (Low),—*The Two Kinds of Truth*, by T. E. S. T. (Fisher Unwin),—*A Radical Cure for Ireland*, by Chichester's Ghost (Blackwood),—*Transactions of the Cremation Society of England*, No. III. (Office, 8, Cavendish Street, W.),—*Regulations for preventing Collisions at Sea as proposed for Adoption by the International Marine Conference held at Washington, 1889* (Portsmouth Griffin),—*Everybody's Scrapbook of Curious Facts* by Don Lemon (Saxon & Co.),—*Danielle Cortis* translated from the Italian of A. Fogazzaro by S. L. Simeon (Remington),—*Miss Ludington's Sister*, by E. Bellamy (Warne),—*A Far-away Melody, and other Stories*, by Mary E. Wilkins (Edinburgh, Douglas),—*Hard Luck, or a Murder at Monte Carlo*, by A. W. A. Beckett (Simpkin),—*The Confessions of a Door-mat*, by A. C. Calmour (White & Co.),—*Ruth Lavender*, by D. M. Jones (Oliphant, Anderson & Ferrier),—*Who is the Man?* by J. S. Tait (Chapman & Hall),—*"Mine Own Familiar Friend,"* by A. L. Harris (Warne),—*The Rogues' Gallery*, by C. T. Clarkson and J. H. Richardson (Field & Tuer),—*Simple Stories of London*, by J. Williams (Edinburgh, Black),—*Harp Strums*, by G. Deans (Kelso, Rutherford),—*Gettysburg, and other Poems*, by I. R. Penny-packer (Philadelphia, Porter & Coates),—*Les Plaidours*, by J. Racine, with Introduction and Notes by E. G. W. Braunholtz (Cambridge, University Press),—*Longfellow's Latest Poems* (Routledge),—*Gems from the East*, compiled by H. P. B. (Theosophical Publishing Company),—*Notable Yorkshire Churches* ('Church Bells' Office),—*Short Notes on Portions of the Book of Common Prayer for the Use of Training Colleges and Schools*, by the Rev. F. L. H. Millard (Liverpool, Philip, Son & Nephew),—*Natural Religion*, from the 'Apologie des Christenthums' of Franz Hettinger, D.D., edited by H. S. Bowden (Burns & Oates)

—*The Historical Christ, the Moral Power of History*, by the Rev. D. H. Greer, D.D. (New York, Dutton). — *The One Mediator, or Sacrifice and Sacraments*, by W. Humphrey, S.J. (Burns & Oates). — *The Gospel according to St. Luke, with Map, Introduction, and Notes* by F. W. Farrar, D.D. (Cambridge, University Press). — *The Synagogue, not the Temple*, by the Rev. J. Gall (Simpkin). — *Les Artistes Célèbres: A. L. Barye*, by A. Alexandre (Paris, Librairie de L'Art). — *Inscriptions Antiques de la Côte d'Or*, by Paul Lejay (Paris, Bouillon). — *Nouveaux Essais de Critique Philosophique*, by A. Franck (Hachette). — *Die Rhetorik und Jüdische Homiletik*, by Dr. L. Philippson (Leipzig, Fernau). — *Il Teorema del Parallelogramma delle Forze Dimostrato Erroneo*, by G. Casazza (Brescia, Savoldi). — *Sesenheim*, from Goethe's 'Dichtung und Wahrheit,' edited, with an Introduction and Notes, by H. C. O. Huss (Boston, Heath & Co.). — *and Le Désert*, by A. Mellion (Paris, Hachette). Among New Editions we have *Goschen's Foreign Exchanges* (Wilson). — *Jukes's School Manual of Geology*, edited by A. J. Jukes-Browne (Edinburgh, Black). — *Demosthenis pro Ctesiphonte, de Corona Oratio*, edited by B. Drake (Macmillan). — *Andersen's Fairy Tales*, edited for School Use by A. Gardiner (Heywood). — *and Domestic Cookery, with Special Reference to Cooking by Gas*, by H. M. Young (Warrington, the Author). Also the following Pamphlets: *The Secular Office, a General Guide to the Divine Office extra Chorum*, by the Rev. E. J. Ryan (Dublin, Gill). — *The Outcome of Individualism*, by J. H. Levy (Pewtress & Co.). — *and Things of Indix made Plain*, by W. M. Wood, Part III. Sec. V. (Stock).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Gibbon's (Rev. J. M.) *Eternal Life, Notes of Expository Sermons*, cr. 8vo. 4/6 cl.
 Hughes's (Rev. L.) *Analysis of the Catechism of the Church of England*, cr. 8vo. 2/ cl.
 James's (Rev. H.) *The Country Clergyman and his Work, Six Lectures*, cr. 8vo. 6/ cl.
 Latham's (Rev. H.) *Pastor Pastorum, or the Schooling of the Apostles by our Lord*, cr. 8vo. 6/6 cl.
 Mead's (C. M.) *Supernatural Revelation, an Essay*, 14/ cl.
 Stubbs's (W.) *For Christ and City, Liverpool Sermons and Addresses*, cr. 8vo. 6/ cl.
 Vaughan's (Rev. C. J.) *Epistle to the Hebrews, with Notes*, cr. 8vo. 7/6 cl.

Fine Art.

- Thomson's (D. C.) *The Barbizon School of Painters, Corot, Rousseau, &c.*, folio, 63/ cl.

Poetry.

- Hudson's (Rev. J.) *The Dream of Pilate's Wife, a Poem*, 2/ Malleson's (Rev. F. A.) *Holiday Studies of Wordsworth*, 5/

Philosophy.

- Gillespie's (J.) *The Triumph of Philosophy*, roy. 16mo. 2/6.
 Naden's (C. W.) *Induction and Deduction*, edited by R. Lewins, 8vo. 7/6 cl.

History and Biography.

- Davis (T.) *The Memoirs of an Irish Patriot, 1840-1846*, by Sir C. G. Duffy, 8vo. 12/ cl.
 Evans's (E. T.) *History and Topography of the Parish of Hendon*, cr. 8vo. 7/6 cl.
 Ewald's (A. C.) *Paper and Parchment, Historical Sketches*, cr. 8vo. 6/ half-parchment.
 Forster's (J.) *Four Great Teachers, Ruskin, Carlyle, Emerson, Browning*, cr. 8vo. 2/6 cl.
 Malleson's (Col. G. B.) *Akbar*, cr. 8vo. 2/6. (Rulers of India.)
 Merivale's (Rev. C.) *Romans under the Empire*, cheap edition, Vols. 1 and 2, 3/6 each.
 Reich's (E.) *History of Civilization*, cr. 8vo. 2/6 cl.
 Sedgwick's (Rev. A.) *Life and Letters*, by J. W. Clark and T. McK. Hughes, 2 vols. 8vo. 38/ cl.
 Yonge's *Cameos from English History, Seventh Series*, 5/ cl.

Geography and Travel.

- Dobson's (G.) *Russia's Railway Advance into Central Asia*, cr. 8vo. 7/6 cl.
 Evans's (Rev. A. C.) *The Cruise of H.M.S. Calliope*, 2/sd.
 Junker's (Dr. W.) *Travels in Africa during 1875-78*, translated by A. H. Keane, 8vo. 21/ cl.
 Oliver's (Capt. P.) *Madagascar, or Robert Drury's Journal during Fifteen Years' Captivity on that Island*, 5/ cl.

Philology.

- Lange's (F.) *Progressive German Reader, Advanced Part*, 3/ Science.
 Beaumont's (W. M.) *The Shadow Test in the Diagnosis and Estimation of Ametropia*, cr. 8vo. 2/6 cl.
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AMERICAN COPYRIGHT.

8, Delamere Terrace, W., June 5, 1890.

It may be advisable, before expressing an opinion on this subject, to state that I have no pecuniary interest in it. American citizenship and a residence of twenty-two years in England have enabled me to secure copyright of my own works in both countries; and I have no connexion with any publishing house. In reading English comments on the recent rejection by the United States House of Representatives of an International Copyright Bill I have sympathized deeply with their indignation at the continuance of an injustice to English authors, but recognize a prevalent error in their apprehension of the situation. The Bill just rejected was unjust to English authors. It required simultaneous publication of the book in England and America, which would render it impossible for a new author to avail himself of press notices in his negotiations with American houses. When Darwin published 'The Origin of Species,' on which he had worked many years, he had no reputation which could command a fair price. Had he been able to register his title in America, and so secure copyright until the impression made by his work had extended to America, he might have named his own

price. Mrs. Humphry Ward, under such a Bill as that just rejected in Congress, would have been compelled to accept any pittance the American publisher chose to offer for 'Robert Elsmere.' Twenty-five hours after its publication in England her copyright would be forfeited, if not previously secured. A few months later she could have secured a large price. The rejected Bill might be useful to famous authors, or to the few among them who are not well placed in America; but the majority of English authors would hardly find their present position improved under these compulsory regulations. At present, if a new book succeeds in England the author is generally offered something for his "authorization" of some Transatlantic edition; but he could not get that if he had, under compulsion, disposed of his copyright for whatever a publisher chose to give him. Thus the authors who least need the advantages of American copyright would monopolize them. All books unable to secure simultaneous publication in America would be left without protection to a piracy established in law.

So strong is my sense of the injustice of the Bill to English authors that I have declined to join the International Copyright League in America, because of its identification with it. I visited the senator who framed it, and he appeared to feel the injustice of the clause referred to, but said that there must be compromises, and the measure could not be passed without this provision. But it now appears that it cannot be passed with it. The opinion has been expressed in the *Athenæum* that the rejection proves the need of more enlightenment among the Americans on the subject of literary property. That, however, will only be proved when Congress has rejected a measure honestly directed to do justice to English authors. No such measure has been before it in recent years. American representatives are shrewd enough to discover a local selfishness disguised as international justice. One American interest has been pitted against another, and the stronger has won. The English author has no reason to feel much aggrieved. His prospect of justice is even improved. It is said, I know, that if we had passed the Bill, its faults might have been eliminated by subsequent legislation. That is possible, but it could only be after the present generation of authors has fallen asleep. The actual author can hardly be contented to waive his interests in favour of the possible author, if there is a possibility of his doing better. However, speculation is now useless. The American Congress has clearly determined that this Bill shall not become law. Further enlightenment will not improve its chances, for the more the scheme has been discussed and reconsidered, the more has it been perceived that the petitioners are in the case of the sparrow who pleaded with the hawk against his predatory spirit, until choked with what seemed to be emotion, but proved to be a bit of worm.

English authors have been taking it for granted that the defeated Bill was a good one on their faith in some of its eminent supporters, some of whom have taken it for granted in much the same way. The answer to criticisms has been that half a loaf is better than no bread. Now that the half loaf, admitting it such, is finally refused, it seems about time that English authors should take some initiative. If they can agree on some just and practicable measure of self-defence they are not without means of making a good fight for it. There is no reason why American authors should enjoy their present facilities of copyright in England while reciprocal advantages are withheld from English authors in the United States. And although such retaliation might seem to be unfair towards American authors, who all favour international copyright, it would not be really so if it should be the means of relieving them from their grievous burden of having to compete with workmen without wages. Nor would the blow

fall on American authors exclusively—perhaps not chiefly. Without, however, going further into this, let me say that I do not believe any retaliation will be necessary if the authors of England and America can come to a fair understanding as to any measure that will protect them without injustice to the legitimate interests of others. Nor is there any difficulty whatever in framing such a measure. Justice would be done to all by permitting any publisher to issue the foreign book under the condition of paying the author his royalty on every copy sold. This would not prevent an author from selling to a favoured publisher his proofs, with the advantage of priority on the market. The more publishers that issue an author's work the better for the author, provided every copy sold contains the evidence of his payment. A scheme of this kind has been prepared, and was submitted by myself to George Hooley, of New York, a leading American lawyer, who, after careful emendations, pronounced it entirely adequate for its purpose. It would secure every author; it would largely increase typographical work. The great publishing houses naturally opposed it, for they desire to monopolize the foreign author. But since these must now have made up their minds that they cannot obtain such monopoly, it is probable that they will, in their turn, consider the advantages of the half loaf. However, the publisher is strong enough to fight his own battles. Whatever economic theory the author may hold on the subject of the internal commercial arrangements of a foreign country, there is no necessity that his own case should be involved in such trade controversies. The right of a foreign author to be paid for his literary product, if detached from such complications and placed on its own merits, would not be denied by one American in ten thousand.

MONCURE D. CONWAY.

THE 'ANTI-JACOBIN.'

AMONGST the many mysteries surrounding the *Anti-Jacobin* the greatest of all is its sudden discontinuance when the tide of its influence and prosperity was at the full. The memoirs of the period which so far have been published cast no light on the incident, though it created a good deal of speculation at the time, so that the cause or causes have been left to surmise. Perhaps its scurrility, which did not spare cousins of the sacred caste who happened to be of the "Opposition" way of thinking (or, at any rate, of voting) in politics—perhaps its frequent coarseness of language and occasional coarseness of moral tone, together with its blasphemous way of attacking "blasphemy," frightened the Wilberforcean wing of its own party—either or all of these causes may have contributed to its fall; but surely they were faults which might have been cured or abated by some remedy short of killing. Or it may have struck Pitt that his young men, with Canning at their head, were identifying themselves too much with interchanges of journalistic Billingsgate for the dignity of the Government, and that their time and talents might be more profitably employed than in polishing epigrams which tended, perhaps, rather to embitter than to allay the growling, hungry discontent in England and the armed rebellion in Ireland, which were straining all the powers of the administration. Anything more preposterous in the way of blind optimism than is expressed in the following lines in 'New Morality' can hardly be conceived:—

True, thou [Britain] art rich, art powerful!—thru' thine Isle
Industrious skill, contented labour, smile;

and Pitt, who had the burden on his shoulders, may have thought he had had enough of it.

Whatever may have been the reason for the sudden extinction of this brilliant coruscation, the only one offered, though plausible enough, was no reason at all. The conductors were able to fall back on a statement in the prospectus

that the paper would be "continued every Monday morning during the sitting of Parliament," a saving clause probably adopted to ensure a graceful retreat in case of failure. But there had been no failure, and the saving clause had been, probably, entirely forgotten until a reason was required for sudden cessation. Parliament rose in the week beginning June 24th, 1798, but the number of the *Anti-Jacobin* issued on the 25th gave no hint that the paper was *in articulo mortis*. On the contrary, the publisher invited, as usual, "orders for the Paper and communications from Correspondents." The announcement of discontinuance was made in the following number (or rather pair of numbers, for there was a double issue on July 2nd), and on the succeeding Monday (July 9th) the *Anti-Jacobin* appeared for the last time. This last number contained a review of the career of the paper, and of the work it supposed itself to have accomplished. But no reason for the abandonment of its task was forthcoming, beyond the vain pretext before mentioned. The article contained many reasons (implicitly) for continuance: "We trust we have done the State some service," "We have driven the Jacobins from many strongholds," "We have exposed their Principles," and so on.

"With this impression on the minds of our Readers, WE TAKE OUR LEAVE OF THEM. Their welfare is in their own hands; if they suffer the Jacobins to regain any of the influence of which we have deprived them, they will compromise their own safety; but we shall be blameless.....WE have done our Duty."

That the writers of this nonsense cherished no illusions which made things seem to them as if they had killed "Jacobinism," is apparent between the lines of the nonsense itself. It is made indisputable by these lines in the 'New Morality' which accompanied the valedictory address:—

No pause—no rest—'till weltering on the ground
The poisonous Hydra lies, and pierc'd with many a wound;
but it was the late editor, William Gifford, who was called upon by Canning and Co. to do the work single-handed. They told him he should be considered "indolent" if he did not continue the conflict until he killed the Hydra, and thus not only give virtue (that would die with them, if he did not keep it alive) a chance, but delight future ages with his "playful page"! Gifford did continue the conflict in another sphere, but he does not delight us with much playfulness. The absurdity of the address to poor Gifford did not escape the editor of the 'Beauties of the Anti-Jacobin,' who has his fling at the retiring Sybarites while filling his piratical pockets with the spoils of their deserted tents. In his note to the address he writes:—

"It may perhaps be asked in this place, by some, whether this exhortation to continued exertion..... might not, with propriety, be retorted on the bards themselves, who ceased their labours before the Hydra was half-defeated!"

At least two "Anti-Jacobin" periodicals immediately rose from the ashes of the phoenix—the *Old English Gentleman*; or, *Anti-Jacobin Examiner*, and the monthly *Anti-Jacobin Review and Magazine*. The former presented itself to the foe twice a week, being conscious, no doubt, that at least a double quantity would be required to make up for the deficiency in quality. It had the ill grace to complain of its opportunity, reproaching the conductors of its predecessor with having preferred to create a meteor instead of a planet—it made no such mistake, but that did not save it from guttering out speedily—and for contenting themselves "with the Laurels which they had gained, without any Attempt to improve their Victory." The *Anti-Jacobin Review*, which was started with John Gifford (alias John Richards Green) as editor, and with a strong commendatory paragraph from the *Anti-Jacobin*, "lamented" the discontinuance, and confessed, after nine months of its own conflict with the Hydra, that the Hydra was not a penny the worse, that the monster

had raised its head as soon as the *Anti-Jacobin* retired, and that "the Jacobin prints have become more profligate than ever." This was a poor result from the point of view of national virtue, perhaps; but it suited the magazine very well, for it lived on with the Hydra through an inglorious, though presumably profitable existence for more than twenty years. Whether the Hydra was killed, or whether it has outlived its enemy into our own day, does not concern the *Athenæum*, but the moral is the same: when one adopts monster-killing as a profession, it is well to select a monster with a robust constitution. J. D. C.

Ottawa, May 27, 1890.

In the report of the joint librarians of the Parliament of Canada, presented in January, 1890, the following passage occurs:—

"Among other such interesting additions to the library may be mentioned a copy of the 'Anti-Jacobin,' purchased at second-hand, which on careful examination proved to be the copy owned by Sir James Mackintosh, from whom, as his friend Lord Macaulay said, 'scholars and statesmen loved to receive the lessons of a serene and benevolent wisdom.' In these volumes Sir James Mackintosh has noted, on the authority of Canning, from whose copy the notes were transferred at the house of Dundas in Scotland, the authors of the various satirical pieces in that famous periodical."

The volumes were offered to the library for sale by a second-hand dealer. On examining the first volume I found on the title-page the following inscription:—

"At Duneira, Sept. 27th, 1801, the seat of Mr. Dundas, I found a copy of the 'Poetry of the Anti-Jacobin,' with the name 'George Canning' written upon it in his hand. In this book I found all the poetry and some pieces in prose marked with the initials of the authors, which I have copied in the margin of these volumes. I understood the initials as follows:—

E = G. Ellis.
F = Frere.
C = Canning.

Where two or more initials are joined I understand it to mean that two or more authors were concerned in the piece, or in the particular part of it where the initials are placed. JAMES MACKINTOSH.
Guilford St., 3rd Nov. 1801."

On the back of the fly-leaf there is this additional inscription:—

"All Lies, 'Misrepresentations,' 'Mistakes,' were written for this work by Mr. Gifford.

"Song on Invasion," p. 103. This I suppose to be the piece of poetry which has been attributed to Mr. Pitt. I have understood from Mr. Frere that one is to be found in the collection. R. W. H."

In lead pencil on the inside of the cover there is this note:—

"Those underlined are added from Mr. Frere's copy."

I am unable to trace the history of the volumes, which bear date 1799 (Wright, Piccadilly); nor am I able to identify the writer of the pencil note, or the initials "R. W. H." But I find that Sir James Mackintosh lived in Guilford Street at the date of his note; and I am disposed to accept the memorandum as genuine.

Assuming this to be the case, let us see how the pieces are marked:—

Insurrection on the Door of Mrs. Brownrigg's Cell, vol. i. p. 35.—C., F., E., omnes.

Friend of Humanity and the Knife-grinder, vol. i. p. 71.—C., F.

Meeting of the Friends of Freedom, vol. i. p. 91.—J. H. Frere.

The Soldier's Friend, vol. i. p. 169.—F.

Letter from a Lady, vol. i. p. 195.—Canning.

Latin Verses—"Ipsa mali Hortatrix," &c.—Lord Wellesley.

Translation of the above—"Parent of countless crimes," &c.—Lord Morpeth.

To the Author of the 'Epistle to the Editors,'

"Bard of the borrowed lyre," &c., vol. i. p. 371.—Canning.

The Epistle to the Editors.—Hon. W. Lamb.

Acme and Septimus, vol. i. p. 452.—E.

Progress of Man, vol. i. pp. 525-558.—Canning.

Ode, "Whither, O Bacchus," &c., vol. i. p. 627.—E.

Progress of Man, vol. ii. p. 98.—C., F.

Poetry—an Essay, vol. ii. p. 162.—C.

Loves of the Triangles, vol. ii. p. 168.—F., G. C.

five lines of first part.

Loves of the Triangles, vol. ii. p. 200.—E., F., and C. Brissot's Ghost, vol. ii. p. 236.—W. J. Rose (second son of G. Rose).

Loves of the Triangles, vol. ii. p. 274.—E., C., F. (apparently mostly done by F.).

Elegy on the Death of Jean St. André, vol. ii. p. 315.—C., E., F.

The Rovers; or, the Double Arrangement, vol. ii. p. 461.—E., C., F., in common, but mostly by F.

New Morality, vol. ii. p. 623.—F., C. (mostly by C.).

This memorandum may serve to clear up some disputes, or it may be of no value at all. In any case it is at your service.

MARTIN J. GRIFFIN.

* * This seems to show that a marked copy of the 'Poetry of the Anti-Jacobin' which had belonged to Canning once existed, though Mr. Hayward failed to trace it. Perhaps it may be still preserved at Duneira, and it may, perhaps, be found that the markings were done by Canning. But there are confusions. Sir James Mackintosh says he found all the poetry marked with the initials of the authors, and that he noted them—all, presumably—in his copy of the complete 'Anti-Jacobin' reprint of 1799. Mr. Griffin's memorandum mentions but a few. "Canning's copy" quoted by Mr. Edmonds is also cited as an authority for only a few pieces, and these are not all the same as those mentioned by Mr. Griffin. Again, the attributions of the two so-called "Canning copies" do not always correspond; and neither tallies with the memoranda quoted as Frere's. The tangle of contradictory evidence seems to be hopelessly beyond unravelment.

10, Benson Road, Forest Hill, S.E., June 9, 1890.

It may interest your correspondent J. D. C. (*Athen.*, May 31st) to know that I picked up a copy of 'The Beauties of the Anti-Jacobin' a day or two after reading his letter. The binding is broken, but the book itself is in good preservation. H. E. CLARKE.

THE UNAUTHORIZED REPRINTING OF POEMS.

June 9, 1890.

NEARLY a year ago you were good enough to allow me to protest in your columns against the unauthorized publication of one of my sonnets in the *Bible Society Monthly Reporter*. Would you now permit me to state that I find that on April 11th last a well-known weekly newspaper entitled *Public Opinion* was guilty of a similar infringement of the law relating to copyright, having printed one of my sonnets without my knowledge, permission, or authority? The proprietors of the *Bible Society Monthly Reporter* subsequently paid me for the use of my work; but the proprietor of *Public Opinion* appears to be unwilling to do so, and it only remains for me to take legal proceedings to compel payment.

SAMUEL WADDINGTON.

THE HOSPITALLERS IN ENGLAND.

IN these columns last week I examined a pamphlet in some detail to show that a certain charitable society had been circulating false and misleading statements in support of its claim to recognition as part of the Order of St. John of Jerusalem. I desire now to direct attention to the very equivocal proceedings of the Crown with regard to this society.

On May 14th, 1888, the Crown incorporated this charitable society by charter as "The Grand Priory of the Order of the Hospital of St. John of Jerusalem in England," under the presidency of a Grand Prior, with Bailiffs, Commanders, Knights, &c. Thus the charter gives the society the full title of the Priory of England in the Order, and gives certain members of the society the titles of various dignitaries in that Priory; thereby suggesting that the Crown recognizes the society as part of the Order. The charter, however, does not contain any such recognition, or any allusion to the Order at all; and the recital that the society has existed for more than fifty years clearly refers to the formation of this society in

1831, and not to the formation of the Order in the days of the Crusades. In fact, the charter is drawn in such a way that, without committing the Crown to anything, it suggests a false inference.

The charter also prescribes a cross for the members of this charitable society, and a regulation of the Lord Chamberlain of March 11th, 1889, permits them to wear it at Court. The cross of the Order is the eight-pointed cross, commonly called Maltese since the long residence of the Order at Malta. The cross of the charitable society consists of a Maltese cross in glaring white enamel with two pairs of lions and unicorns of diminutive size and subdued colouring stowed away between the arms. In the dexterous subordination of the points of difference to the points of likeness it rivals the most deceptive of fraudulent trade-marks; and yet it is prescribed by the Crown. Thus the Crown does not allow the members of this society to wear the cross of the Order, to which they would be entitled if they really were members of the Order, but nevertheless enjoins them to wear something which may be easily mistaken for that cross.

The Crown unquestionably was acting within its powers in granting this charter of incorporation; but there is considerable room for doubt whether the advisers of the Crown ought not to have foreseen, if they did not actually foresee, that the granting of this charter was calculated to promote an attempted imposture.

CECIL TORR.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold the following autographs last week: Claude, Count de Bonneval, two autograph letters signed to his cousin, 20l. François Henri, Duc de Luxembourg, A.L.s. to the Governor of Fumes, October 28th, 1690, 22l. Duchess de Montpensier, autograph draft of a projected will, 21l. Thirty-three original deeds of various dates between 1653 and 1702, relating to the reign of Louis XIV., 71l. Three documents relating to the succession of Gaston d'Orléans, 63l. Fourteen documents conveying land to the king which is required for enlarging the palace grounds, 21l. Document of the sale of the estate of Bourguival to Louis XIV., signed by Colbert and others, 20l. Antoine Philippe d'Orléans, Duc de Montpensier, to his brother Louis Philippe, October and November, 1803, four A.L.s., 31l.

The sale of the library of the late Sir Edward Sullivan, Bart., at the rooms of Messrs. Sothey, Wilkinson & Hodge, has been continued. The following were the principal lots sold from the fourteenth day to the nineteenth inclusive: Ovide par Bannier, 27l. Prior's Life of Goldsmith, illustrated, 35l. Purchas his Pilgrimes, 56l. Rogers's Italy and Poems, a magnificent specimen of Bedford's binding, 103l.; Plates to Italy and Poems without Text, 17l. Roman de la Rose, facsimile reprint of Dupré's edition, 21l. 10s. Ruskin's Modern Painters, 24l., and his Stones of Venice, 17l. Saint-Simon, Mémoires, 20l. Sévigné, Lettres, illustrated with autograph letters, 125l. Shakespeare's Plays, second edition, 40l.; and third, 60l. Silius Italicus, from the library of Marguerite de Valois, 46l. Stirling's Adagia of Erasmus, printed on vellum, 18l. Tennyson's Poems by Two Brothers, 21l. 10s.; Tennyson's Victim, 32l.; and Window, 25l. Thackeray's Paris Sketch-Book, 8l. 10s. The total already amounts to over 10,000l.

THE SUMMER PUBLISHING SEASON.

MESSRS. DEAN & SON have in preparation 'Bismarck Intime,'—'Scenes through the Battle Smoke,' by the Rev. A. Male,—'French Soldiers in German Prisons,' by Canon Guers,—and 'Canary Birds,' by Dr. Karl Russ.

WASHINGTON'S ANCESTRY.

My notes on 'The Ancestry of Washington' have, as I expected, attracted considerable notice, and called forth more or less comment. I have not, however, seen anything like a logical discussion of the point upon which the theory which I have set forth depends.

The vital question is: Who was that Lawrence Washington, M.A., who was acting as a temporary surrogate, for a special purpose, at Whethamsted, Herts, on the 29th of January, 1649/50? It is a question which must be answered by every one who makes a study of the problem of Washington's ancestry. Upon the answer given to it depends, I believe, the solution of the problem, and according to that answer my case must stand or fall. Can it be answered? I claim that it can be, and that I have given the only reasonable answer. It is a question which can be divided into two parts.

First: Was he, or was he not, the husband of Amphilis Washington, and the father of John, Lawrence, and the other Washington children mentioned in the will of Mr. Andrew Knowling, of Tring? That will was offered for probate at Whethamsted the very day that Mr. Washington was acting as temporary surrogate there, viz., 29th January, 1649/50. Under it Mrs. Amphilis Washington and her children were by far the largest beneficiaries; and one of her sons, called in the will "Lawrence Washington the younger," then a lad of fourteen, was the godson of Mr. Knowling, and evidently regarded by him as an adopted son and heir, since he received all the testator's freehold lands and tenements throughout the realm of England, as well as all the residue of his personal estate, after the payment of debts and legacies and funeral expenses. There is every reason, then, to believe that the husband of this Amphilis, the father of this Lawrence the younger, would be present in court on the day on which the will of his wife's stepfather was offered for probate. To suppose the contrary would, indeed, be most unreasonable. That husband and father, as we learn from the parish register, was a "Mr. Larrance Washington." Surely we must suppose that this Mr. Larrance Washington was in court that day at Whethamsted. When, then, we find a paper containing the record of an acknowledgment made, an oath taken, on that very day and at that very place "coram Laurentio Washington, in Art: magro: surrog: offi:lis etc. hac vice," plain common sense would suggest that this Laurence Washington, in *Artibus Magister*, and the "Mr. Larrance Washington" of the parish register were one and the same individual. If any Lawrence Washington was there it must have been the father of the young lad who was to inherit Mr. Knowling's estate. What reason can be assigned for assuming that any other bearing that name was there? That would imply the presence of two Lawrence Washingtons—a needless, in fact a ridiculous assumption. And we see now why the name was entered on the parish register as Mr. He was *Magister Artium*.

The only possible objection to the above is conveyed in the suggestion that the husband of Amphilis may not have been alive when her stepfather's will was proved. But he was alive fifteen days before, when that will was written; for in it Mr. Knowling referred to his godson as Lawrence "the younger," which he would not have been likely to do if the lad's father was dead. I know what will be said of instances of the use of the term "junior" as an addition to a name long after the necessity for such use has passed away. But that was when two of the same name, as father and son, have been living together in the same community so long that the custom of calling one of them "junior" has grown into a fixed habit, to survive long after the death of the "senior." Who is there so credulous as to think that this may have been such a case? A boy of

fourteen! Why, in all probability this was the first, as for aught we know it was the last and only, time he was ever called "the younger" in his life. The father of that boy was alive at that time, and fifteen days later was attending court in a neighbouring parish where a will of which that boy was appointed executor was then offered for probate; and while there he was—on account, perhaps, of the temporary absence of the Rev. Mr. William Davis, the regular surrogate, before whom that will was presented and allowed—himself deputed to act as surrogate for the special purpose of taking the acknowledgment of Mr. John Dagnall to a bond of guardianship of two minor children. That is the only reasonable explanation of the known facts in the case; and therefore our answer to this part of the question must be that Lawrence the surrogate was the husband of Amphillis.

Secondly: Was he, or was he not, the son of Lawrence Washington of Sulgrave and Brington, and the brother of Sir William and Sir John? What do the facts show in this respect? It has been known for years, and accepted by everybody, I believe, that the son of Lawrence of Sulgrave was M.A., Fellow of Brasenose, and rector of Purleigh. We may take that for granted. How about our man at Whethamsted? He was M.A. and acting surrogate. Was he a clergyman? This I consider the most important point in the whole discussion, and it should be most carefully considered by those who wish to make a conscientious study of this problem. My own experience, gained in the study of very many thousand English wills during the past seven years, has led me to the conclusion that the duties of surrogate in the old courts of probate in England were usually, if not invariably, performed by clergymen. As a matter of fact I cannot recall a single instance to the contrary, although I am not prepared to deny that such an instance can be adduced. At any rate, I am quite confident that all antiquaries of any experience among wills will agree with me that such was the rule. It is then, I claim, a fair and most reasonable inference that the individual performing such duties at Whethamsted was a clergyman. There can be no doubt about Mr. William Davis, whom I have referred to as "the regular surrogate," for I found that he was then holding the living of Whethamsted, where the court was held. I have as little doubt, myself, about his substitute, Mr. Lawrence Washington, who was undoubtedly called on, as a brother clergyman, to act for him during a temporary absence from court, or else because he was overcrowded with other business, and solely for the purpose of administering an oath; that was all. But on this question, which I recognized as so important, I did not trust to my own experience alone. I took pains to consult two or three gentlemen, whom I regarded as most fit, by reason of their great knowledge of the forms and customs of the old probate courts, and their long experience in the minute and critical examination of wills, to give me sound advice. I am happy to say that they fully approved of my position on this point, and agreed with me in regarding it as most probable that Lawrence Washington, the surrogate (*hac vice*), was therefore a clergyman. I claim, then, that Lawrence Washington, the surrogate *hac vice*, was the husband of Amphillis, and that he was a clergyman, and upon this claim "I stand for judgment."

If a clergyman, who then was he? Who but the parson of Purleigh? One of my critics has said that "there were several Lawrence Washingtons of that generation." While inclined to question his right to use the word "several," yet, granting such to be the fact, I must ask him whether he or anybody else can point to one Lawrence Washington of that generation who was a clergyman, besides the rector of Purleigh.

Even allowing it as not sufficiently clear that

this surrogate was a clergyman, no one can deny that he was "in Artibus Magister," or, as we say, the bond." Were there "several Lawrence Washingtons of that generation" who were Masters of Arts? It would "puzzle a Philadelphia lawyer" to find them. I suppose that we are all agreed that this implies a university education. I know of but two graduates of a university of that generation then living and bearing this name, viz., Lawrence of Brasenose (1621), and his kinsman Lawrence of St. John's (1638). Can anybody mention another? Lawrence of St. John's was entered as the son of Sir Lawrence Washington, Knight, so we know who he was. It must have been one of these two who was there that day, a Master of Arts acting as surrogate. Which of them? Can any one hesitate to say which of these two it must have been? To suppose the latter (i.e., Lawrence of St. John's) is to assume that he it was who was the husband of Amphillis and the father of all those children, while all the other evidence we have about him seems to show that he had but one wife, Eleanor (Gyse), and an only child, Elizabeth, Lady Ferrars, and that his home was Garsdon, in Wiltshire—an unwarranted assumption.

Thus, even regarding the Lawrence Washington who is found to have been in court that day simply as a Master of Arts, the weight of testimony appears to be altogether in favour of its having been the Fellow of Brasenose. Add to this the fact that he was there acting as a surrogate, and the fair inference to be drawn thence that he was a clergyman, which we know the Fellow of Brasenose to have been, and surely my case must appear much stronger. The other evidence which I was fortunate enough to find corroborates this, so far as it goes. Sir Richard Anderson, lord of the manor of Pendley, whose residence and burial-place was in the parish of Tring, bequeathed in his will forty shillings to his "cousin Larrance Washington of Brasenose," and, in the very same clause, made a similar bequest to a Mr. Dagnall, a very significant name in this connexion. And Sir Edmund Verney, whose family had for generations possessed this manor of Pendley until his brother, Sir Francis, sold it to Sir Richard Anderson in 1607, was himself lord of the manor of Middle Claydon, the very home of the Roades family, to which Amphillis Washington belonged. He has been shown to have been a most intimate friend of a younger brother of Lawrence Washington of Brasenose; his will was witnessed by William Roades, probably the brother of Amphillis Washington; and the Verney papers disclose an intimate connexion between the Roades family and the Verneys. In short, none of the new evidence collected seems to weaken my theory, while some of it very distinctly strengthens it. What objection can be made to it? The only thing like an objection which I have been able to discover is the fact that three, at least, of the children of Lawrence Washington and Amphillis were baptized at Tring, in Hertfordshire, while the Fellow of Brasenose was holding the living of Purleigh, in Essex, forty or fifty miles away. I made no remark upon this in my paper, for the reason that I attempted no general discussion of the problem, but simply undertook to give in a narrative form the story of my successive discoveries and the way in which I was led up to them. It should go without saying that I thought of this as a possible objection. But to my mind it was not an insuperable one. As evidence against my theory it seemed to me to be controlled by much more weighty testimony in favour of it. The not unreasonable suggestions offered themselves that he might have been, for a time at least, a non-resident parson or a pluralist, either of which suggestions offered a sufficient explanation. The years mentioned in the baptismal register at Tring are 1635, 1636, and 1641, and these at present are the only years to be considered. Who can tell what the state of things

may or may not have been in those years? Who can tell what may or may not have led Mrs. Amphillis Washington, whether with or without her husband, to have taken refuge in her stepfather's (possibly her mother's) home on those special occasions? We know little, or rather nothing, as yet about that. What we do know is that Lawrence and Amphillis were the parents of those children, and we have seen enough to make it quite evident that this Lawrence was a Master of Arts and a clergyman; and there was no other Lawrence Washington then living, to our knowledge, to whom those terms would apply but the parson of Purleigh. We have yet to learn where that "poor and miserable" living was upon which he was permitted to continue after his ejection from Purleigh in 1643. When that is found out the question as to his having been a pluralist will undoubtedly be settled, and more light probably thrown upon the whole matter.

As it is, on reviewing the case I feel that I was quite justified in declaring that "the long search after the true line of ancestry of our Washington was practically brought to a successful close when that little paper [the bond of John Dagnall before Lawrence Washington, M.A. and surrogate] was discovered on Monday, the 3rd of June, 1889." And I consider that, properly speaking, my part of the work is ended. I do not claim, nor do my plans of research allow me, to give all the time needed for exhaustive work on this, or the Harvard or the Williams problems, however fascinating they may be. As soon as I have gathered evidence enough to make a reasonably clear case, my plan is to make it public, in order that all who care to take part in the search may know where to look and what to look for. The suggestion that I would have better "waited a little longer and searched a little more" before giving to the world the result of my researches is quite contrary to the whole spirit and character of my work, and meets with no sympathy from me.

There are sundry additions yet to be made to our store of knowledge about this family—the record of marriage of Lawrence and Amphillis, which may open a new line of research; the baptisms of the other children, especially of John, the first Virginian ancestor; the will or administration of their father, which may disclose the place of that "poor and miserable" living which he was allowed to retain. All these, let us hope, will be made known sooner or later. With regard to the baptism of John, let me suggest to one of my critics that it is not needed as evidence of his existence. That we have already in the will of Mr. Knowing, and (better still) in the grant made to him of administration of the goods, &c., of his mother a year or more before his presumed migration. As to this grant I regret to have distinctly contradicted the statement of one of my critics that it was "Mr. Waters's assumption that it was he who administered to his mother Amphillis." That was no "assumption" on my part; I simply gave the record, which clearly states the fact. I have been reproached for not visiting Purleigh. After examining the Parliamentary Report about the parish registers there and taking a look into the late Col. Chester's extracts made there, I concluded that I had no time to spend in "dropping buckets into empty wells and drawing nothing up." I am told that in that case I "might have searched the bishop's transcripts." So I might if I could have laid my hands upon them. Has my critic ever seen them, or does he know anybody who has? If he will get me access to the Bishop's Transcripts for the Diocese of London I shall feel grateful to him all my life long, and that, too, not on account of the Washingtons only, but of a host of American families.

And where will he advise me to hunt for the will or administration of the Rev. Lawrence Washington, which he says "ought to be forthcoming"? Did Col. Chester find it in all the

twenty years during which he had this problem in mind?

Another critic says that John and Lawrence "were young in 1657 to have families." If my theory is right they were twenty-three and twenty-two respectively in that year. What would working genealogists say to that? As it turns out, however, Lawrence did not marry until 1660, when he was twenty-five years old, and his only daughter by his first wife was born three years later, when he was twenty-eight.

That "in the lifetime of the Vicar [sic] of Purleigh a guardian was appointed over his alleged children" is true, but that this is "fatal" to my theory I do not see, for it was so ordered in order to carry out the provisions of the will, which expressly named the parties appointed, and the guardianship was evidently a trusteeship limited to that estate during the minority of the youthful executor.

My work has received the doubtful compliment, "C'est magnifique, mais ce n'est pas généalogie." I must console myself with hoping that, like the "six hundred," I shall be found, at least, to have hit the mark I aimed at, which was, not to prepare an elaborate and exhaustive family history, but to point out with reasonable probability the true line of Washington's ancestry.

HENRY F. WATRES.

Literary Gossip.

MR. DU MAURIER has finished his novel, and it will appear in *Harper's Magazine* next year.

MR. RUDYARD KIPLING has written a short story called 'On Greenhow Hill,' which will appear in the August *Macmillan*. It takes up again the adventures of the heroes in 'Soldiers Three.'

MESSRS. MACMILLAN & Co. will publish in a few weeks a volume of 'English Lyrics,' by Mr. Alfred Austin. It will contain an introductory preface by Mr. William Watson, author of 'At Wordsworth's Grave' and other poems.

On the 19th inst. Mr. Archibald Grove proposes to bring out an enlarged and illustrated *Short Cuts* at a penny. The first number will contain a story by the Queen of Roumania, the commencement of a new serial by Mr. Grant Allen, and a novel by Mr. Bret Harte. Mr. Frank Gould will begin a series of cartoons with a portrait of the Prince of Wales. The halfpenny edition of *Short Cuts*, which has obtained an unprecedented circulation, will still continue.

SIR WILLIAM FRASER is writing a book of which he has not as yet fixed the title. It is a collection of anecdotes of Lord Beaconsfield, of which he has a large number.

MRS. PATCHETT MARTIN's collection of "Bush" stories, entitled 'Under the Gum-Tree,' will be published towards the end of the present month, and will include original stories by "Tasma," Mrs. Campbell Praed, Mr. Marriott Watson, Mr. Robert Richardson, Mr. Hume Nisbet, and others. It is somewhat remarkable that in nine cases out of ten these Australian stories are placed in the "back-blocks" of Queensland, and that the more settled parts of the continent have furnished but little material. Mr. Hume Nisbet has specially designed a cover for 'Under the Gum-Tree,' which will be published by Messrs. Trischler & Co.

WE are glad to say that a July number of the *Children's Guide*, of which we spoke

last week, will be published, and it is hoped that the regular issue of the magazine may be resumed after the school holidays.

THE Rev. Bailey J. Harker, author of 'Rambles in Upper Wharfedale,' has in the press a new work on the scenery, antiquities, customs, and folk-lore of Grassington-in-Craven. The book will appear under the title of 'The Buxton of Yorkshire.'

IN the July number of the *Contemporary Review* will appear a paper recounting in full the particulars of a journey to Lhasá, the capital of Tibet, made by the learned Indian Buddhist scholar Sarat Chandra Dás. This narrative has been long suppressed—it is said, on the representations of Mr. Colman Macaulay, who deprecated affording minute geographical information of this kind to possible political rivals in Central Asia. Mr. Macaulay is now dead; and the forthcoming paper has been compiled by the writer of the article in the February number of the *Contemporary* on 'Philosophical Buddhism in Tibet.'

AN anonymous work—'A Dead Man's Diary, written after his Decease'—which has been appearing monthly in the English edition of *Lippincott's Magazine*, will be published immediately in one volume, with additional chapters, by Messrs. Ward, Lock & Co. The 'Diary' is by a writer of poems, essays, and short stories in magazines. A false claimant to the authorship has already appeared, and on the strength of his assertion obtained acceptance for a kindred narrative by a firm of publishers, who on learning that his claim was baseless have withdrawn from the arrangement, after having incurred considerable expense.

A STORY by Mr. Oscar Wilde will appear complete in *Lippincott's Magazine* for July, entitled 'The Picture of Dorian Gray.'

MR. THOMAS STEVENS, the author of 'Round the World on a Bicycle,' was sent out, it may be remembered, in search of Mr. Stanley by the *New York World*. Mr. Stevens has written an account of his adventures in a work called 'Scouting for Stanley in East Africa,' which will be published in about a fortnight by Messrs. Cassell & Co.

A CORRESPONDENT writes:—

"Your reviewer of a novel called 'Acté,' stated to be by a Mr. Westbury, has not been quite fair to your younger readers in omitting to name Alexandre Dumas sen.'s romance of 'Acté,' now before me, which has for its chief male character Nero, and Acté for its heroine, with her rival the eunuch Sporus or Sabina. St. Paul also is a prominent character. The whole is a striking if exaggerated romance, and to persons familiar with it like myself for thirty years, the announcement of a work of the same title and on the same subject, not being a translation, seems, to say the least, strange. The author of the book now reviewed has apparently set himself the somewhat daring task of equaling or eclipsing the elder Dumas."

No doubt there are coincidences between the books, but there is no real resemblance, and we should fancy Mr. Westbury never heard of Dumas's novel.

MR. WILLIAM GEORGE BLACK'S 'Folk Medicine: a Chapter in the History of Culture,' published in 1883 by the Folk-lore Society, has appeared in Spanish, being translated by Señor Dn. Antonio Machado y Alvarez. This is a compliment both to the author and to the Society. The Spanish

edition contains an appendix of interesting essays suggested by Mr. Black's classification of his subject, and is very handsomely printed and got-up.

FROM the United States comes the news of the death of Miss Elizabeth Balch, who wrote 'An Author's Love,' a series of supposed replies of the Unknown to Prosper Mérimée's 'Lettres à une Inconnue'; and also that of Mr. Fletcher Harper, of the firm of Harper & Brothers, of New York. He was born in New York in 1828. He paid special attention to the periodicals issued by his house.

MESSRS. T. & T. CLARK, of Edinburgh, hope to commence next autumn the publication of a new quarterly, a critical review of current theological and philosophical literature, on the lines of Harnack and Schürer's *Theologische Literatur-Zeitung*. The editor will be Prof. S. D. F. Salmond, D.D. The new journal will embrace not only theological literature, but philosophical, so far as it is related to religious and theological questions. It will give a chronicle of the publications which are issued in these departments from quarter to quarter. It will notice the more important articles which appear in other magazines and journals, both home and foreign, and will review the notable books of the quarter.

THE Government of the Nizam of Hyderabad have decided to establish a public library in the capital of the province to aid a movement for translating useful English books into Urdu. They have also decided to undertake an archaeological survey throughout the province.

THE Delegates of the Clarendon Press will issue in a few days an annotated edition of Schiller's 'Jungfrau von Orleans,' by Prof. Buchheim. The volume will contain a short summary of the authentic and traditional history of the Maid of Orleans, a critical analysis showing from the history of the composition that the poet was fully justified in deviating in his drama from authentic history, and finally a complete commentary.

'FIDES IMPLICITA' is the title of a posthumous work of the distinguished theologian A. Ritschl, which will shortly be published. The treatise will discuss the subjects of 'Implicit Belief,' of 'Knowledge and Belief,' of 'Belief and the Church,' &c.

PROF. P. SCHWEITZER, the author of a 'History of Scandinavian Literature' in three volumes, which was very favourably received in Scandinavia, has just suddenly died at Vevey.

MR. W. A. CLOUSTON's long-promised introduction to John Lane's 'Continuation' of Chaucer's 'Squire's Tale' will be issued to members of the Chaucer Society in a few weeks. In the first part Mr. Clouston writes about magic horses and chariots, magic mirrors and images, magic rings, magic swords and spears, &c. The second part contains an abstract in English of the old French prose romance of 'Cléomadès et Claremonde,' followed by various versions in Eastern and Western languages. One of the Sanskrit tales—that of 'The Weaver who personated the God Vishnú'—which Mr. Clouston regards as the prototype of all stories of the flying horse, &c., has not appeared in English before, nor have the

Turkish, or the two gipsy variants, or one of the Persian.

THE most interesting Parliamentary Papers of the week are a Return showing the Constitution of the Executive of each Colony, the Constitution of Assemblies, Number of Members, Number of Electors, &c. (2d.); Companies, Memorandum of Association Bill, and Companies, Winding-up Bill, Reports (3d.); and Local Taxation Returns, 1888-9, Part I. (1s.).

SCIENCE

ASTRONOMICAL LITERATURE.

Star-Land: being Talks with Young People about the Wonders of the Heavens. By Sir Robert Stawell Ball, F.R.S. (Cassell & Co.)—This elegant little book contains, in fact, the substance of two courses of lectures delivered to juvenile audiences at the Royal Institution, the last occasion at Christmastide, 1887. Few persons are so capable of putting astronomical facts together in a form likely to be attractive to young people as the Royal Astronomer of Ireland, and the lectures before us are evidently the outcome of a careful and painstaking use of this power. They abound with great wealth of illustration, original and select, making many of the marvellous details of the science as intelligible and interesting to those for whom the explanations are intended as it is, perhaps, possible to make them. We note with pleasure the great care with which the volume has been revised, for seldom have we met with one so free from casual errors. At p. 116 the author appears to give rather too great an extension to the earth's atmosphere, the limit of which probably does not much exceed one hundred miles. In the account of the early life of Sir W. Herschel, at p. 215, it is hardly fair to say he left the Hanoverian Guards because "he did not like fighting even so far as being in the band was concerned"; the fact was the state of his health at that time caused his parents to feel that he was not equal to the fatigues of campaigning. His first musical appointment in England was not (as Sir Robert Ball implies) at Bath, but in the county of Durham, after which he was organist at Halifax. Occasionally, too, the tendency to use poetical language leads to statements not quite accurate. No "conclave of classical scholars and astronomers decided" that Deimos and Phobos should be the names of the two satellites of Mars; the discoverer, Prof. Asaph Hall, used his right of giving these names, which were suggested by the Rev. H. G. Madan, of Eton. But these are small blemishes. The work before us forms a most useful and interesting first book of astronomy for young people, and will, we trust, have the large circulation it deserves.

PROF. S. P. LANGLEY sends us a copy of his *Memoir on the Temperature of the Moon*, as derived from researches made at the Allegheny Observatory, and recently communicated to the National Academy of Sciences at Washington. Lord Rosse, it will be remembered, was the first to obtain unquestionable evidence of the fact of radiation of heat from the moon's soil; but the subject of the determination of its approximate mean amount is an exceedingly difficult one, and is indeed, Prof. Langley remarks, "almost on the limit of our power of investigation with the present means of science." We have not space to give any account of the means by which he has here attempted to grapple with it, but must content ourselves with stating the result, which is that the mean temperature of the sunlit lunar soil is probably but little above zero Centigrade, i.e., freezing-point. Prof. Langley desires to say that the expenses (which have been very considerable) of the elaborate researches on this subject have been defrayed by the late William

Thaw, of Pittsburg (recently deceased); also to acknowledge the great value of the collaboration, through every stage of the progress of the work, of Mr. F. W. Very, of the Allegheny Observatory, at which it was carried on.

We have received the numbers of the *Memorie della Società degli Spettroscopisti Italiani* for the first five months of the present year. They are chiefly occupied with accounts of the solar spots, facule, and other phenomena as observed at Rome and Palermo during 1889 and the first quarter of 1890. Renewal of solar activity, after a long interval of remarkable quiescence, was indicated by the appearance of a fine group of spots on the 6th of March (we may remark that this was noticed at Greenwich two days earlier close to the eastern limb of the sun) at the great mean heliographic latitude of nearly 34°.

GEOGRAPHICAL NOTES.

It is with deep regret we announce the death of Senhor Ferreira da Silva Porto, who died by his own hands (so at least it is reported) in consequence of the disasters which have overtaken the Portuguese at Bihe, in the kingdom of Angola. Silva Porto was the oldest of African explorers, having been born in 1808. It was he who met Livingstone at Linyanti in 1853 and offered to escort him to the west coast, and who, in the following year, dispatched a caravan across Africa, which safely reached Mozambique. To Mr. Arnot and the American missionaries at Bailundo this enterprising Portuguese trader proved at all times a staunch friend, and his services have been repeatedly acknowledged by them. It is not very creditable to the Portuguese Geographical Society that the whole of Silva Porto's interesting diaries should not have been published long since.

Mr. Consul H. H. Johnston reached London in the beginning of the week from Eastern Africa.

Dr. Peters has safely reached Rubaga, the former capital of Uganda, by travelling along the routes previously taken by Mr. Thomson and Bishop Hannington. Arriving on March 2nd, Dr. Peters, according to accounts which should be received with caution, defeated the Arabs, placed Mwanga on the throne, and got him to sign the usual treaty. All this is the more surprising as Dr. Peters had at most seventy men with him, only ten of whom were soldiers. Mr. Jackson, we are told, failed in pushing his way through Busoga. The German pioneer does not appear to have tarried long in Uganda, for on April 14th he had already reached Ukumi, a district to the south of the Victoria Nyanza and within five hundred miles of the coast.

The *New Map of Africa*, published by Messrs. Geo. Philip & Son, on a scale of 120 miles to the inch, is likely to prove useful, the information having been brought down to quite a recent date.

Mr. J. G. Bartholomew's *New Map of Central Africa*, on a scale of 1 : 5,600,000, embodies for the first time the authentic results of Mr. Stanley's recent explorations, in as far as these may be gathered from the "Hand-Map" distributed at the Royal Geographical Society's gathering in the Albert Hall.

Dr. F. Nansen's Arctic expedition, towards which the Norwegian Government has asked the National Assembly to contribute 280,000 fr., will proceed by the Behring's Straits route. The idea is to make use of the oceanic current which, there is good reason to believe, flows through those straits towards the Pole. In support of this theory it was mentioned at a recent sitting of the Paris Geographical Society that on the 18th of June, 1884, various articles were picked up on a floating piece of ice off Julianehaab, in Greenland, which proved to be part of the wreck of the Jeannette, which had foundered near the islands of New Siberia on the 13th of June, 1881. An

interesting question arises. What was the route which this floe must have followed? M. Mohn, the well-known director of the Meteorological Office at Christiania, is of opinion that the current which had conveyed this floe across the Pole must have been tolerably direct, and Dr. Nansen hopes to be able to penetrate to a high latitude by the same route. An additional confirmation of this theory is derived from the discovery, among some driftwood at Godthaab, in Greenland, of a species of bow used for shooting birds which is altogether unknown in Greenland, but which, after being deposited in the Ethnographic Museum at Christiania, was eventually recognized as identical with a class of weapon used by the natives of Alaska, Norton Sound, and the Yukon river mouth. Dr. Nansen proposes to make use of a small wooden steamer of about 170 tons burden, with strengthened sides, and provisions, coals, and general stores sufficient to last for five years. The start will be made in February, 1892, and the expedition count on reaching Behring's Straits in the following June. Thence the ship will make for the islands of New Siberia, and on reaching these Dr. Nansen hopes that the floes will surround the vessel, and in the space of two years convey her safely across the Polar regions towards Greenland. The sides of the steamer are built at such an angle as to lessen the chance of their being crushed, but if any disaster should occur the crew will fall back on their boats and stores.

THE ROYAL OBSERVATORY, GREENWICH.

THE Annual Visitation of the Royal Observatory was held, in accordance with custom, on Saturday last, being the first in June, and the Astronomer Royal presented his usual Report to the Board, narrating the changes which have been made since the last, and describing the state of the Observatory at the date of the present, which is the 10th of May.

It is proposed to enlarge the building in the south grounds containing the Lassell reflecting telescope in such a way as to obtain greater elevation (found to be very desirable to avoid the obstructions of view caused by trees to the south) for that instrument, the room below serving for a computing room for the magnetic and meteorological department, and other rooms being added adjoining, which are much wanted for storehouses and other purposes. The 13-inch photographic refractor, with 10-inch guiding telescope by Sir H. Grubb, has lately been mounted in the new 18-foot dome over the principal computing-room, and a few trial photographs, with generally satisfactory results, taken with it. The 28-inch object-glass for the great telescope is now being figured, and will probably be ready for mounting very shortly; mean time the tube intended to carry it, which is of special construction, has been completed. Mr. Christie proposes to transfer the present 12½-inch glass, hitherto used in this telescope, to the Lassell equatorial, where it would be highly useful for the observation of comets, occultations, and casual phenomena. All the other telescopes are in good working order, and the usual system of employing them has been continued with accustomed regularity, the number of stars observed with the transit circle in the year 1889 amounting to 1,650, and special attention having been given to Victoria and Sappho amongst the small planets, as being likely to be useful (combined with observations made at the Cape) in determination of solar parallax. The completion and publication of the ten-year catalogue of stars have been already mentioned in the *Athenæum*. Of the moon 100 places (80 per lunation) have been obtained with the transit circle, and 63 (averaging 53 per lunation) with the altazimuth. The spectroscopic observations disclose several interesting results respecting motion of stars in the line of sight, indicating or confirming in some cases the probability of orbital motion in a stellar system. The photographic observations of the sun point to the

LOAN EXHIBITION OF PICTURES.—At the Art Gallery of the Corporation of London, Guildhall, E.C. OPEN DAILY, from 10 a.m. to 6 p.m.—Admission Free.

Cathedral Cities.—Peterborough and the Abbeys of Crowland and Thorney. Drawn and etched by R. Farren. (Cambridge, Macmillan & Bowes.)

To this volume Precentor Venables has contributed an historical introduction of considerable interest, yet the chief merit of it consists in its clearness and agreeable style, as he has not much that is new and important to tell. He does not hesitate to discredit the details of those wonderful legends in the Peterborough copy of the 'Anglo-Saxon Chronicle' (c. 1122) regarding the foundation of Medehamsted, Gildenburgh, or Peterborough of a much later date, by Peada, and its extravagant endowment by Wulfhere in 664; he rejects that shameless fabrication, the confirming Bull of Pope Agatho (678-682), on which were based the convent's claims to be exempt from taxes and services of every kind, with precedence of all monasteries north of the Thames, and the privilege of standing instead of Rome as a place of pilgrimage. If Guthlac, that gruesome saint, and St. Neot did save Crowland from the Northmen, who wrecked Medehamsted and Ely, at any rate, Mr. Venables does not believe the legend in its literal form. There is no more proof of it than that the Crowlanders, going to the Fen capital, dug the bodies of its priests out of the ruins and honourably interred them. The successors of the victims were wont to point to a stone cist in their retro-choir, with the date 870 (the date given by the 'Anglo-Saxon Chronicle') in Arabic numerals (!) cut upon it, as proof of the martyrdom of one set of monks and the neighbourly kindness of the other. Of course it does not follow that because the date was in characters of a much later kind that the cist was a forgery, nor, for the matter of that, need the date have been dishonestly placed on a genuine stone coffin. That Medehamsted was destroyed in 870 by the Danes cannot be doubted.

It remained desolate for ninety-six years. The 'Chronicle' says the walls remained amid the woods, and three generations passed away before it was rebuilt by Ethelwold of Winchester, whom King Edgar's charter distinctly styles "the skilful architect of God," and thus proves not only that this great priest, Dunstan's fellow pupil, was an "indefatigable constructor of churches," as the charter otherwise calls him, but that the British workman of that period, at least, was not, as according to Mr. William Morris's theory he should have been, the architect of the square-ended cruciform church whose remains were lately disinterred beneath the south transept and crossing of Peterborough Cathedral. It savours of pedantry to doubt that the Anglo-Saxon masonry thus dug up again is a remnant of the building which stood empty and waste until Ethelwold, c. 966, set up the convent again with a body of Benedictines. Dr. Stubbs, the apologist of St. Dunstan, has related the history of his ecclesiastical policy, and it is needless to say Mr. Venables endorses his views. What concerns us mostly is that the saint was what we should now call a

practising architect. What he did is another question. Whether he began anew on the old site, or, restoring the wall-plate to its original height, only replaced the wooden roof which, in 870, fell on the heads of Hedda and his monks, we cannot tell; at least it is uncertain until scientific examination of the ground within and about the existing cathedral proves the presence or absence of traces of combustion in scorched stones and charred timbers at their feet.

In a like manner we have yet to learn whether the smaller eastern limb, not long since dug out, really belonged to the same structure as the much larger and broader transepts which came to light at the same time. It seems probable that the smaller choir was older, and that Ethelwold, retaining the site of the altar, reconstructed the western portions of the building on a larger scale. That he established Benedictines there is rather in favour of this. They would be more likely to be content with a building on a smaller scale. The inquiry is the more difficult because, as usual, more than one fire devastated Medehamsted, and Hereward the Wake, by way of keeping out the Conqueror's nominee, that "very stern man" Turolf of Fécamp, burnt the monastery buildings, leaving, however, the church not much injured. This was Ethelwold's church. Even Ernulf, the abbot whom King Henry, 1114, sent for, and, "whether he would or no," as the 'Anglo-Saxon Chronicle' says, "made Bishop of Rochester, a great builder," as Canterbury and his see bear witness to this day, did nothing to the church at Medehamsted. It may therefore be concluded that domestic building absorbed the funds of Abbot Ernulf, and that his church needed little doing to it.

Mr. Venables does not give the date of the conflagration, which, if the 'Anglo-Saxon Chronicle' is to be trusted, occurred on Friday, "the second day before the Nones of August," 1116, when "the whole of the monastery of Peterborough was burnt, and all the houses, excepting the chapter house and the dormitory; and the greater part of the town was burnt also." This authority says nothing about the church, which, however, according to Hugh, the local chronicler, was destroyed, the fire lasting for nine days in the tower, doubtless a solid, four-square structure of the Norman pattern, and "very huge." What a fire in a monastery and its church meant, Mr. Venables missed an opportunity of describing when he omitted to quote Jocelyn of Brakelond's vivid record of the manner in which, on the night of St. Etheldreda, 1198, St. Edmund punished the scandalous disrespect of the keepers of his shrine at St. Edmundsbury, who had littered that holy place with rags, wax, flax, and what not, so that, the culprits falling asleep when they should have watched, "that part of a taper which had been clapt upon the other" toppled over, set the rubbish in a blaze, and, besides enormous damage, imperilled the shrine itself, and threatened the cup of St. Edmund, which was found in the debris, to the good Jocelyn's delight, quite uninjured, although its oaken case was burned to ashes. To "avoid the scandal of the thing," he says, his brethren called in a

goldsmith, who instantly patched the metal of the shrine very artfully with wax. Nevertheless some pilgrims, "coming peering about very early in the morning," asked awkward questions and got lying answers.

Our author has carefully collected all the details of architectural interest concerning Peterborough, and points out that recent excavations have revealed some of Ethelwold's Saxon church, part of which Abbot Waterville removed in 1155, while part was imbedded in the west wall of the cloister, thus showing us the limits of the Saxon work on that side. Mr. Paley's acute remark on the Norman western transeptal towers is quoted, and their likeness to the stupendous towers at Exeter is not forgotten. We cannot agree with the somewhat enthusiastic estimate of the west front, which, beautiful mask as it is—one of the most beautiful in the world—is yet but a mask and out of keeping with the noble older building, in admiring the stately grace and style of which we are at one with Mr. Venables.

Mr. Farren's etchings are careful, but somewhat unscientific and heavy-handed. The best of them are neither picturesque nor simply architectural—for instance, the west front of Peterborough; the organ screen and south transept before the restoration; the west front of the nave of Crowland, and a view from the south-east of the same. The work is the second of the series. The third is yet to come. It will be welcome, especially as Mr. Farren is still improving as an etcher, and Mr. Freeman is to write the introductory chapter to it.

NEW PRINTS.

FROM the Berlin Photographic Company we have an "artist's proof" of a plate in photogravure of Sir F. Leighton's large picture (R.A. 1889) called 'Greek Girls playing at Ball,' which our readers no doubt remember. Although the middle distance is somewhat confused, and the nearer girl, who is fastening her drapery, seems a little too big, and her dress tells darker than in the picture, the plate is otherwise, and within the limits of the process employed, satisfactory. From the same firm we have received a reduced version, according to a similar process, of Mr. Alma Tadema's 'An Old Story,' two lovers seated on a marble bench. As a memorandum of a brilliant example and capital design it is acceptable. This is all, no doubt, it pretends to be. As both Sir Frederic Leighton and Mr. Tadema have signed these reproductions, it is to be supposed they are satisfied. The publishers assert that "the number of proofs of both plates is limited to 250 impressions," i.e., we presume, of each example. They cannot, surely, expect to obtain even the half of 250 "proofs" fit to be called "artists' proofs" from any plate whatever. "Artists' proofs" form only one category of "proofs," and must needs be fewer than 125. The modern, or current, so-called "proofs before letters" and "lettered proofs" are only proofs by courtesy and in trade parlance. They are not strictly, according to the code of artists and collectors, proofs at all. It is well known that when painters and engravers sign the impressions, with or without *remarques*, which some publishers put forth as "artists' proofs," all the artist intends is that the signed examples are good impressions of the plate in which he is interested. His signature pledges his good faith to this extent, and not to more. It is undeniable, however, that certain artists of distinction have not cared to explain themselves on this point, although they could hardly be ignorant that the public understood

their guarantees in a very different sense. Warned by the decision of Tooth & Muir, our painters will now, for their own credit's sake, no doubt take care that what they do shall be in harmony with the public's ideas on the subject.

The Art Union of London has adopted for this year's issue to its subscribers an unusual, but not unique plan, and given a portfolio with eight pleasant etchings instead of a large print, of secondary merit, of a subject merely popular in the inferior sense of that term. The etchings prove to be most welcome; all of them are bright and good, two or three are pathetic, and one or two poetic enough to please anybody. 'A Bit of Old York,' by Mr. W. W. Burgess, is a very pretty view of early Georgian houses and an ancient wall, deftly etched to indicate the weathering of the stone, sunny and commendable for its tone and touch. 'A Lane in the New Forest,' by the same artist, is decidedly broad, soft, and true in its lighting and atmosphere. Mr. C. E. Holloway will increase his reputation by the bright and clear, broad and harmonious 'St. Paul's from the Thames.' The middle distance, a row of irregular houses and wharves, is treated with just sense of tone. This and similar subjects have before now excited the ambition of would-be etchers who do not possess half the taste and draughtsmanship shown before us. 'Old Chelsea Church,' by the same artist, is pleasing and acceptable on account of its veracity, simplicity, and good colour. Mr. A. Morris's 'Silver Strand' is soft, silvery, and pretty. Mr. M. W. Ridley did better things than the modest, bright, and solid 'Collier in Bristol Harbour'; but we can say, and not praise it, that it is not ambitious. Its illumination is decidedly good. Mr. P. Robinson has produced a pretty, but rather spotty and pretentious etching in 'The Bridge.' Mr. F. Slocombe's autumnal 'View on the Kennett' is bright, solid, broad, and capably drawn, with unusual firmness and accomplishment.

NOTES FROM CYPRUS.

Salamis, April 26, 1890.

AN uneventful fortnight. Work was resumed after the Easter festival on Wednesday, the 16th, but we were rather short-handed until the next week. Even then, owing to the beginning of the harvest, many of our old local workmen did not return, and have been replaced by strangers from the Carpass—a sorry substitute. Of the sites working immediately after Easter two are practically done with. The large building with massive limestone columns did not yield encouraging results, and although a little more excavation will be necessary to determine its plan, it has been, at least for the present, abandoned. Τοῦρμα ran dry two days ago. There is still a shaft following down a curious cutting in the face of the rock, but the main trench, which has produced all the best results, is exhausted, and we are now filling in the holes. The finds continued to the end to be of the same interesting character as before—scarabs, little porcelain figures, and statuettes of terracotta or limestone, with fragments of colossal statues in painted drapery. On the other hand, the Agora has been taken up again on a small scale, with the view of settling some dubious points here and there. It has given us a pretty little head from a marble statuette.

There remains the sand site by the house, on which our main forces have been concentrated. Progress has been slow, owing to the enormous depth of sand, fully twenty feet, with which we now have to contend. It is still, therefore, doubtful whether there exists any important building on the east side of the open court. The east wall, however, with the great fluted marble columns, is gradually being cleared, and several of the bases have been found, one of them supporting a large standing fragment of column. On the east side of the wall is a tessellated marble pavement, apparently well preserved,

and a fragment of dark blue marble column with twisted fluting has just been uncovered. Finds of fragments of marble statues of the Roman period have been fairly frequent, and one female head, slightly under life size, is an admirable example of the best work of the time. It is a hopeful sign that the east side is the productive side of the site, and that heads are to be found there but little damaged.

We meditate an attack next week on the tombs. No fresh site in the city can well be tackled so late in the season with important work already in hand and an exhausted exchequer. But tomb-work is inexpensive and can be stopped at any moment, while the results ought certainly to be interesting, both in themselves and for comparison with those of previous explorations.

J. ARTHUR R. MUNRO.

Salamis, May 10, 1890.

OUR work has again been a good deal hampered and interrupted. Harvest is in full swing, and that means few hands and higher wages. Moreover, feasts and festivals seem to be peculiarly rife. In spite, however, of difficulties I am able again to report a very satisfactory fortnight.

One main site is now in work, that of the supposed Zeus temple in the sand. As we have had no news of further supplies, it has been necessary somewhat to contract our operations, and with a view to, in a fashion, round off, though in no sense to complete, our task, the east front wall is being thoroughly cleared down to the level of the soil. That much still remains to be done will be sufficiently apparent from the fact that the centre of the parallelogram is as yet all but untouched, that the south wall is opened only at its two eastern and western corners, that the remains beyond the limits of the colonnade wall north-east and south-east are necessarily left on one side; and even the section of the east wall, which has been so prolific of statuary, has as yet only been worked to the sand level, and the soil beneath, in which, to judge from previous digging a few weeks back, there is still plenty of spoil, has been left untouched.

Thus confined as our operations necessarily are for want of funds, we have little that is new from an architectural point of view. That the large fluted columns which I described in my last report did form the east front of the temple seems now practically certain; beyond them we have just tapped, and tapped only, a mass of later constructions high up in the sand, and beneath them there are, no doubt, older remains. Of actual finds more may be said. The fortnight opened with the uncovering of a colossal nude male torso, of late but good work, to which, apparently, belong some lower portions of a similar figure found a few days before. Since then there has been added to the list a marble statue, under life size, of the regis-bearing Athena, rendered in the usual pose, and unfortunately wanting head and arms. The work is Roman, as is also that of another female statue now nearly complete in three fragments, but with the head, as usual, wanting. Thus at one time or another in the course of the excavations quite a line of statuary has been found following the direction, but by no means preserving the limits, of the east wall. In the short section still unexcavated we may yet add to the list.

As announced in the last report sent home, we had resolved to make some trial of the tombs. Unluckily the best plots of ground are in crop, and only a patch here and there has been reaped and cleared. The first site tried proved a thorough failure; there were practically no tombs, two wretched holes scarcely deserving to be excepted. On the second site we were still baffled. As we pursued the tombs, they always fled from us; and instead, somewhat to our surprise, the ground proved literally sown with fragments of inscriptions of all dates from the

beginning of the Ptolemaic period. Of building to account for the inscriptions there is little or no trace; yet in a neighbouring field to-day we opened a large blue block—a statue base—with its inscription quite sound and fresh, and such a stone cannot have moved far from its original position, for it is too heavy to be played with. Inscriptions are, indeed, just now the order of the day. Beside nearly a score of fragments, some of which are fairly long, the last four days have yielded seven fairly complete inscriptions, three of which are on a twice-used statue base found built into the eastern wall of the temple in the sand.

Thus virtually the only tomb worked is a large Roman sepulchre not far from the monastery of St. Barnabas. The villagers had already attempted to rifle it, for the shaft had fallen in, but had somehow been frightened off. The tomb is finely made—cut in the rocks—with a triple arrangement of couches on which were placed sarcophagi of terra-cotta. The contents, which are undamaged, are characteristically Roman—earrings, terra-cotta lamps and vases, glass.

The extension of our work serves to show what a wide field for excavation there still is to the west of Salamis in ground which has generally been treated hitherto as either given up to tombs, or beyond the limits of the town and its suburbs. The more one works the larger "Salamis" becomes. But we can do no more towards laying bare this "Salamis"; our funds are all but at an end, and the next week, unless the mail brings better news, will see our season closed.

H. A. TUBBS.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 7th inst. the following, from various collections. Drawings: E. Duncan, On the Loden, 73*l*. L. Haghe, St. Gomar, 63*l*. T. M. Richardson, Menaggio, Lake Como, 60*l*.; Ischia, Bay of Naples, 63*l*. J. D. Harding, Falls of the Tummel, Perthshire, 99*l*. F. W. Topham, Spanish Flower Girls, 57*l*. Sir J. Gilbert, Hotspur, Mortimer, Worcester, and Glendower, 94*l*. G. Du Maurier, The Transit of Venus, 110*l*.; The Two Thrones, 115*l*. F. Taylor, A Hawking Party, 210*l*. J. M. W. Turner, Great Malvern Abbey, 94*l*. P. Graham, Cloudland and Moor, 152*l*. B. Riviere, Comala, 409*l*. Pictures: R. Ansdell, A Moorish Well, Granada, 105*l*. R. Beavis, Towing-Path on the Saône, near Lyons, 136*l*. F. Goodall, Feeding Rabbits, 199*l*.; The Woodman's Home, 110*l*. T. S. Cooper, Cattle and Sheep, 183*l*.; A Landscape, with cattle near a shed, 320*l*. T. Creswick, A Watery Lane, 157*l*. E. Frère, La Dinette, 152*l*.; The Toy Duck, 115*l*. T. Creswick and R. Ansdell, The Park, with deer, 325*l*.; A Woody River Scene, with stag, 152*l*. H. W. B. Davis, "The Lowing Herd wanders slowly o'er the Lea," 377*l*. B. W. Leader, After Rain, an autumn evening, 483*l*.; St. Michael's Mount, Cornwall, 294*l*.; On the River Llugwy, near Capel Curig, 168*l*.; Evening among the Welsh Hills, 210*l*.; Moel Siabod from the River Llugwy, below Capel Curig, 220*l*. J. MacWhirter, A Forest Solitude, 252*l*. T. Webster, Spring-Time, 504*l*. G. D. Leslie, Benson Ferry, 294*l*. P. Graham, The Sea-Birds' Home, 493*l*.; Roaring Waters, 903*l*. F. W. W. Topham, Drawing for Military Service, modern Italy, 357*l*. B. Riviere, The King and his Satellites, 1,417*l*. J. B. Burgess, The Pastor's Visit, 115*l*. V. Cole, A Mountain Scene, with river and sheep, 105*l*. T. Faed, The School Board in the North, "What shall I write?" 304*l*. Sir J. Gilbert, "Ready," waiting for the Command, 315*l*. J. Hardy, Highland Sportsman, with pony, dogs, and game, 220*l*. J. Israëls, The First Step, 163*l*. J. Linnell, A Harvest Scene, gleaners returning, 404*l*.; A Woody River Scene, with anglers, 168*l*.; Gleaners Returning, 162*l*. Sir J. E. Millais, The Baptism of Guthren the Dane before Alfred the Great, 105*l*. J. Phillip, Measuring Re-

cruits, 120*l.* H. Ten Kate, Rembrandt visiting the Studio of Brauwer, 105*l.*

The same auctioneers sold on the 9th inst. the following drawings, the property of the late Sir J. Heron: J. Varley, The Thames at Blackwall, 54*l.* C. Stanfield, Calais Old Pier, 99*l.* F. Taylor, The Coverley Huntsman, 57*l.* R. P. Bonington, On the Seine at Rouen, 50*l.* S. Prout, Church of St. Pierre, Caen, 152*l.* D. Cox, A Coast Scene, unloading fish from a schooner, 54*l.*; The Road across the Moor, North Wales, 63*l.*; The Timber Waggon, Sherwood Forest, 136*l.*; Skirts of the Forest, 126*l.*; A Landscape, with cattle by a river, near St. Asaph, Denbighshire, 89*l.*; View in Wales, in the foreground a man on a grey pony talking to two women, 65*l.*; The Road through the Wood, 69*l.* G. Barret, Walton Bridge, on the Thames, 157*l.* P. De Wint, A River Scene and Windmill, 126*l.*; The Farm, cattle in pond, 220*l.*; The Last of the Harvest, 50*l.*; A River Scene in Westmoreland, 105*l.*; On the Yare, 257*l.*; Stacking Hay, 252*l.* W. Müller, The Harpagus Tomb, Lycia, 105*l.* C. Fielding, A Coast Scene, under the chalk cliffs, sunset, 120*l.*; Raglan Castle, 56*l.*; A Woodland Landscape, showing castle on an eminence, cattle in foreground, 110*l.*; Fresh Breeze off Staffa, 241*l.* J. M. W. Turner, Dymchurch, 66*l.*; Corfe Castle, 50*l.*; Newport Castle, 75*l.*; A River Scene, with bridge and old buildings, 56*l.*; Evenning Priory, Glamorganshire, 108*l.*; Dunstanborough, sunrise, 136*l.*

Messrs. Sotheby, Wilkinson & Hodge sold the following coins on May 29th, from the collection of Mr. Semple: Charles I., Three-Pound Piece, Oxford Mint, 18*l.* 5*s.* Pattern Shilling, by Briot, 22*l.* George III., Pattern Half-Guinea, 1762, 15*l.* 10*s.* Five-Pound Piece, by Pistrucci, 1820, 85*l.* Two-Pound Piece, by Pistrucci, 1820, 18*l.* William IV., Pattern Crown, by Wyon, 1831, 16*l.* 5*s.* Victoria Five-Pound Piece, by Wyon, 1839, 25*l.* Pattern Quarter Sovereign, 1853, 19*l.* 10*s.* Charles I., Oxford Pound Piece, 1642, 18*l.* Pattern Half-Guinea, 1728, 19*l.* 10*s.* Charles I., Gold Medal, by N. Briot, 1633, on his return to London after being crowned in Edinburgh, 13*l.*

The sales at Paris have of late been heavy. The collection of the late M. Rothan, the diplomatist, comprising a number of valuable Dutch works, a few Spanish pictures, and a good many specimens of the French school of the last century, was sold at the end of last month. A few Guardis and Canalettos were the only Italian pictures. The collection realized over a million of francs. The Mey Collection, comprising, besides portraits attributed to Hals, Holbein, Terburg, and other masters, a number of fine pictures and drawings of modern French artists, has since been dispersed.

Fine-Art Gossip.

MR. HOLMAN HUNT's design called 'Christ Jesus in the Temple,' recently at the exhibition of the Society of Painters in Water Colours, which was intended as a cartoon to be worked out in mosaic, has now been reproduced in that mode, and the completed picture, which is destined for the chapel of Clifton College, is for a short time on view at Messrs. Powell's Whitefriars Glass Works, near the Temple, London. As we described the design when it was in Pall Mall, all we need say now is that the reproduction has been successfully carried out.

At 95A, Regent Street, may be seen a picture entitled 'Tired of Life,' by Heer E. Neide. The Dudley Gallery Art Society has appointed to-day (Saturday) for the private view, and Monday next for the public opening, of its Summer Exhibition of Water-Colour Drawings. Messrs. Boussod, Valadon & Co. will exhibit from Monday next a series of marine paintings by the well-known Russian artist Ivan Aivazov-

sky. The collection of pictures on loan formed in the new gallery, Guildhall, London, is now open for public inspection.

THE French journals record the death on the 3rd inst. of M. P. Burty, who was born in Paris in 1830, became a pupil of M. Chabaldussurage as a painter, and made his *début* as an art critic in the *Gazette des Beaux-Arts*, to which he contributed many biographies of artists and catalogues of their works. He assisted to prepare various catalogues of important exhibitions; in 1878 he published the first edition of the correspondence of Delacroix, and in 1880 a second series of the same; with much ability he represented *La Presse*, *La Liberté*, and *Le Courrier Artistique*, and in London he published catalogues of the etchings of Mr. Seymour Haden and Méryon. In 1866 he published 'Chefs-d'Œuvre des Arts Industriels,' Paris, with 200 cuts. As one of the few French art critics who have vouchsafed to recognize anything like design in this country, he is entitled to our grateful remembrance.

MR. STILLMAN writes:—

"The just-issued number of the *Ephemeris* of the Archaeological Society of Athens contains the record of one of the most surprising and interesting discoveries in the archaeology of Greek art which has been made in this century, in the report of Mr. Tsoudas on the excavation of the tomb near Sparta, supposed to belong to the prehistoric city of Pharis, and of which I had the privilege of giving, I believe, the first notice in the *Times* of October 10th of last year. The tomb as a whole is of the very highest interest, as being a royal tomb of an epoch which cannot be later than the eighth century B.C., and is by the thoroughly competent judgment of the discoverer estimated as most probably two centuries anterior to that date. At all events, it goes into the Homeric days, and the contents had never been disturbed. But the astounding revelation, which indeed makes a revolution in our ideas of Greek art, is in a pair of gold cups, ornamented in *repoussé* work with cattle subjects in a masterly style of design, and with a knowledge of nature which no archaic Greek work known to us hitherto approaches. The illustrations of the paper render the compositions perfectly, and I take the liberty of calling the attention of students of antique art to them as likely to compel us to rearrange our theories on the subject of the sources from which Greek art was derived. They enable us to understand as never before the descriptions of decorated objects in Homer. Few of your readers comparatively will see them very soon, if ever, and all will be glad to know that the reproductions in the *Ephemeris* are of extreme fidelity, and it is to be hoped that, in view of their importance, the Greek authorities will allow them to be reproduced in electrotype for the principal museums. The problems which these reliefs present for the archaeologist are not even to be roughly stated at once, so much do they antagonize with all previous discoveries. I take the liberty of calling attention to the differences between the design of these cups, and that in the engraved cuirass from Olympia which I discovered some years ago, and which is considered the earliest work of its kind then known, but which was by no archaeologist dated earlier than the sixth century B.C. It was published in the *Bulletin* of the French School at Athens."

AMONGST the sepulchral stelæ, bearing inscriptions and sculptures in relief, recently found at the Piræus, is one inscribed to a certain Secunda Servilia, daughter of Publius, married to an Athenian. The deceased is represented seated and clothed in the *chiton poderes* and *himation*, and before her stands a little girl holding in her left hand a box closed, and in her right a fan, she also being clothed with the *chiton poderes*, over which is the *epibema*.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Lucia,' 'Die Meistersinger,' 'Les Huguenots,' 'Lohengrin.'
ST. JAMES'S HALL.—Philharmonic Concerts. Madame Sophie Meuter's Recital. M. Paderewski's Orchestral Concert.

For the sake of record it should be stated that Donizetti's once popular opera 'Lucia di Lammermoor' was performed on Friday

last week, with Madame Melba, Signor Ravelli, and Signor Palermini in the principal parts. The Australian *prima donna* has greatly improved since she first appeared here, and rendered the ridiculous mad *scena* brilliantly; but the baritone sang painfully out of tune.

A surprisingly fine performance of 'Die Meistersinger' was given on Saturday. The predictions that Wagner's comic opera could not be effectively rendered in Italian have all been falsified by the result, and when we read in the Berlin journals that a recent revival in the capital of the German Empire was so execrable that the management was implored not to repeat it, we have reason to be gratified with the achievement at Covent Garden carried out by an English impresario and a company of various nationalities. The Walther of M. Jean de Reszke and the Hans Sachs of M. Lassalle are simply incomparable, and the rest of the performers were worthy to associate with them. Madame Tavery as Eva again proved herself a thorough artist. She sang the music and acted the part admirably, and in appearance alone was there anything left to desire. M. Isnardon's Beckmesser has much improved, and is exceedingly humorous without exaggeration. M. Montariol is again excellent as David and Signor Abramoff as Pogner. M. Winogradoff as Kothner and Mlle. Bauermeister as Magdalena complete a cast that certainly could not be approached in any continental theatre. The chorus and stage arrangements are first rate, and if Signor Mancinelli would pay a little more attention to the details of the orchestration the performance would be without flaw.

'Les Huguenots' was repeated on Monday with an improved cast, Madame Nordica and M. Lassalle resuming the parts of Valentine and St. Bris respectively. Signor Ravelli was vocally excellent as Raoul, and M. Winogradoff competent as Nevers.—The assumption of Elsa in 'Lohengrin' by Madame Melba on Tuesday was, on the whole, a success. That she looked well and vocalized the music to perfection may be taken for granted. There was a little self-consciousness in her manner, but this may have been due to nervousness, as it wore off as the performance proceeded. The indulgence which was asked on behalf of M. Jean de Reszke was only needed in the second act. In the third his voice seemed to have recovered its normal power and beauty.

The directors of the Philharmonic Society seem to be singularly oblivious of what takes place in the musical world outside their own domain. Again and again works are announced as for the first time in England which have been performed elsewhere. This was the case with Bach's Concerto in G for strings, which headed the programme of the concert on Thursday last week, for the work has certainly been heard at least twice at the Crystal Palace. It is one of a set of six composed in 1721 for the Margrave of Brandenburg, a munificent patron of music. Spitta says of this concerto that "it is throughout instinct with life and genius. One passage is as fine as anything in the whole realm of German instrumental music." It is certainly a marvel of construction, and notwithstanding the intricacy of the polyphonic details almost as clear

and easy to follow as a concerto of Handel. Of M. Moritz Moszkowski's Second Suite in G minor for orchestra, performed under the composer's direction, it will be desirable to speak with caution. It is one of the Russian composer's most recent works, and the present was its second performance. It is in six more or less elaborate movements, the most important being the second, a fugue of large dimension, freely constructed, but full of polyphonic details, and framed on subject-matter evidently intended to recall the style of Bach and others of the contrapuntal school. A *largetto* in B flat may be mentioned as showing the composer in the light of a melodist; but here again there is much skilful polyphonic writing. Of the six movements a bright and piquant *intermezzo* in D is the most pleasing at a first hearing, and the final march apparently the weakest, notwithstanding the very elaborate scoring. The suite shows the capacity of M. Moszkowski to handle large forms with ease, and though not strikingly original, it is the work of a highly cultured musician. Of the rest of the concert it is unnecessary to speak at length. Signor Buonamici, a Florentine pianist who has not appeared frequently in London, played Beethoven's Concerto in E flat in what may be termed an Italian manner. That is to say, the touch and tone were charming, but the conception lacked breadth and dignity. Mr. Max Heinrich in Schubert's 'Die Allmacht' and Miss Lena Little in Berlioz's 'Le Captif' sang very expressively. The duets by Mr. Goring Thomas, announced as for the first time of performance, were sung at the Popular Concerts last season. Sir Arthur Sullivan's Overture to 'Macbeth' and Meyerbeer's to 'Struensee' completed the programme.

The indulgence of the audience was asked on behalf of Madame Sophie Menter at her recital on Monday afternoon, on the ground that she had broken a finger-nail, but it was not needed. On the contrary, the Austrian pianist showed herself more of an artist and less of a virtuoso than usual. She played a Prelude and Fugue of Bach and three of Scarlatti's pieces with much power and brilliancy and without a trace of exaggeration, and her reading of Beethoven's Sonata in E, Op. 109, was in all respects commendable, if not striking. With the exception of four items by Chopin, which did not show her to so much advantage, the rest of the programme was of the ultra-modern school, and included a number of Liszt's transcriptions of Schubert and his extraordinary arrangement of the Overture to 'Tannhäuser,' which is one of Madame Menter's favourite show pieces.

M. Paderewski gave an orchestral concert on Tuesday evening, which at a less busy time would have commanded a large amount of attention. We have yet to learn how the Polish pianist can interpret the concertos of the great masters, the principal item in this programme being a work from his own pen. It is in A minor, and is in the customary three movements, though in construction a sense of freedom is shown, which, however, scarcely amounts to licence. The first movement is the best, the themes being fresh and having more weight and character than the other parts of the work. The slow movement, a *romanza*, is rather discursive, but full of delicate touches, and

it was much applauded. Slavonic character permeates the *finale*, but the themes are trivial and it is decidedly the weakest part of the work. As a whole the concerto may be described as exceedingly clever and brilliantly written, both for the piano and the orchestra, but it is in no sense a great work. Later in the programme M. Paderewski played Saint-Saëns's Concerto in C minor, No. 4, and Liszt's Hungarian Rhapsody, of which he gave an extraordinary performance. The orchestra under Mr. Henschel introduced a suite by a French composer named Le Borne. It has for text words taken from Ecclesiastes, where the Preacher speaks of his former indulgence in the pleasures of this world, and its proper title would be "suite de ballet." It is essentially French music of the lighter sort, that is to say, pretty, fanciful, and trivial.

Musical Gossip.

THE third of Messrs. Max Heinrich and Schönberger's recitals took place at the Steinway Hall on Friday last week. The vocalist rendered in his usual artistic and expressive manner half a dozen *Lieder* by Schubert and four by Mr. Schönberger, the latter proving to be clever songs, especially one entitled 'Leichtes Blut.' The pianist, who has much improved, gave a very effective performance of Beethoven's 'Sonata Appassionata,' and was also heard to great advantage in pieces by Brahms and Jensen.

THE annual concert of the London Academy of Music, founded by the late Dr. Wyld, was given in St. James's Hall on Thursday last week. The academy is now under the management of three of the professors, and appears to be in a flourishing condition. Though some of the students were scarcely equal to the works set down for them, the average of proficiency was very creditable. Mr. A. Pollitzer conducted the concert.

THE concert of the Handel Society at the Portman Rooms on the same evening unfortunately clashed with that of the Philharmonic Society, and we can only record that the works in the programme were Handel's Chandos Anthem "Let God arise," Goetz's 137th Psalm, Schubert's Symphony in C, and Beethoven's music to 'The Ruins of Athens.' This interesting and ambitious programme was under the direction of Mr. F. A. W. Docker.

THE first of the current series of Señor Sarasate's concerts, which took place last Saturday afternoon, may be briefly dismissed. It consisted entirely of piano and violin music, the concert-giver being assisted, as on previous occasions of this kind, by Madame Berthe Marx. The concert works in the programme were Raff's Sonata in E minor, No. 1 (not a very inspired work); Schubert's Fantasia in C, Op. 159; and a Concertstück by Saint-Saëns, Op. 20. Finer ensemble playing could not be desired, the performance of Schubert's lovely work being especially good. Madame Marx played some solos in a manner that does not call for comment.

ON the same afternoon Mlle. Kleeberg gave the first of two pianoforte recitals at the Princes' Hall, and pleased a large audience by her highly refined and finished interpretation of Handel's Suite in G minor, Schumann's 'Kinderscenen,' Beethoven's 'Variations,' Op. 35 (an admirable performance), and lesser items.

AN agreeable concert was given by the Lombard Amateur Musical Society at the Princes' Hall last Saturday evening in aid of the endowment fund of the Prendergast Home for Ladies. Male-voice part-singing forms the principal work of the society, and under the direction of Mr. A. H. D. Prendergast the performing mem-

bers have attained a high degree of proficiency, singing glees and part-songs with refinement and intelligence. They were assisted on the present occasion by Mrs. Hutchinson, Mr. F. Peachey, jun. (pianist), and Mr. Prosper Burnett (violinist).

THE Richter programme on Monday was wholly made up of familiar music. Wagner was represented by the "Charfreitagszauber" from 'Parsifal,' the introduction to the third act of 'Die Meistersinger,' and the 'Walkürenritt.' To these well-worn pieces were added Beethoven's 'Egmont' Overture, Berlioz's 'Le Carnaval Romain,' and Brahms's Symphony in E minor. To criticize such a scheme would be superfluous.

THE principal items in the second of Messrs. Ludwig and Whitehouse's chamber concerts, which took place at the Prince's Hall on Tuesday, were Dvorák's Quartet in D minor, Op. 23, and Schubert's in D minor, erroneously described as Op. 161, this being the number of the G major Quartet. The concert-givers were assisted by Miss Olga Néruda, Mr. A. Gibson, and Miss Margaret Hoare.

THE pianoforte recital of Madame Roger-Miclos at the Princes' Hall on Tuesday afternoon was so well attended as to indicate that the public is not even yet tired of this form of entertainment. The performer, who is no stranger in London, displayed excellent technique in various minor pieces by Handel, Schubert, Henselt, and Liszt, her best performance being the last-named composer's Rhapsodie, No. 12. Her Chopin playing left the hearer cold, though her execution of the hackneyed Polonaise in A flat was brilliant and even powerful. A careful and conscientious performance of Beethoven's 'Kreutzer' Sonata was given by Madame Roger-Miclos and M. Johannes Wolff.

INTEREST was given to the concert of Miss Fanny Davies on Wednesday afternoon at the Princes' Hall by the performance of several compositions by Madame Schumann. It cannot be said, however, that the Trio in G minor, Op. 17, from the pen of the gifted pianist, has much intrinsic value. It is unpretentious, and therefore it does not offend, but that is all. A selection of three *Lieder* may be more highly commended. One of them, "Der Mond kommt still gegangen," is a very pleasing song. Miss Davies gave an exquisite performance of Schumann's 'Kreisleriana,' showing herself thoroughly in sympathy with the music. The artists who assisted her were Herr Straus, Signor Piatti, and Miss Fillunger.

CONCERNING the performances of 'Joan,' a comic opera, at the Opéra Comique Theatre during the present week little need be said. Mr. Ernest Ford's music is fluent and pleasing, and with a better subject the young composer might do well. The performers were amateurs, and the purpose was to benefit a charity.

REFERENCE to the list of concerts, &c., in last week's *Athenæum* will show that upwards of fifty performances were announced for this week. Many high class entertainments must, therefore, pass unnoticed, and we cannot help thinking that the business of concert-giving is being overdone this season.

MR. FRANGCON DAVIES has been engaged to create the leading baritone part in Sir Arthur Sullivan's new serious opera 'Ivanhoe.'

THE Cardiff Ladies' Choir, accompanied by twenty Welsh pianists, under the conductorship of Mrs. Clara Novello Davies, and assisted by Madame Amy Sherwin, Mr. Frangcon Davies, Mr. Hirwen Jones, M. Johannes Wolff, and Barrett, will give a concert at St. James's Hall, July 2nd, at eight o'clock, in aid of the Morfa Colliery Explosion Fund.

FAVOURABLE reports are to hand of the performances of Mr. Valentine Smith's English Opera Company in Hamburg, although

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the works given are regarded at home as old-fashioned.

ARRANGEMENTS are said to be advancing for the erection and maintenance of a Wagner theatre at Berlin, modelled on that at Bayreuth. The direction of the establishment would be placed in the hands of Messrs. Hans von Bülow, Neumann, and Wolff. Little credence is to be placed in reports of this kind.

A MUSICAL journal has been started at Bucharest under the title of *La Romania Musicala*.

A SUBVENTION of 4,000*l.* has been granted by the Egyptian Government to M. Clemente, the *intendant* of the Cairo Theatre, for an opera season of three or four months, commencing on December 1st next.

SOME remarkable operatic revivals are announced at the Sannazzaro Theatre in Naples, among them being Piccinni's 'La Cecchina,' produced in 1760, and Balfe's 'Bohemian Girl.'

CONCERTS, &c., NEXT WEEK.

- MON. Royal Academy of Music Concert, 3, St. James's Hall.
 — Miss Amy Flood-Porter's Violoncello Recital, 8, Steinway Hall.
 — Richter Concert, 8.30, St. James's Hall.
 — Royal Italian Opera, 'Le Prophète.'
 TUES. Mr. Charles F. Riddle's Pianoforte Recital, 3, Steinway Hall.
 — Madame Carreno's Pianoforte Recital, 3, St. James's Hall.
 — Miss Emmie Finney's Vocal Recital, 8.30, Fortman Rooms.
 — Hampstead Conservatoire Concert, 8.30.
 — The Musical Guild, 8.30, Kensington Town Hall.
 — Mr. Herbert Webster's Concert, 8.30, Princes' Hall.
 — Royal Italian Opera.
 WED. Madame Haas's Pianoforte Recital, 3, Steinway Hall.
 — Concert in Aid of St. Saviour's Mission, 3, Princes' Hall.
 — Mr. Charles Schliker's Concert, 8, Steinway Hall.
 — Musical Artists' Society, 8, Princes' Hall.
 — Royal Italian Opera.
 THURS. Mr. J. M. Capel's Concert, 8.30, Steinway Hall.
 — Miss Lella Dufour's Concert, 8.30, Lyric Club.
 — Royal Italian Opera.
 FRI. Miss Maude V. White's Concert, 8.30, Princes' Hall.
 — Herr Lehmann's Concert, 8, Steinway Hall.
 — Royal Italian Opera.
 SAT. Special Performance of Mendelssohn's 'St. Paul,' 3, Crystal Palace.
 — Señor Samart's Concert, 3, St. James's Hall.
 — Señor Albeniz's Pianoforte Recital, 3, Steinway Hall.
 — London Organ School Students' Concert, 8, Princes' Hall.
 — Royal Italian Opera.

DRAMA

THE WEEK.

COMEDY.—'Nerves,' a Farceical Comedy in Three Acts. By J. Comyns Carr.
 HER MAJESTY'S.—'Paris Fin de Siècle,' Pièce en Cinq Actes. Par E. Blum et R. Toché.
 LYCEUM.—'Casting the Boomerang,' an Eccentric Comedy in Four Acts. From the German of Franz von Schonthan by Augustin Daly.

As much success as is to be expected in transferring to the English stage pieces so essentially Parisian as the recent plays of MM. Blum and Toché attended Mr. Comyns Carr's adaptation of 'Les Femmes Nerveuses' of these writers. Originally produced at the Gymnase Dramatique on September 20th, 1888, this rather extravagant piece of pleasantry was introduced to the English public at the Royalty in the following March. In its English dress it retains its power to amuse, and much of the dialogue is diverting. Still some of the difficulties are unsurmountable, and the proposition of an offended husband to box a supposed rival is a poor substitute for a duel. The ending, too, is weak, a defect inherent in this class of piece. The whole, however, was received with laughter and applause. Mr. O. H. Hawtrej and Miss Maude Millett play with brightness in the central characters, and Miss Venne, Miss Lydia Cowell, Mr. H. Kemble, and Mr. Righton are seen in comic rôles.

The pieces of MM. Blum and Toché have a strong family resemblance, and 'Paris Fin de Siècle' is scarcely to be distinguished from 'Les Femmes Nerveuses.' The women in both are the same madcap, irresponsible, inconsequent creatures, who through pure thoughtlessness compromise themselves almost beyond redemption. Not in the least characteristic of the epoch are the women MM.

Blum and Toché depict. They are almost as old as comedy. The scene between Melantha and Palamede with which the second act of Dryden's 'Marriage à la Mode' opens might, but for the language, have come out of 'Paris Fin de Siècle,' and Melantha herself is in some respects scarcely distinguishable from the Marquise de Boissy-Godet. As feminine nature itself remains unchangeable, it is scarcely just to urge further the complaint that the portraiture is the same. The charge, moreover, amounts only to this, that the title of the play is too ambitious. For the rest, in their latest production our authors show women restless instead of nervous. Once more they begin well, continue indifferently, and close their piece at will. So far as their moral extends it consists of an arraignment of the *fin de siècle*. The only creature not thoroughly contemptible is a Breton gentleman who hates Paris and its ways, and in the close takes the wife whom he wins as a dubious blessing to live with him in his château in the west, where on *fête* days all the world, according to Parisian description, "s'en va au pardon, bras dessus, bras dessous, et on danse des rondes autour d'un dolmen, comme dans la closerie des Genêts." The piece is thoroughly amusing, however, and the caricature of Parisian frivolity creates constant hilarity. Some slight measure of truth underlies the satire that while the ladies of the *crisi monde* do their best to pass for *cocottes*, the *cocotte fin de siècle* is a stickler for respectability. A good deal of the irony of the authors hits the mark, though much of it is too grim to allow of comment. A scene descriptive of a rehearsal at the Théâtre Libre is as risky as it can well be. So subtle, however, is the delicacy as to be scarcely definable. The words seem almost modest, and it is the actresses, Madame Desclauzas especially, who give them a significance at which Madame Chaumont might blush. M. Noblet plays with much finish and style; and MM. Paul Plan, Lagrange, and Burguet, and Mesdames Sisos, Depoix, Demarsy, Varly, and other members of the company supply an interpretation which, though conventional and artificial in more than one respect, is skilful.

'Casting the Boomerang' is a trivial and not particularly interesting piece, which furnishes good opportunities for Mr. Daly's clever company. It is naturally a moral boomerang that is thrown. A handful of wild oats injudiciously sown in late life brings a rueful harvest to the sower. So well, however, and with so much spirit do the actors play into each other's hands, and so competent are Miss Ada Rehan, Mrs. Gilbert, Mr. Drew, and Mr. Lewis, that the whole proves stimulating. Nothing new is done by any of these actors; but the old is good enough to amuse and delight.

Dramatic Gossip.

No fewer than three London theatres closed on Saturday last. Drury Lane, at which 'Paul Kauvar' failed, as might be expected, to hold its own, comes first; an unexpected relapse in health on the part of Mrs. Langtry led to the temporary closure of the St. James's; and 'The Barrister' has been withdrawn from the Royalty, in order that the stage may be devoted to the rehearsals

of 'The Solicitor,' which is promised on the 28th inst.

THE St. James's will shortly reopen, under the management of Mr. Arthur Bouchier, with a farceical comedy by Mr. Justin Huntley McCarthy and 'Old Friends,' a one-act piece, by Lady Greville, which will be played by Miss Edith Chester and Mr. Gilbert Farquhar.

Or three pieces produced at an afternoon representation last week at the Vaudeville, 'A Buried Talent,' a three-act play of Mr. Louis N. Parker, alone possesses much interest. It is fairly fresh and original, the subject being an incident in the life of a musician, whose opera is stolen and produced by a pupil. Mrs. P. Campbell created a favourable impression as the heroine, and Mr. Bassett Roe and Mr. Ben Greet were also received with favour. 'In Olden Days' is a slight episode of the war between Cavaliers and Roundheads, by Mr. and Mrs. (?) Hodgson. 'Picking up the Pieces,' by Mr. Julian Sturgis, a duologue, was competently played by Mrs. Onslow and Mr. Greet.

THE arrangements for the benefit performance in aid of the funds of the Marlowe Memorial are nearly complete. The performance will take place at the Shaftesbury Theatre on July 4th. M. Richepin has written a poem on Marlowe which Madame Sarah Bernhardt will recite. Mr. Willard will appear in a new comedy by Mr. H. A. Jones. Mr. Arthur Bouchier will take the leading rôle in Mr. W. L. Courtney's 'Death of Marlowe,' a little play which was lately published in the *Universal Review*. The Daly Company has promised its assistance; and a new duologue by Mr. J. H. McCarthy, entitled 'The Vanity of Vanities,' will be given by Miss May Whitty and Mr. Herbert Waring.

In the revival at the Lyric of 'The Bride of Love' of Mr. Robert Buchanan, Miss Ada Cavendish as Aphrodite, Miss Harriett Jay as Psyche, and Mr. T. B. Thalberg as Eros resume their original characters. Mr. Ernest Hendrie is Zephyros; Miss Laura Linden, Eridon; and Miss Luna, Euphrosyne. 'By the Sea,' Mr. Alec Nelson's rendering of 'Jean Marie,' is also given.

MR. SIDNEY LEE's monograph on Stratford-on-Avon, which first appeared nearly six years ago, will be reissued immediately in a cheaper edition by Messrs. Seeley & Co. Mr. Lee has taken advantage of the republication to make some additions to his chapters on the Stratford Guild, on Charlecote, and on the controversy respecting enclosures in which Shakspeare was involved in his last days.

MR. WM. HEINEMANN is going to publish Archdeacon Farrar's impressions of the Passion play at Ober-Ammergau.

IBSEN's 'Ghosts' ('Les Revenants') has just been acted, with great success, at the Théâtre-Libre. The translation follows the original closely. The piece was adequately mounted and admirably played, M. Antoine, who took the part of Oswald, giving a singularly fine rendering of the character. The director of the Théâtre-Libre, who is at present obliged to give his performances as matinées at a hired theatre, has announced his intention of opening a Théâtre-Libre, literally free to every one, *en plein boulevard*. The company is to be formed on strictly democratic principles; the actors' names are not to be announced, and the parts are to be taken in rotation by all the actors.

THE newly erected Madison Square Garden Theatre in New York will open in September with Mr. Hamilton Aid's 'Dr. Bill,' at present holding possession of the Avenue.

PROF. F. A. LEO has thrown out a bone of contention to Shakspearean scholars by the publication of an elegantly got-up little volume containing the autographs of Rosenkrantz

and Guildenstern, which he discovered in a "princely" album in the Stuttgart Library. The autograph of "Jörgen Rossenkrantz," inscribed in the album in 1577, figures underneath the legend, "In utraque fortuna ipsius fortunæ esto memor"; whilst "P. Guildenstern" entered his name under the resigned saying, "Ferendum est sperandum."

NEXT WEEK'S NOVELTIES AND REVIVALS.

TUES. Globe (Evening), Reopening, 'Romeo and Juliet.'
(These announcements are subject to changes of plan on the part of managers.)

MISCELLANEA

Horsebread.—Reading some remarks in one of your late numbers respecting the word "Horsebrede" recalled to my mind that many years ago, when travelling in the north of France and in Flanders by cabriolet, it was the regular practice of the drivers to carry with them some brown cakes—about $\frac{3}{4}$ in. thick, about 15 in. long, 6 in. or 7 in. broad, and oblong—with which to feed the horse when stopping on the road, and the houses of entertainment always had those cakes ready if required. They were crisp, but not hard like ship biscuits.

BLIGH PEACOCK.

TO CORRESPONDENTS.—L. L.—S. G. P.—F. G. H.—A. H.—W. D. W.—received.

No notice will be taken of anonymous communications.

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SATURDAY, JUNE 21, 1890.

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LITERATURE

Poetry and Prose by John Keats: a Book of Fresh Verses and New Readings. Edited by H. Buxton Forman, and forming a Supplement to the Library Edition of Keats's Works. (Reeves & Turner.)

SINCE the publication in 1883 of Mr. Forman's edition of Keats's works—an admirable and at that time exhaustive edition—various new materials bearing upon the subject have come to light. "Of that edition," says Mr. Forman, "a reissue has been recently called for"; but he rightly holds that "to those who possess copies of the original edition it will be advantageous to have in the form of a supplement all the new material, whether in verse or in prose, and the details of all fresh collations of text which it has been possible to make." Hence the volume of some two hundred pages which now comes before us for review. In some of the details the 'Life of Keats' by Mr. Colvin and an article published in a magazine by the same gentleman have forestalled Mr. Forman's work, yet a very large proportion of them are new to all readers; and in the case of a writer so pre-eminent as Keats, whatever is new is also interesting.

The section named "Fresh Verses and New Readings" occupies forty-two pages of Mr. Forman's volume. 'Lamia' figures rather largely in this section, but various other poems have their share. Perhaps the most attractive novelty here is the concluding line of 'Hyperion.' That fragmentary poem, as published, ends, it will be remembered, with the words,—

At length
Apollo shriek'd—and lo, from all his limbs
Celestial.....;

but it now appears that Keats had originally completed the final line thus:—

Celestial glory dawn'd: he was a god!

Of actual fresh verse only one item of any length is forthcoming. It consists of ninety-six lines in five-foot couplets, and is extracted from the letter which Keats wrote to his brother and sister—in law in America, in February to May, 1819. This is a skit about a fairy, or enchanted princess, her mule who is a transformed king, and her dwarf, fool, and ape, who are transformed princes; it purports to form the end of canto 12 and beginning of

canto 13, but may be surmised to be, in fact, a mere unconnected improvisation, testifying to high spirits and the gift of versifying, if to little more. For literary or inventive value it might pair off with most portions of 'The Cap and Bells.'

After the section of verse come three prose articles written and published by Keats, but hitherto unidentified. They consist of a review of Hamilton Reynolds's burlesque ballad of 'Peter Bell'; a critique on an acted tragedy, 'Retribution'; or, the Chieftain's Daughter'; and another critique on an acted pantomime of 'Don Giovanni.' Not one of these prose articles is noticeably good; indeed, the second and third are but poor affairs, while the first is slight enough. About the 'Peter Bell' review there is a point of adventitious interest, namely, that, published as it was in the *Examiner*, it was the article which started Shelley upon the concoction of his 'Peter Bell the Third.'

We next come to the section headed "Fresh Letters and Additional Passages," considerably the longest division of the volume, and the most important. The sources of this section are indicated in the following remarks by Mr. Forman:—

"Since the publication of the library edition of Keats's Works in 1883, there has been an American issue of Lord Houghton's edition of the poetry, together with a volume of letters, superintended by Mr. J. G. Speed, who, being a grandson of George Keats, has had access to some of the papers formerly preserved at Louisville in Kentucky, and has been enabled to publish one new letter of considerable interest as well as to give several passages omitted from previous printed versions of Keats's letters. Later, Prof. Sidney Colvin contributed to the 'English Men of Letters' series an admirable volume on Keats, which, though based in the main upon previous publications, had the advantage of some fresh material. Notably Mr. Colvin had complete access to Lord Houghton's papers and to some manuscript books of Keats's friend Richard Woodhouse; and such writings of Keats as have been preserved in these records, but not used in Mr. Colvin's volume, he has kindly communicated to me,—allowing me also to use the autographs of Letters LVI, LXX, LXXXIV and LXXXVI, which have been placed in his care since his book came out. By means of the present Supplement I am adding to my edition all new material that is of consequence."

The chief point of interest brought out by this new matter is the decided dislike with which Keats, commencing at a date long prior to his death in 1821, viewed Leigh Hunt. The fact, as such, was already known; it was very clearly set forth in two letters by George Keats dated in 1824 and 1828; but the statements of the poet himself, now forthcoming, are so marked as almost to amount to a new feature in his biography. We cannot call it an agreeable feature; it shows—what was sufficiently in evidence already—that Keats was liable to conceive pets and piques against his friends, and to overlook, under the influence of those feelings, the substantial reasons which he had for regarding them cordially and even gratefully. Hunt certainly was not without his faults, either as a man or as a writer; but his relation to Keats appears to have been always one of kindly comradeship, and he evinced a desire to uphold and advance Keats's reputation and interests, even if it is admitted that he did not publicly champion the author of 'Endymion'

with any extreme and self-compromising zeal. We shall extract the principal passages of Keats's letters reflecting upon Hunt, and leave the reader to judge of the spirit in which they are written; the earliest extract belongs to October, 1817, and the last comes towards the beginning of 1819.

"From No. 19 I went to Hunt's and Haydon's who live now neighbours—Shelley was there—I know nothing about anything in this part of the world—everybody seems at Loggerheads. There's Hunt infatuated—there's Haydon's picture in statu quo—There's Hunt walks up and down his painting room—criticising every head most unmercifully. There's Horace Smith tired of Hunt. 'The web of our life is of mingled yarn.'..... I am quite disgusted with literary men and will never know another except Wordsworth—no not even Byron. Here is an instance of the friendship of such, Haydon and Hunt have known each other many years—now they live—pour ainsi dire, jealous neighbours—Haydon says to me, Keats, don't show your lines to Hunt on any Account or he will have done half for you—so it appears Hunt wishes it to be thought. When he met Reynolds in the Theatre, John told him that I was getting on to the completion of 4000 lines—Ah! says Hunt, had it not been for me they would have been 7000! If he will say this to Reynolds, what would he to other people?"

"Hunt keeps on in his old way—I am completely tired of it all. He has lately published a Pocket Book called the literary Pocket-Book—full of the most sickening stuff you can imagine. Reynolds is well—he has become an Edinburgh Reviewer..... Brown and I were taken by Hunt to Novello's—there we were devastated and excruciated with bad and repeated puns. Brown don't want to go again."

"Hunt has asked me to meet Tom Moore some day—so you shall hear of him. The Night we went to Novello's there was a complete set to of Mozart and punning. I was so completely tired of it that if I were to follow my own inclinations I should never meet any one of that set again, not even Hunt who is certainly a pleasant fellow in the main when you are with him—but in reality he is vain, egotistical, and disgusting in matters of taste and in morals. He understands many a beautiful thing; but then, instead of giving other minds credit for the same degree of perception as he himself professes—he begins an explanation in such a curious manner that our taste and self-love is offended continually. Hunt does one harm by making fine things petty and beautiful things hateful. Through him I am indifferent to Mozart, I care not for white Busto—and many a glorious thing when associated with him becomes a nothing. This distort's one's mind—makes one's thoughts bizarre—perplexes one in the standard of Beauty."

"I shall insinuate some of these Creatures into a Comedy some day—and perhaps have Hunt among them.—Scene, a little Parlour—Enter Hunt—Gattie—Hazlitt—Mrs. Novello—Ollier. *Gattie*:—'Ha! Hunt got into your new house? Ha! Mrs. Novello: seen Altam and his wife? Mrs. N. Yes (with a grin): it's Mr. Hunt's isn't it? *Gattie*: Hunt's? no, ha! Mr. Ollier I congratulate you upon the highest compliment I ever heard paid to the Book. Mr. Hazlitt, I hope you are well. *Hazlitt*:—Yes Sir, no Sir—Mr. Hunt (at the Music) 'La Biondina' &c.—*Hazlitt*, did you ever hear this?—'La Biondina' &c. *Hazlitt*:—O no Sir—I never—*Ollier*:—Do Hunt give it us over again—divine—*Gattie*: divino—Hunt when does your Pocket-Book come out—*Hunt*:—'What is this absorbs me quite?'"

Another friend of Keats, whom he had hitherto appeared to esteem highly, was Mr. Benjamin Bailey, afterwards Archdeacon of Colombo; but now we find, in a letter

towards February, 1819, that "no doubt his conduct has been very bad" in relation to some matrimonial vacillations.

It appears from this volume that Keats was at one time extremely fond of snuff, but by January, 1819, he had practically relinquished it. This small detail had not, we think, been hitherto on record.

Keats's correspondence as heretofore published contains many acute and luminous thoughts admirably expressed—mingled, it is true, with not a little that is trivial and puerile. When jocularity is the aim there is sometimes genuine humour. Yet many of his efforts are forced, tasteless, and abortive. The same holds good with the present volume. A new letter (September, 1817), beginning on p. 69, is a string of mere nonsense—unintelligible, or rather unmeaning, and provoking to look at. At the opposite end of the scale comes the ensuing extract, dated in the spring of 1819, from a letter to Mr. and Mrs. George Keats. We can only give the opening portion of the speculation:—

"I have been reading lately two very different books, Robertson's *America* and Voltaire's *Siecle de Louis xiv.* It is like walking arm and arm between Pizarro and the great little Monarch. In how lamentable a case do we see the great body of the people in both instances; in the first when Men might seem to inherit quiet of Mind from unsophisticated senses; from uncontamination of civilization and especially from their being as it were estranged from the mutual helps of Society and its mutual injuries—and thereby more immediately under the Protection of Providence—even there they had mortal pains to bear as bad, or even worse than Ba[iliff], Debts and Poverities of civilized Life. The whole appears to resolve into this—that Man is originally a poor forked creature subject to the same mischances as the beasts of the forest, destined to hardships and disquietude of some kind or other. If he improves by degrees his bodily accommodations and comforts—at each stage, at each ascent" [we suggest to Mr. Forman that this word ought to be "ascent"] "there are waiting for him a fresh set of annoyances—he is mortal and there is still a heaven with its stars above his head. The most interesting question that can come before us is, How far by the persevering endeavours of a seldom appearing Socrates Mankind may be made happy—I can imagine such happiness carried to an extreme—but what must it end in?—Death—and who could in such a case bear with death—the whole troubles of life which are now frittered away in a series of years, would the[n] be accumulated for the last days of a being who instead of hailing its approach would leave this world as Eve left Paradise. But in truth I do not at all believe in this sort of perfectibility—the nature of the world will not admit of it—the inhabitants of the world will correspond to itself. Let the fish Philosophise the ice away from the Rivers in winter time and they shall be at continual play in the tepid delight of summer. Look at the Poles and at the Sands of Africa, whirlpools and volcanoes. Let men exterminate them and I will say that they may arrive at earthly Happiness. The point at which Man may arrive is as far as the parallel state in inanimate nature and no further. For instance suppose a rose to have sensation, it blooms on a beautiful morning, it enjoys itself, but then comes a cold wind, a hot sun—it cannot escape it, it cannot destroy its annoyances—they are as native to the world as itself—no more can man be happy in spite, the worldly elements will prey upon his nature. The common cognomen of this world among the misguided and superstitious is 'a vale of tears' from which we are to be redeemed by a certain arbitrary

interposition of God and taken to Heaven. What a little circumscribed straightened [sic] notion! Call the world if you please 'The vale of Soul-making.' Then you will find out the use of the world (I am speaking now in the highest terms for human nature admitting it to be immortal which I will here take for granted for the purpose of showing a thought which has struck me concerning it) I say 'Soul making'—Soul as distinguished from an Intelligence. There may be intelligences or sparks of the divinity in millions—but they are not Souls till they acquire identities, till each one is personally itself. Intelligences are atoms of perception—they know and they see and they are pure, in short they are God.—How then are Souls to be made? How then are these sparks which are God to have identity given them—so as ever to possess a bliss peculiar to each one's individual existence? How but by the medium of a world like this? This point I sincerely wish to consider because I think it a grander system of salvation than the christian religion—or rather it is a system of spirit creation. This is effected by three grand materials acting the one upon the other for a series of years. These three materials are the *Intelligence* the *human heart* (as distinguished from intelligence or Mind) and the *World* or *Elemental space* suited for the proper action of *Mind* and *Heart* on each other for the purpose of forming the *Soul* or *Intelligence* destined to possess the *sense of Identity*. I can scarcely express what I but dimly perceive."

This highly interesting volume is edited with all Mr. Forman's scrupulous care and exactness (always laudable, if sometimes excessive), which will not so much as allow him to put a full stop after Keats's signature to a letter, unless the original is in fact so punctuated. On p. 134 the word printed "instructive" should apparently be *instinctive*; and a remark which Mr. Forman makes on p. 127 concerning Keats's lyric 'Sharing Eve's Apple,' for which he suggests 1819 as a possible date, must have been written in forgetfulness of the fact, proved by himself at p. 87, that the verses cannot be of date later than January 31st, 1818. As frontispiece there is a fine photointaglio from a portrait by Severn of Keats's friend John Hamilton Reynolds; and as dedication some very pleasant and neatly turned verses addressed by Mr. Forman to his daughter. We have once more to thank this gentleman for a true literary service excellently performed.

Badminton Library.—Tennis, Lawn Tennis, Rackets, and Fives. By J. M. and C. J. Heathcote, E. O. Pleydell-Bouverie, and A. C. Ainger. (Longmans & Co.)

THE chapters on tennis in the *Badminton* volume are mainly written by Mr. J. M. Heathcote, who for more than twenty years was admittedly the best amateur player in the world. This position he gained and held not so much by decided superiority of physique or accuracy of eye as by thoughtful and scientific study of tennis. Possessing in a high degree a natural aptitude for games of this character, his special devotion to tennis led him not only to acquire great skill himself, but to bring to bear on this particular game an amount of trained intelligence which has made the results of his observation invaluable to other players. Mr. Heathcote's writing contains, therefore, not only information on matters of fact, but also much advice and reflection, some of which, perhaps, only he could give.

His style is simple, clear, and pleasant, he has at command several apt quotations, and he gives many reminiscences of incidents and personal traits which are full of interest and humour. These chapters are, as any account of tennis must be, full of detail, which to the uninitiated may prove tedious, out of proportion to the general interest of the subject, and troublesome to understand. Those, however, who are really fond of any game or of any sport know what it is to have an appetite for detail which is never satisfied, and have felt what Mr. Goschen once called "a passionate love of statistics," which seems never to flag. No one can hope to master the intricacies of tennis, still less to catch the enthusiasm, merely by reading about it; but everybody who happens to read such statistics as the analysis of "straight forces" on p. 92 must be impressed by the keenness of the interest which has induced a looker-on to subject himself to the prolonged and sustained strain of accurately observing every ball struck in a long series of matches. Tennis will never win general popularity; the accommodation for lookers-on is unfortunately very limited; and, though the game is neither so expensive nor so difficult as is sometimes supposed, it does require some money, some leisure, and careful teaching and practice. On the other hand, it fascinates and retains the interest of those who have played it. Accuracy, power of stroke, and knowledge may up to at least forty-five years of age compensate for loss of activity, and a man may continue to play with satisfaction to himself and to an active opponent till he is many years older. Let any young man with leisure and independence go into the "dedans" of a tennis court while a good match is going on, and he will see there a keenness and an excitement shared to the full by many who have passed the threshold of old age, and he will, at any rate, be convinced, even if he himself does not understand the game, that there belongs to it an enthusiasm which does not depend solely on personal success, which, on the contrary, seems to gain strength as age increases, and that, therefore, it is well worth his while to try whether it is in his nature to acquire it. The gratitude always felt and often expressed by the older spectators to any two players who have given a good exhibition of the game is most touching, and surely the interest which inspires it is a pleasure worth having.

The first chapter in this book is occupied with an investigation into the origin of games with a ball, in which, as in some other antiquarian studies, the degree of certainty arrived at seems to be in inverse proportion to the amount of pains taken in the research. With reference specially to the history of tennis, we are told that the derivation of the name can only be guessed at, that the game began in some form in France during the thirteenth century, and that the first English court was built by Henry VIII. at Hampton Court about 1526. During the latter half of the eighteenth century little interest was taken in tennis, and many of the existing courts were pulled down; but within the last thirty years a great revival has taken place, several new courts have been built, and this volume gives ample evidence of the care

with which the progress of the game and the proficiency of the best players are being put on record. In the second chapter there are full instructions as to how the best courts are to be built. This is contributed by Mr. W. C. Marshall, who writes with the double authority both of a tennis player and an architect. The practical interest taken in this by private individuals may, perhaps, be somewhat discouraged by the last paragraph, which is as follows:—

Cost.—The expense of building varies greatly with time and place, but the cost of a well-appointed tennis court, exclusive of dressing rooms or any accommodation for a marker, may be roughly stated at 2,000*l.*"

Add to this the wages of a skilled marker, who is absolutely necessary, and it will easily be inferred that the luxury of a private tennis court costs its owner not less than 150*l.* a year. Compare this with "a lawn, a racket, a soft ball, a net, a pot of paint, and an active member of either sex," which are all that Mr. Lyttelton declares to be necessary for lawn tennis, and it will be easily understood why the accounts of the championship match last month between Pettitt and Saunders persistently appeared in some provincial newspapers under the heading of "Lawn Tennis," causing thereby bewilderment or indignation to the partisans of either game.

Little, indeed, can be added to Mr. Heathcote's "Reflections and Hints." Perhaps he might have told us how often, in his opinion, a good sound racket will bear restringing without loss of power, and by doing so have saved the pocket of players less cool and accurate than himself, who do not know when to lay the blame for ineffective strokes on themselves and when on the old racket, which served them once so well, but seems now to have lost its elasticity. Like most masters of the game, he allows but little scope to luck; they consider it unworthy of tennis to be interfered with by anything so unscientific as chance; but for all that days will occur to the memory of most young players when eye and arm and legs were in perfect condition, when the power of returning balls seemed quite up to the mark, but somehow no ball ever found its way to a winning opening. On such occasions old tennis players never mention the word "luck"; they only say that the opponent is playing with "success," pronouncing the word with a mysterious emphasis intended to enhance the dignity of the game. We must not forget to mention that there are several photographs of Pettitt, Saunders, Mr. Lyttelton, and Mr. Heathcote, which are most successful in giving a true impression of the attitude of each player while making some of his favourite strokes. Especially interesting, too, is the account of Barre, the great tennis player, whose name is only a tradition to the younger generation. He seems to have possessed a not unpleasant and quite justifiable confidence in his own play, and to have had also, what is much more rare, a natural fund of genial humour, of which Mr. Heathcote gives some specimens. Scarcely enough is made of the extraordinary powers of the present champion, T. Pettitt. These are so great that he has been enabled to defy rules and science, and to beat C. Saunders, a strong player with a faultless style. Apart alto-

gether from any special interest in tennis, it is worth anybody's while to see Pettitt play. His power of concentrating his strength in a moment on any point is unequalled. It is this that enables him to "force" for the "dedans," often from most difficult positions, with greater swiftness and yet with greater precision than any other player. His activity, quickness, and correctness of eye are certainly unsurpassed, yet all his movements are characterized by such apparent ease that it is often difficult to believe that he is really exerting himself to the full. It is no doubt true that there is almost unlimited scope for knowledge and judgment at tennis, and that much of what is laid down by great authorities as to the advantage of a correct style and heavy cut holds good; but, after all, each player is the best judge of himself. After a few years' experience the chances are that he will follow the line of least resistance, and adopt a style of play which is well adapted to make the most of his own powers.

Great interest will be felt in the few pages written by Mr. Lyttelton on the relation of tennis to other games. He has been so successful at cricket, racquets, and tennis, and he has owed so much pleasure to them all, that he is too loyal to each one of them to discuss their merits separately. All are good; "cricket lies at the root of most good games, and youth without good games is gloomier than age without whist." Mr. Lyttelton does not tell us why this is so; perhaps it is beyond the scope of the "Badminton Library," or perhaps it is impossible. A gentleman of great literary ability once told a young sportsman that it was the easiest thing in the world to account for the keenness for sport; "it is," said he, "nothing more than the desire for success." It is hardly necessary to add that the gentleman in question had never shot, or fished, or ridden, or played games—had never felt, perhaps never could feel, the subtle pleasure of watching the swift low curve of a heavily-cut tennis ball. Some measure of success there must be to complete enjoyment; but to set great store by it, to stake one's all upon victory, is indeed to give "hostages to fortune." The more the personal element is eliminated the purer does the pleasure become, the fewer checks does it receive, and the longer does it last. The tendency of the age is to become analytical; perhaps there will yet be developed somebody with a zest for sport or for games who will be able to disentangle the threads of his own emotions, and tell the world what he feels, and why. Enough for the present to say that Mr. Lyttelton is well known to be a great enthusiast for games; in his opinion the art of playing well is an extremely simple one: it is only to hit the ball at the right time and in the right way. The second rule may be taught; the first cannot be acquired by everybody, and never except by practice. Sound eyesight, great intelligence, and plenty of experience are in themselves no guarantee.

"Most ladies believe that a ball struck horizontally over a net will bound off the ground vertically as if it had been dropped straight from the skies.....Many statesmen and almost all lawyers shoot not in front of, but straight at a bird flying across or over them."

No doubt Mr. Lyttelton is right, the thing

is simple, but he is also right to add that to some people it is simply impossible. We can only hope that those who are gifted by nature with the necessary sympathy of limb and eye will cultivate those powers, and draw freely on this fund of pure recreation; and that to others less fortunate there may yet be given that appreciation of excellence which may enable them to find in the "dedans" of the tennis court not only rest for their limbs, but that detaching and absorbing interest which from time to time is necessary to physical and mental well-being.

Extracts from Records of the Royal Burgh of Stirling, 1667-1752. (Glasgow, privately printed.)

THIS volume, for which we are indebted to the enterprise of the Glasgow, Stirlingshire, and Sons of the Rock Society, brings to a close the series of extracts from the burghal records of Stirling of which the earlier volumes have already been noticed in our columns. We gather that the extracts here given have again been selected and arranged by Mr. Renwick, though it is not so stated on the title-page. In addition to the Council Minutes from 1667 to 1752, he has drawn upon some other records, including the extant burgh accounts, 1634-1752, the Protocol Book, 1469-1484, entries of charters, &c., 1544-1587, and the Guildry Records, 1592-1747.

The period covered by these sources of information, though it might, for an average English town, have been comparatively uneventful, was full of stirring episodes for the burgh and fortress of Stirling. The clang of arms resounds throughout the book, and what with war and rumours of war, the unfortunate burghers must have passed through a sorely troublous time. The environment and occupation of Stirling by "the Inglishes" in 1651, the calling out of the militia against the "phanaticks" in 1679 and the "rebellis" in 1683-4, the assembling of troops against the "Heilanders" in 1689, "ane designed invasion of French and Irish papists" in 1692, and the rumour of "a formidable and cruel invasion from France" in 1698—all these occur before the close of the seventeenth century; while in the eighteenth the rebellions of 1715 and 1745-6 prolonged the restlessness of the country. In this last rising Stirling found itself called on to play a somewhat prominent part. After their retreat from England, the Highlanders moved on Stirling from Glasgow, and the king's troops, retreating before them, left Blakeney to defend the castle with his garrison of regulars and four hundred Stirling militiamen. On the 4th of January (1746) the prince's army was before the town, and on the 8th the gates were thrown open. But the siege of the castle was feebly conducted, and Blakeney was relieved on the 1st of February. The aspersions on the conduct of the burghal authorities, and their indignant defence, are here given in full. The sympathies of the townsfolk, from first to last, appear to have been upon the Whig side.

But the allusions to political events are of less special interest than those extracts which illustrate the state of society and internal life of a Scottish burgh from a century and

a half to two centuries ago. Perhaps the most striking peculiarity to an English mind is the theoretical element so distinctive of the national character. Entries relating to the burgh ministers teem in these records. The minister was "called" by the magistrates and town council, the call being first ratified by the three "severall incorporations," namely, the "gildrie" convened by the dean of gild, the trades by the deacon convener, and the "maltmen, mechanicks, and omnigatherum" by the baillies. The three ministers whom Stirling eventually possessed were paid out of the burgh revenues, as were also the expenses of the Communion. In 1703 there is a case of an unqualified minister being committed to prison by the baillie for preaching, the baillie's action being ratified by the town council. In spite of the reputation of Scotchmen for poverty and thrift, the stipends paid at Stirling were liberal. In the matter of education the care taken for the local grammar school and the salary of the master and his assistant were creditable to the royal burgh. It must not, however, be supposed that the worthy townsfolk had no expenses of an opposite character. The complaints of "cursing, swearing, Sabbath-breaking, and other gross immoralities," with the institution of courts for the suppression of these offences, and "of sin and profanitie in this burgh," which usher in the eighteenth century, may be partly traced to the wave of morality that spread over the country at the time, but may also point to a laxity of manners encouraged by the frequent presence of a rough and licentious soldiery. The amount of entertainment required for these troops and their commanders cannot fail to strike every reader of these records—spirits, sack, wine, ale, and beer figure largely in the town's accounts. The "town's statutes" could not be revised without the assistance of "seck, brandie, sugar, ale, tobacco, pyps," &c.; magistrates drank to officers, and officers drank to the king. Whether it were Dutch William's birthday, or whether he had triumphed gloriously over the foes of the Protestant religion, there were some "eleven dussone of beire glasses broken at ane solemnitie att the crosse." In the midst of all this toasting and feasting we come upon the one touching entry: "Item to the prisoners in the theiff's hole qwhen they wer cryeing of want." The savage treatment of criminals at the time is, indeed, too evident in these pages. The "staffman"—who acted also as hangman—was kept well employed. Culprits were whipped through the town, scourged and branded at the "troan"—exposed, if women, to the ignominy of the "cock stool" or the torture of its sister the "brank." The stocks or "jogs" were in regular use, and the thumb-screws kept in repair. One unfortunate offender was transported in fetters to America, while a payment "for ropes to bind the Egyptians" (1655) has a quite Scriptural appearance. A female sinner was "cowed in the head" (deprived of her hair) in public, while so late as 1722 a wretched woman was bound to the pillory, where her ear was hacked off with a penknife!

The burgesses were by no means without their amusements. The council arranged in 1706 for "ane horse race as also ane foot race" with "ane goose race to be ryden for

by the maltmen." The horse race was run on the highway out and back, the prize being "ane fyne saddle and furnitur." Archery also was notably patronized by the burgh authorities. The local "gentlemen archers" petitioned, in 1676, that their sport was decaying, and that "other royall burrowes were rediveiving the same againe," with the result that the council gave an annual prize worth 24*l.* Scots. For merriment also the burgh had its public drummer and piper, the latter enjoying the monopoly of "playing to all penny brydellis." A "violner" also wore its livery. The youth of the town were taught "to sing and play" at a school established for the purpose, and the *solidarité* of this, as of other old communities, is no less manifest in its corporate merrymaking than in its care for religion or for trade. In this last department we have several allusions to the ill-fated Darien scheme, and to the investments made by the Stirling "corporations" in its stock; while the enterprising burghers were even ready to supply "cash to a Lord in Africa."

The arrangement and selection of these extracts are deserving of all praise. According to the preface, "the book possesses, in a greater degree than is usually found, in similar works, the eloquence of correct punctuation." More to the purpose, however, than this quaint recommendation is its possession of an elaborate and intelligent index, a carefully compiled glossary, lists of all burghal officers, tables of corporate revenues, and an excellent map of Stirling, circa 1700, compiled from authentic sources.

Primavera: Poems by Four Authors. (Oxford, Blackwell.)

'PRIMAVERA: POEMS BY FOUR AUTHORS,' is a title suggesting a most alarming bulk for a volume so numerously fathered. But it is one of the tiniest modest booklets that ever adventured into a world of critics. Sixteen poems, and not a long one among them, are all that these reticent four authors have elected to display as flowers of their springtime. Their reticence is wise, for it leaves the critic in the unusual and agreeable condition of wishing the collection were longer. The book, small as it is, is worthy of serious attention, for there is not one of the authors who does not show at least some poetic promise and so much general literary promise as betokens a future that should not be without note.

It is simplest to take the contributors to 'Primavera' in the order of their first poems in it. Mr. Stephen Phillips begins with an unnamed poem which does duty as a sort of prologue: "No Muse will I invoke; for she is fled!" he says, and gives a really beautiful description of the old-world muse of poetry who "dream'd of Gods in Tempe's golden air," the forlorn nymph who must not be called into our modern garish daylight. 'Orestes' is a good monologue presentment of the reminiscent tenderness of the avenging son and his pain and self-pity after the matricide which he still regards as his solemn duty and his destiny, but which, now that it is accomplished and his mother's crimes against his father have been expiated by her death, has left him her stricken mourner. The psychological idea of this poem is a true one, and it is worked out

with due tenderness. The blank verse is good: 'To a Lost Love' is a gracefully sorrowful little lyric, and is musical. The last of this writer's contributions we must quote, we like it so well for its combination of lightness and deeper meaning:—

A DREAM.

My dead love came to me, and said,
"God gives me one hour's rest,
To spend with thee on earth again:
How shall we spend it best?"

"Why, as of old," I said; and so
We quarrell'd, as of old:
But, when I turn'd to make my peace,
That one short hour was told.

Altogether Mr. Phillips gives in his share of 'Primavera' evidence that he has a genuine poetic gift, and we expect to hear more of him.

Mr. Laurence Binyon's style is more academic. His contributions, 'Youth,' 'Testamentum Amoris,' 'Psyche,' 'O summer sun,' are decidedly above the average of those who write fine verse without exactly being poets, yet they lack a something convincing, they do not make his readers sure that he is a poet. We are, however, far from sure that he is not. His laboured manner may be, not, as it would with a writer of longer standing, the mark of an acquired ability, but rather that acquired formality which is often a consequence in any art, intellectual or physical, of its first necessary practice by rule, and which afterwards becomes a fuller freedom. His Shakespearean sonnet, 'Testamentum Amoris,' is much the best, and is the most natural, of his contributions. Two good quaint lines in it are these, to the lady-love:—

Yet, since 'tis you that rule me, I but find
A finer freedom in such tyranny.

Mr. Manmohan Ghose has in his favour the interest attached to his verse from its being written by one not born to the English tongue. We should not, however, be disposed to accept that fact as an excuse for shortcomings; on the contrary, we should say that if an Indian gentleman chose to publish English verse written without full idiomatic and scholarly mastery over the language, the difficulty of his attempt must be accounted a condemnation rather than an excuse. What is published as English poetry must be judged as English poetry. But that is no hard law for Mr. Manmohan Ghose. He can lay no claim to ignorance of English. As a writer he simply is English. Judged by this standard, his powers of expressive diction are above the average, and his skill in versification noticeable. And he has beyond these qualities something of that nameless but unmistakable gift of nature which makes the difference between the poet and other, perhaps abler, authors in verse. We do not think much of his first contribution, beginning:—

'Tis my twentieth year: dim, now, youth stretches
behind me;
Breaking fresh at my feet, lies, like an ocean, the
world.

It is stiff, and reads like a deliberate exercise in metrical composition—no poet's touch in it. We think only a little better of his lyrical dialogue 'Raymond and Ida.' But 'A Lament' (two short verses) is a true poem, "Thou who hast follow'd far with eyes of love," though unequal, has distinctly poetic passages, and "Mentem mortalia tangunt"—with some echoes of Shelley's

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"We look before and after" in it—is beautiful almost throughout. We particularly like this verse—"she," be it premised, is Nature :—

O, not in vain she gave
To the wild birds their wings!
They spread them forth, and have
Heaven for their wanderings.
But we, to whom no wings are given,
Why seek we for a Heaven?

And this :—

Ah me, for all earth rears
The appointed bound is placed!
After a thousand years
The great oak falls at last:
And thou, more lovely, canst not stay,
Sweet rose, beyond thy day.

There is here spring promise enough to warrant good hope of fruit.

Mr. Arthur S. Cripps contents himself with but three contributions. He writes in more tripping measures than his colleagues, and treats his themes somewhat more lightly. We have a notion that the natural outcome of his poetic bent will be found in *vers de société* of the kind admitting touches of tenderness or sadness to give shade among the brightness. Of Mr. Cripps's three pieces, "Amavimus, amamus, amabimus," "Undines of Diverse Days," and "The Seasons' Comfort," we like the first best; but we feel uncomfortable about the burden line beginning each of its three verses—"Persephone, Persephone!" We can hardly call it a plagiarism—certainly anybody has a right to say "Persephone, Persephone!" if he likes; but still, as Miss Ingelow has said it so often as a burden line in her 'Light and Shade,' one is inevitably reminded of her poem, and such reminiscences always distract the reader's attention, and are undesirable for the writer, whoever he may be. Mr. Cripps writes with facility and taste.

History of England, for the Use of the Middle Forms of Schools.—Part III. *William and Mary to the Present Time.* By T. F. Tout, M.A. (Rivingtons.)

PROF. TOUT'S little volume is the third part of a history the first part of which was published by Mr. York Powell in 1885, and of which the second, by Mr. J. M. Mackay, is in the press. It is, therefore, premature to speak of the undertaking as a whole, but it is certainly possible to extend to Prof. Tout's contribution the warm welcome accorded to that of Mr. York Powell in the *Athenæum* of August 15th, 1885 (No. 3016). We there pointed out that Mr. Powell had taken the field against formidable opponents in the shape of the late J. R. Green and Dr. Franck Bright, but we expressed an opinion that he had held his own. The same remark may be applied to Mr. Tout, who, although he enters into competition with Green at his slightest and weakest, has in Dr. Bright a rival somewhat dull, it may be, and uninspiring, but remarkably sound and clear. Any one who has had occasion to make frequent use of the 'Dictionary of National Biography' will have recognized Mr. Tout as one of the first, perhaps the first, of the school of young Oxford historians which has risen under the influence of the Bishop of Oxford, Prof. Freeman, and Dr. Gardiner. But though his reputation for scholarship and thoroughness of research has already been fully established,

the narrative power and political insight displayed in this little book are something of a revelation.

The exact requirements of the middle forms of schools can hardly be appreciated by one who has ceased, alas! to be a boy in a middle form, and who is not actively engaged in teaching. However, there are no *primæ facie* objections to be raised to Mr. Tout's understanding of their wants. He devotes considerable, but not undue space to campaigns and battles; and his accounts of Blenheim and Trafalgar, for instance, are very good reading. He deals largely in descriptions of character and personal appearance, taken for the most part from contemporary sources, and these are usually well chosen. But it is difficult to avoid thinking that more information is conveyed by reproducing a characteristic epigram or two, especially in the case of a wit like Lord North, than by a portrait, even when it is sketched in the bold outline of Horace Walpole's *pastiche* of the Prime Minister: "He was a coarse and clumsy-looking man, short-sighted, with a wide mouth, thick lips, and inflated visage, giving him the air of a blind trumpeter." Mr. Tout has given many historical sayings, but he might, perhaps, have given more—Mr. Stanley's "Johnny has upset the coach," for example; and one phrase that he does give is not quite correct. Walpole did not say "every man has his price," but "all these men [the Opposition] have their price." Mr. Tout's own appreciations of character, however, are admirable; for instance, this of Pitt :—

"Pitt was now just twenty-five years old. He was tall, thin, stiff in manner, dignified, sickly in health, shy and proud, though among his few intimates he was gay, easy-tempered, witty and affectionate. He had been taught oratory by his father, and had studied hard at Cambridge. Without Chatham's fire and passion, he yet had a 'premature and unnatural dexterity in the combination of words,' was a ready debater, and a fluent and impressive rhetorician. With but little of his father's genius, he had the tact and business knowledge which Chatham had lacked. Burke called him the 'sublime of mediocrity,' and the phrase expresses a truth, though not the whole truth. As a statesman, he was hopeful, stimulating and steadfast. Though so closely bound up with the king, he was too powerful and too hard-working to become his dependent like North. He still looked to the people for support, and though he led the Tory party, still called himself a Whig among his friends. He believed in parliamentary reform and relief of the Catholics, and he was in favour of a generous attitude to Ireland. He found, however, that the king and his party were against him, and he was rather too ready to rest contented with making his views known, without taking vigorous steps to carry them into effect. Under him bribery ceased, though he was a lavish creator of peers, and thought that all very rich men ought to sit in the House of Lords. He was a great financier."

Constitutional questions are discussed by Mr. Tout with discrimination, particularly in the introductions to the various books into which his volume is divided. Here and there an important topic appears to be rather curtly dismissed—for instance, the Regency Bill of 1788; but on the whole he has contrived to get into his pages a surprising amount of information on the progress of our institutions. The chapters on social advance are particularly good, and if a small space is assigned to literature and

art, what little is said is, at any rate, calculated to be an addition to the knowledge of his readers. Even under the heading of amusements a boy will learn that outriggers were perfected by Henry Clasper about 1844, and that athletic sports came into vogue about 1860. In dealing with the politics of recent times Mr. Tout has not been afraid to speak out, and passes free comments on such fiercely debated questions as the Soudan expeditions. Boys—and girls, too, for that matter—are bigoted politicians, but they will probably understand the impossibility of drawing the line between matters of opinion and matters of fact, particularly where the events of yesterday are concerned. Mr. Tout's concluding book on "India and the Colonies" is an animated and sympathetic sketch of what in less skilled hands is apt to become a mere confused catalogue of battles and legislative enactments.

Much care has evidently been bestowed on maps and genealogical tables, but, as was the case with Mr. Powell's book, the index might be fuller with advantage. Before the publication of the second edition which the volume will doubtless attain, it might be well to correct the small mistake of spelling Mr. Windham's name with a *y*, and to amplify, if possible, one or two statements. Thus Wedderburn's "gross insult" to Franklin is mentioned, but not a word is said about Franklin's publication of the Hutchinson letters, though that publication palliates, if it does not altogether excuse, the *homo trium literarum* speech. Again, it is not altogether correct to say that Lord Palmerston's treatment of the Don Pacifico affair "caused general disgust" without mentioning that the "Civis Romanus sum" oration gave a new spell of life to the ministry. But these are unimportant blemishes, and on the whole Mr. Tout has thoroughly succeeded in realizing the object of his undertaking, the writing of "a practical class-book, which should be readable as well as useful for reference and study, and which should suit the teacher as well as the pupil."

NOVELS OF THE WEEK.

- Her Three Lovers.* By Alice M. Diehl. 2 vols. (Bentley & Son.)
Love's Loyalty. By Cecil Clarke. 2 vols. (Griffith & Farran.)
Thyme and Rue. By Margaret B. Cross. 2 vols. (Hurst & Blackett.)
Saint Monica. By Mrs. Bennett-Edwards. (Bristol, Arrowsmith.)
Silken Threads: a Detective Story. By the Author of 'Mr. and Mrs. Morton.' (A. Gardner.)
The Paradise in Hyde Park. By Marrión Wilcox. (Gilbert & Rivington.)
A Phonographic Mystery. By L. Madrey-hijo. (Remington & Co.)
L'Éducation d'un Prince. Par Gyp. (Paris, Calmann Lévy.)

THE first volume of 'Her Three Lovers' is decidedly better than the second and last. The general "hang" of the whole is scarcely all it might be, which is disappointing, as there is some promise at first. The opening scenes are good, the presentation of the characters happy; a rather brilliant comedy might be opening out with some suitable

situations and the right sort of background. But it is not to be. There is a gradual falling off and a growing sense of incapacity. The mystery is not quite justified; there seems no adequate reason for the father relinquishing his son. The constant vacillation of the hero as to the two rather nice girls who are both far too much taken up with him is inexcusable and tedious, though the author appears in sympathy with him throughout. Both are finally provided, or rather provide themselves, with husbands. The third lover is a dog, and seems dragged in and inappropriate to the surroundings.

It would be difficult to match any other two-volume novel against 'Love's Loyalty' for genuine capacity to bore and to wear out a reader's patience. Of the story itself little need be said, except that it flies about from place to place and from group to group in an inconsequent enough fashion, and that it is equally dull whether Hampstead, Paris, or Dresden be the scene, or whether young or old, rich or poor, saint or sinner, be the topic of the moment. Most of the people are too good to live, yet with few exceptions they are carried on to the end. So, too, are the villain or two of a mild type, who have each their turn and a chapter all to themselves now and again. Which is the least interesting type it would be hard to say.

'Thyme and Rue' is a pretty and an entertaining story, told with sufficient cleverness on the basis of a fairly novel plot. A man whom his friend describes as having been "the brilliant prizeman and the most distinguished scholar of his year," audacious, eloquent, a *gourmet*, but a dealer in freaks and fads, suddenly flees from civilization with his motherless daughter Juliet, and sets up the ideal of the Simple Life, to which he intends as far as possible to convert the world. A neighbouring widow with one son adds herself to the communion; and what more natural than that the young people should be destined for one another by their ambitious parents? The girl is an heiress, though she does not know it; and a sensible lawyer, discovering much later than he ought to have done the eccentric arrangements of the philosopher's household, contrives to get her away, and place her with some good people who teach her the ways of the world. The story of her adventures will afford the sympathetic reader a great deal of pleasure and amusement; and perhaps it may be interesting to know beforehand that the young man who was left behind in the community of the Simple Life also comes to know the ways of the world, and that after a decent interval he meets Juliet again. The story is complex, and holds more than a single romance; for "thyme and rue grow both in one garden."

As a novel 'Saint Monica' probably aims at a good deal; but it is second rate rather than not. What strength it has seems to lie in a somewhat acrid attitude towards the "hollow shams of society." The public must be already sated with the moods and views of the cynical observer of society's humours—more especially when the protest is neither sufficiently strong nor sufficiently original to give it much significance or

value. It is unfair, however, to speak of 'Saint Monica' as a protest, for all that is by the way, as it were. "The passion of love" is the great feature of the story. Four young people at least—one may say all the young people, for it treats of a quartet altogether—are very much in love, and there is some rather "warm work" now and again. They change their sentiments, it is true, but the change is strictly confined to themselves. This being so, there is a certain monotony combined with violence, and Monica and her companions pall somewhat on the reader. The character of Veronica is the best sustained; the rest convey little or no impression, except that they are overstrained and exaggerated, and that one is thankful to reach the goal of their loves and despairs, their hopes and fears.

'Silken Threads' is an American sensation story, reprinted or adopted for readers on this side of the Atlantic. We have many detective stories of home production, and a fresh introduction in the overstocked market should possess extraordinary merit in order to justify its appearance, or at any rate to command special attention. It can hardly be said that a claim of this kind is established by 'Silken Threads,' which has to do with a murder, two or three false scents, a trial, and other more or less hackneyed incidents, told with average cleverness.

Marrion Wilcox unfolds, in the course of fourteen slight and not particularly coherent chapters, a grand design for a "Paradise in Hyde Park," which is to cover a mile of ground, and to afford a racecourse in mid air. Most of the chapters aforesaid are taken up with a rather pretty romance at San Remo, set in pleasant Italian scenery; but the author's object, if he may be said to have an object, is to chatter lightly and gaily rather than to tell a story about any one or anything in particular. His book has not the substance of a novel, but, considering its slightness, it is passably attractive and readable.

The vision of a scientific instrument familiarly at work in a volume of fiction is not seen for the first time in 'A Phonographic Mystery.' The phonograph itself is not, however, on this occasion the mystery; the amiable, but impossible being in the shape of a boy undoubtedly is. He is brought up in Scotland and by Scotch relatives, but the language of the United Kingdom is a sealed book to him; not because he is deaf or dumb, but because—on the theory of atavism—the author makes him "throw back" three hundred and odd years to a foreign ancestor, whose language he talks. This language is by his sorrowing relatives supposed to be mere gibberish till by means of the phonograph and other tests the sounds are registered and found to be the correct language of no less a people than the Incas. It must be allowed that Mr. Madreyhijo has saddled the theory of atavism with a very strange case indeed. Still it is a bold and amusing enough venture. For the rest the story seems to be written anyhow, and the events are sufficiently crude and inconsequent. Yet there is something pleasant about it, and a freshness of touch that greater experience could not have given.

Gyp's new volume of short stories is not one of her best. There are two which are

political, and when Gyp is political she is dull. Some of the others are readable, but are not very fresh or new.

OUR LIBRARY TABLE.

WE have received the *Gambetta* volume of the "Statesmen Series" edited by Mr. Lloyd Sanders, and published by Messrs. Allen & Co. It is from the pen of Mr. Frank Marzials. The picture drawn of the French Republican statesman is a fair one; and although the book does not, perhaps, make quite enough of the man, on the whole the execution is excellent, and there is little fault to find with it. We should be inclined to take exception to the statement that as an orator Gambetta was in any sense inferior to Lord Beaconsfield, and we are even inclined to doubt whether it is fair to say that his speeches do not present "Bright's touches of pathos." The close of Gambetta's first and best-known speech is there to contradict Mr. Marzials:—

"Il y a déjà d'ailleurs quelque chose qui juge nos adversaires. Écoutez, voilà dix-sept ans que vous êtes les maîtres absolus, discrétionnaires de la France, —c'est votre mot;— nous ne recherchons pas l'emploi que vous avez fait de ses trésors, de son sang, de son honneur et de sa gloire;.....ce qui vous juge le mieux, parce que c'est l'attestation de vos propres remords, c'est que vous n'avez jamais osé dire : Nous célébrerons, nous mettrons au rang des solennités de la France le 2 Décembre comme un anniversaire national ! Et cependant tous les régimes qui se sont succédé dans ce pays se sont honorés du jour qui les a vus naître. Ils ont fêté le 14 Juillet, le 10 Août; les journées de Juillet, 1830, ont été fêtes aussi, de même que le 24 Février; il n'y a que deux anniversaires, le 18 Brumaire et le 2 Décembre, qui n'ont jamais été mis au rang des solennités d'origine, parce que vous savez que si vous vouliez les y mettre, la conscience universelle les repousserait. Eh bien ! cet anniversaire dont vous n'avez pas voulu, nous le revendiquons, nous le prenons pour nous; nous le fêterons toujours, incessamment; chaque année, ce sera l'anniversaire de nos morts."

Notes from the 'News' (Chatto & Windus) is a selection from the vivacious paragraphs Mr. James Payn contributes to the *Illustrated London News*, and forms an amusing miscellany of some 180 pages. The name of Russel of the *Scotsman* is misspelt on p. 162.

DETERMINED not to be outdone by a pirate, Mr. Heinemann has brought out in handsome shape Mr. Whistler's *Gentle Art of Making Enemies*, a collection of extracts from newspapers referring to the various controversies in which this whimsical artist has been engaged.

THE German Government have published, through Messrs. Duncker & Humblot, of Leipzig, the protocols of the International Conference on Labour lately held at Berlin, in a volume in which the whole of the proceedings, even speeches made in the English tongue, are given in French. It is printed upon beautiful paper. There is nothing of importance in the protocols which has not already appeared elsewhere.

VARIOUS reprints are on our table, among them a particularly charming reprint, in the "Temple Library," of Landor's *Pericles and Aspasia* (Dent & Co.), edited by Mr. G. Crump, and adorned with etchings by Mr. Railton.—*The Boyhood and Youth of Goethe*, a translation of Books I. to XI. of 'Wahrheit und Dichtung,' by John Oxenford, has been added by Messrs. Putnam to their pretty "Knickerbocker Nuggets."—*Bacon's Essays* is the latest volume of the "Stott Library."—Longfellow's translation of the *Inferno* and *Purgatorio* now forms two volumes of Messrs. Routledge's pretty "Pocket Library."—Mr. Scott has wisely taken advantage of the recent enthusiasm for Ibsen to reprint Mr. Gosse's excellent *Northern Studies*, the soundest work in the language on the subject of modern Scandinavian literature.—Mr. Salt has edited a reprint of the essay on *Property* from Godwin's 'Political Justice' (Sonnenschein).—Messrs. Smith & Elder have brought out a "Waterloo Edition" of *Vanity*

Fair, one volume of clear type with the illustrations, at the low price of two shillings.—Mr. Torrens's excellent memoirs of Lord Melbourne are now reprinted in the "Minerva Library" of Messrs. Ward, Lock & Co.—Messrs. Macmillan issue neat reprints of Mr. Clark Russell's vigorous and striking tale *Marooned*; of *The Head of the Family*, by Mrs. Craik; *The Ring of Amasis*, Lord Lytton's ambitious, but unsatisfactory tale, which has been revised and recast by the author; Mr. Rudyard Kipling's famous *Plain Tales from the Hills*; and Mr. Mitford's capital *Tales of Old Japan*.

WE have on our table *The Life and Writings of Alexander Vinet*, by L. M. Lane (Edinburgh, T. & T. Clark).—*Edward Burton*, by H. Wood (Boston, U.S., Lee & Shepard).—*Rambles in the Black Forest*, by H. W. Wolff (Longmans).—*Herodotus*, Book VI., with Introduction and Notes by W. F. Masom and C. S. Fearenside (Clive & Co.).—*Insignia Vite*; or, *Broad Principles and Practical Conclusions*, by C. H. Waterhouse (Virtue & Co.).—*Tables for Chemical Analysis*, by A. T. Richardson (Relfe Brothers).—*Engineering Estimates, Costs, and Accounts*, by a General Manager (Lockwood).—*Notes on the Pearl and Chank Fisheries and Marine Fauna of the Gulf of Manaar*, by E. Thurston (Madras, Government Central Museum).—*Shelley's Complete Press Directory, 1890* (Shelley & Co.).—*In a Frozen Hand*, by F. Millar (Drane).—*A Royal Democrat*, by Alice L. Milligan (Simpkin).—*Saved by a Looking-Glass*, by E. H. Wells (Digby & Long).—*An Old Man's Love, and other Poems*, by W. J. Abram (Drane).—*The Proving of Gennad*, by L. Lewis (Stock).—*The Christ in London, and other Poems*, by Tristram St. Martin (Authors' Co-operative Publishing Co.).—*Four Great Teachers*, by J. Forster (G. Allen).—*The Pilgrims: an Allegory of the Soul's Progress from the Earthly to the Heavenly State*, by C. Fox (Kegan Paul & Co.).—*The Faith of a Realist*, by J. Copner (Williams & Norgate).—*Stones from the Quarry*, by the Rev. R. Vaughan (Macmillan).—*Mehayil el Hayil, Lessons for the Use of Jewish Children* (Bell).—*The Bible True from the Beginning*, by E. Gough, Vol. III. (Kegan Paul & Co.).—*The Latin Hymn-Writers and their Hymns*, by the late S. W. Duffield, edited by Prof. R. E. Thompson, D.D. (Funk & Wagnalls).—*Les Artistes Célèbres: Turner*, by P. G. Hamerton (Paris, Librairie de l'Art).—*Feste Fatte in Firenze per lo Scopimento della Facciata di S. Maria del Fiore*, by Aurelio Gotti (Florence, Landi).—*L'Éillet Blanc*, by Alexandre Lambert de Sainte Croix (Paris, Lévy).—*Das Psychologische Problem in der Hamlet-Tragödie*, by Dr. H. Türc (Leipzig, Hoffmann).—*Die Gebets-Verbrüderungen bis zum Ausgange des Karolingischen Zeitalters*, by Dr. A. Ebner (Ratisbon, Pustet).—*Le Bronze*, by M. Héline (Hachette).—*Edelweiss, Poésies*, by Author of 'Horizons Prochains' (Paris, Lévy).—*Mateo Falcone, Tamango, L'Enlèvement de la Redoute*, by P. Mérimée, edited, with Notes, by W. E. Russell (Rivingtons).—*Les Rêves, Physiologie et Pathologie*, by Dr. Ph. Tissot (Paris, Alcan).—*Recherches sur les Tremblements de Terre*, by J. Girard (Paris, Leroux).—*Cours de Littérature Française*, by A. Caumont (Nutt).—and *Hoffmann's Tales from History*, edited by H. S. Beresford-Webb (Boston, U.S., Heath).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Acts of Martyrdom of Perpetua and Felicitas, Original Greek Text, edited by Harris and Gifford, roy. 8vo. 5/6 cl.
Barclay's (Rev. P.) Present-Day Lessons from Habakkuk, 3/4
Kingsley's (C.) The Water of Life, and other Sermons, 3/6 cl.

Law.

Clarke (P.) and Tidy's (C. M.) Medical Law for Medical Men, 12mo. 4/ leather.
Glen's (A.) Law relating to County Government, with Notes by W. E. Gordon, 8vo. 42/ cl.
Neish (C. H. L.) and Carter's (A. T.) The Factors Act, 1890, 4/

Fine Art.

Waterhouse's (Col. J.) Practical Notes on Preparation of Drawings for Photographic Reproduction, cr. 8vo. 5/ cl.

Poetry and the Drama.

Best Elizabethan Plays (The), edited by W. R. Thayer, 7/6
Horace's Odes, translated into English Verse by J. L. S. Hutton, cr. 8vo. 5/ cl.
Shakespeare's Julius Caesar, with Introduction and Notes by K. Deighton, 12mo. 2/ cl.
Song-Strays, 12mo. 3/6 parchment.

Music.

Crowest's (F. J.) Musical Groundwork, cr. 8vo. 2/6 cl.
General Hymnary Tune-Book, 8vo. 2/ cl.
Wodehouse's (Mrs.) Index and Catalogue to Articles in Dictionary of Music and Musicians, edited by Sir G. Grove, 8vo. 7/6

History and Biography.

Clive (Lord), by Col. Sir C. Wilson, cr. 8vo. 2/6 cl. (English Men of Action.)
D'Arblay's (Madame) Diary and Letters, with Notes by W. C. Ward, Vol. 1, cr. 8vo. 2/6 cl.
Dictionary of National Biography, edited by L. Stephen and S. Lee, Vol. 23, roy. 8vo. 15/ cl.
Lee's (S.) Stratford-on-Avon from the Earliest Times to the Death of Shakespeare, cheaper edition, cr. 8vo. 6/ cl.
Mackonchie (Alexander Heriot), a Memoir, by E. A. T., edited by E. F. Russell, cr. 8vo. 7/6 cl.

Geography and Travel.

Conway's (W. M.) Climber's Guide to the Central Pennine Alps, 18mo. 10/ cl.
Lane's (F. C.) Guide to Falmouth and Helford Harbours, 2/6
Page's (J. L. W.) An Exploration of Exmoor, cr. 8vo. 7/6 cl.
Stanley and Africa, by Author of 'The Life of General Gordon,' cr. 8vo. 2/6 cl.
Stanley's (H. M.) In Darkest Africa, 2 vols. 8vo. 42/ cl.
Through North Wales with a Knapsack, by Four School-mistresses, 12mo. 2/6 cl.

Philology.

Soteldo's (A. M.) Spanish Grammar, cr. 8vo. 10/ cl.

Science.

Bashforth's (F.) Account of Experiments made with the Bashforth Chronograph, 18mo. 12/ cl.
Crimp's (W. S.) Sewage Disposal Works, 8vo. 25/ cl.
Cullimore's (D. H.) Book of Climates, cr. 8vo. 4/6 cl.
Stewart's (R. W.) Elementary Text-Book of Heat and Light, cr. 8vo. 3/6 cl.

General Literature.

Bennett's (A.) John Bull and his other Island, Part 2, 2/6 cl.
Björnson's (B.) In God's Way, a Novel, translated by E. Carmichael, cr. 8vo. 2/6 swd.
Burnand's (F. C.) Very Much Abroad, cr. 8vo. 5/ cl.
Coleridge (C. R.) and Bramston's (M.) Truth with Honour, a Story, cr. 8vo. 5/ cl.
Craik's (Mrs.) Two Marriages, cr. 8vo. 3/6 cl.
Dalton's (C.) The Waterloo Roll Call, cr. 8vo. 2/6 swd.
Danielli's (C. J.) The Industrial Competition of Asia, 8vo. 12/6
Downe's (H.) Innocent Victims, cr. 8vo. 6/ cl.
Firth's (J. C.) Nation Making, a Story of New Zealand, 6/ cl.
Gilchrist's (R. M.) Passion the Plaything, a Novel, 6/ cl.
Harper's (A.) Phil, a Story of School Life, cr. 8vo. 3/6 cl.
Inagaki's (Manjiro) Japan and the Pacific, and a Japanese View of the Eastern Question, cr. 8vo. 7/6 cl.
Miss Kennedy and her Brother, by Frib, cr. 8vo. 2/6 cl.
Phillips (F. C.) and Will's (C. J.) The Scudamores, a Novel, 2 vols. cr. 8vo. 21/ cl.
Selby's (A.) In the Sunlight, 2 vols. cr. 8vo. 12/ cl.
Sir Charles Danvers, by the Author of 'The Danvers Jewels,' cr. 8vo. 6/ cl.
Stracey's (E.) Hidden in the Light, cr. 8vo. 3/6 cl.
Tempest's (N.) Forrester, cr. 8vo. 3/6 cl.
Three Notable Stories, by Marquis of Lorne, Mrs. Alexander, and Thos. Hardy, cr. 8vo. 3/6 cl.
Whistler's (J. McN.) Gentle Art of Making Enemies, 10/6
Wood's (Mrs.) Orville College, cheaper edition, cr. 8vo. 3/6

FOREIGN.

Theology.

Hand-Kommentar zum Neuen Testament, bearb. v. H. J. Holtzmann, 3m.
Harnack (A.): Lehrbuch der Dogmengeschichte, Vol. 3, 17m.
Henle (F. A.): Der Epheserbrief d. hl. Apostels Paulus, 5m.
Hummel (F.): Die Schrift v. Carl Schwarz üb. das Wesen der Religion, 3m.
Theologischer Jahresbericht, hrsg. v. R. A. Lipsius, Vol. 9, Part 1, 4m.

Fine Art.

Geschichte der Deutschen Kunst, Parts 30-34, 10m.
Kobell (L. v.): Miniaturen u. Initialen aus Handschriften d. 14-16 Jahrh., Parts 2 and 3, 16m.

Poetry.

Bulle (O.): Dante's Beatrice im Leben u. in der Dichtung, 2m. 50.
Goethe-Jahrbuch, hrsg. v. L. Geiger, Vol. 11, 10m.

History and Biography.

Buettner-Wobst (T.): Studia Byzantina, Part 1, 1m. 20.
Fröhlich (F.): Das Kriegswesen Cäsars, Parts 2 and 3, 1m. 40.
Mémoires du Baron Haussmann, Vol. 3, 7fr. 50.
Perey (L.): Un Petit-Neveu de Mazarin, 7fr. 50.

Geography and Travel.

Günther (S.): Handbuch der Mathematischen Geographie, 16m.
Joanne (P.): Italie du Nord, 12fr.

Philology.

Körting (G.): Lateinisch-Romanisches Wörterbuch, Parts 2 and 3, 4m.
Sophocles Tragediae, ed. J. Holub, Part 5, 0m. 80.

Science.

Hornberger (R.): Graphische Darstellungen f. den Meteorologischen Unterricht, Part 3, 24m.

General Literature.

Claretie (J.): La Cigarette, 3fr. 50.
Compagnons (Les) de La Plume, 3fr. 50.
Enault (L.): Le Sacrifice, 3fr. 50.
Hennebert (Lieut.-Col.): La Guerre Imminente, 3fr. 50.
Maizeroy (R.): Papa La Vertu, 3fr. 50.

THE SPRINGS OF FONTANA.

THE springs of Fontana well high on the mountain,
Out of the rock of the granite they pour
Twenty or more;
Ripple and runnel and freshet and fountain
Well, happy tears, from the heart of the mountain
Up at Fontana.

See, not a step can we take but a spring
Breaks from the roots of the blond-flower'd
chestnuts—
(Look, in the water their long golden breast-knots
Flung in caress!)—from a tuft of the ling,
From a stone, anything,
Up at Fontana.

Twenty or more, and no one of the twenty
Gushes the same; here the waters abundant
Babble redundant,
Filling the vale with the bruit of their plenty;
Here a mere ripple, a trickle, a scanty
Dew on Fontana.

Surely one noonday the Prophet in heaven
Slept, and the wand of the desert fell—
Fell to the rock, and the rock was riven.
Lo, all around it eternally well
(A miracle!)
The springs of Fontana.

Waters of boon!
In drought or in deluge unaltered, your current
Flows from the rock and is icy in June,
Flows when the icicle hangs on the torrent,
Flows when the river is dry and the noon
Parches Fontana.

Over the rocks!
Over the tree-root that tangles and blocks—
Robbing from all that resists you a sunny
Scent of the cistus and rock-hidden honey,
Yarrow, campanula, thyme, agrimony—
Flow from Fontana!

Flow, happy waters, and gather and rally,
Rush to the plain.
Flow to the heavenly fields of Limain,
Blue as a dream in the folds of the valley;
Feed them and fatten with blossom and grain,
Springs of Fontana!

River of springs,
Born many times in renewal unending,
Bright, irresistible, purest of things,
Blessing the rocks that oppose you, befriending
Pastures and cattle and men in your wending
Forth from Fontana.

Born (who knows how?) a mysterious fountain
Out of the stone and the dust of the mountain,
Bound to a country we know little of,
How shall I bless ye and praise ye enough,
Image of Love,
Springs of Fontana!

A. MARY F. ROBINSON
(Madame James Darmesteter).

AMERICAN COPYRIGHT.

IN a letter to the *Athenæum*, published June 14th, Mr. Moncreu D. Conway takes the ground that the recent adverse vote in the House of Representatives means the final defeat of the pending measure of international copyright, and that this defeat was due to the radical defects of the measure, and is, on the whole, not to be regretted. He further contends that the only plan of international copyright which has any chance of securing the approval of the American public is the scheme of authorizing any publisher, or any number of publishers, to issue American editions of foreign works, if they will agree to pay to the authors a royalty on their sales.

I have taken some part in the operations, during the past five years, of the International Copyright League, and have knowledge of the nature of the work that has been done in influencing the opinion as well of the legislators as of their constituencies, and I venture to disagree with Mr. Conway in each one of his several conclusions.

The pending Bill was formulated by the American Copyright League, a body which includes in its membership practically all the authors of the country (Mr. Conway being the only noteworthy exception whose name now occurs to me). The President of the League is Mr. Lowell, and

the Vice-President Mr. Stedman, and among the more active of the members of its executive committee are Dr. Eggleston, and Mr. Gilder and Mr. Johnson (of the *Century*). The League's membership comprises, in addition to the authors, a large representation of the general public, principally from among the communities where bookreading and bookbuying are most active.

In beginning its campaign, five years back, the executive committee of the Authors' League called into its counsels a similarly representative committee of the Publishers' League, which had been organized for the purpose of giving the co-operation required; and every step taken in the formulating of the Copyright Bill, in modifying the first drafts of this, and in pressing the reform before Congress and the people, was decided upon by the joint committee of authors and publishers working in conference, while with hardly an exception such decisions were arrived at by a unanimous vote.

The Bill which finally resulted from the work of this committee and from the counsels of the friends of copyright in Congress was not an ideal measure, nor were all of its provisions in accord with the individual wishes of either the authors or the publishers. They recognized, however, that the essential thing was to secure a recognition of the right of aliens to possess literary property, and that the conditions or restrictions upon which such right was made to depend were matters of minor importance, the final adjustment of which could safely be left to the future. The nation had decided upon a protective policy, and in pressing the Copyright Bill through the two Houses along the lines of least resistance, it became evident that any copyright measure which was to have any chance of success must be brought into accord with the protective system.

The contest for international copyright has been going on for more than half a century, having begun in 1837. The pending Bill is the first one which has ever been brought to a vote in the House of Representatives, and it has secured, as well in Congress as throughout the country, a far larger share of support than has been accorded to any previous measure, or than would at this time be given to any essentially different measure.

The defeat of the Bill was by no means due to its restrictive clauses, but to the regrettable fact that the majority of the Representatives are not yet prepared to concede to aliens the control of their literary productions. What has, I think, not yet been referred to in the English comments on the matter is the fact that the adverse vote came almost entirely from the representatives of the less intelligent constituencies, the "backwoods" communities, where very few books are read, either English or American, and where a fair understanding of the claims of literary producers could, perhaps, hardly be looked for. The representatives of the great bookbuying communities of the middle states, New England, and the North-West, the communities which have made the largest use of English literature, and which have the most intelligent interest in the development of American literature—these representatives, with hardly an exception, voted for the Bill. It was defeated by the votes of the "Solid South," the South-West, and the far West—by states like Texas, Arkansas, Missouri, Mississippi, Nevada, &c.; and the support given to it by one or two of the ablest of the Southern leaders, such as Carlisle and Breckenridge of Kentucky, and Wilson of West Virginia, was not able to influence in the right direction the mass of this "backwoods" vote. It was a "statesman" from Texas who made the discovery that "if international copyright had existed in the days of Newton, the impetuous American student would have been prevented from profiting by the 'Principia.'" The "missionary" work done in Washington by the representatives of the League had in the main been devoted to the Congress-men from

the North-West, partly because we had with them some common ground on which to talk, and partly because we were under the impression that the Southern and South-Western vote would, if not favourable, be at least indifferent. The support of the New England and middle states members was in any case assured.

The adverse vote was in the end influenced not only by ignorance of the nature of the issue, but also by a confusion or misapprehension of terms, which was cleverly taken advantage of by the (comparatively small) group of active opponents of the reform. The week preceding the vote on the Copyright Bill had witnessed a bitter debate on the "monopolies" and "trusts" which are based upon the tariff. When the copyright matter was brought up, the assertion was promptly made that this was simply a continuation of the previous discussion, and that the pending Act was an attempt to foist upon the public a fresh "monopoly" of the most obnoxious character, a "monopoly of ideas." The supporters of the Bill, of course, took pains to repeat the obvious truisms that copyright, whether domestic or international, created no monopoly in ideas, but merely gave a rightful control over some special form in which the ideas had been presented, and that the ideas formulated by an author and the facts collected by him were as available for use after he had written as before. They pointed out further that the "protection" asked for by authors was not the "protection" conceded to the copper miners or the steel manufacturers—a protection which meant the right to tax or to hamper somebody else—but was simply the police protection which modern civilization accords to all other producers of property; and that the two classes of "protection" ought no more to be confounded with each other than the spring of the year with the spring of a watch. These arguments proved, however, unavailing, and the baneful terms "monopoly" and "protection," misapplied as they were, confused a sufficient number of the "backwoods" members to decide the vote. This first vote, however, by no means decides the question, as Mr. Conway assumes to be the case. The Copyright League propose to continue the fight from Congress to Congress until the rights of authors have been secured and literary property has been given the same safeguard of the law as is given to other property. The more intelligent portions of our country (a country whose sixty millions of peoples comprise not one community, but many) have already been converted, and while the conversion of states like Texas and Arkansas is certainly a more difficult task, this also will be accomplished, and in the near future.

Mr. Conway's scheme for "open publishing" is, of course, not new, having been more than once discussed and dismissed as unavailable and impracticable whether for domestic or for international requirements. It was submitted for the consideration of the British Copyright Commission of 1879, which gave, if I remember rightly, one vote in its favour. It was talked over very thoroughly by the American authors at the time the present Bill was being framed, and the Association dismissed it as impracticable, and as inequitable even if practicable. The Association of British Authors has refused to give the smallest measure of approval to the scheme, and writers like Huxley, Tyndall, and others took pains to point out that such a method could not properly be called a copyright system at all. There is no argument in behalf of "open publishing" for Transatlantic editions which would not apply with equal force to the adoption of a similar system for the home-country editions. If an author's property-rights in his productions are to be recognized at all, he must be permitted, as are other producers, to select his own business agents, and, what is still more important, he must be placed in a position to supervise the printing of all of his editions, and to assure himself that the word

that he has written is the word that reaches his reader. Under the plan advocated by Mr. Conway, a dozen or more publishers throughout the States would be enabled to issue what they could call "authorized" editions of an English work. The majority of these editions would be more or less inaccurate or incomplete, and their illustrations and general style would be such as the author could not approve. The English author would have a claim for royalties against a number of more or less responsible dealers scattered over a great country, while the margin of profits, out of which all compensation to authors must in the end be paid, would be reduced, as at present, by the scramble, cut-throat competition. Such a system would be a travesty on copyright, and might more properly be termed "copy-wrong." It would also be a very serious barrier in the way of the large class of literary undertakings (of great importance for the reading community) which come into existence at the instance of the publishers, and which often represent years of editorial and publishing planning and outlay. If the profitable portions of such undertakings are to be appropriated at will by those who have had no part in the planning or in the original outlay, there can be little encouragement for their continued production.

There would be no possible chance of such a scheme of international copyright securing the favourable attention of Congress in the face of the opposition and criticism of the great body of authors, and of all those having knowledge of the requirements and the history of the production of books.

Mr. Conway makes special objection to the provision in the pending Bill requiring simultaneous publication of the European and American editions of a European work securing American copyright. Such a restriction is, of course, open to criticism as occasionally placing difficulties in the way of an author securing Transatlantic copyright for his first book. But such difficulties have been very much lessened since type-writing processes have enabled an author to prepare duplicate copies of his MS. for simultaneous consideration in publishing offices on each side of the Atlantic; and the objection becomes of still less weight when we remember that English publishers have branches in New York, and American houses branches in London, through which Transatlantic arrangements for promising books can be made without delay. Even if copyright in a first book should occasionally be lost, there would surely be a substantial gain in securing protection for all the subsequent volumes.

For the considerations before mentioned, and for many others which I have not space here to specify, I feel assured that the "open publishing" or "royalty" plan advocated by Mr. Conway would fail to do justice to the rightful requirements either of the authors or of the reading public, and cannot secure as a basis for international copyright (any more than it could for domestic copyright) the support of public opinion or of legislative votes. I am also confident that, notwithstanding the opposition and inertia of the "backwoods" communities of the States, and notwithstanding also the misleading efforts of one or two thinking men like Mr. Conway, upon whose co-operation we ought to have been able to depend, those who are working to bring about international copyright will not abandon their labours until the American Republic has been brought to a full recognition of the rightful claims of authors, American and foreign, and of the right of property in literature.

GEO. HAVEN PUTNAM,

Secy. Amer. Publishers' Copyright League.

THE SUMMER PUBLISHING SEASON.

MESSRS. MASTERS & Co. announce 'The Missionary's Foundation of Doctrine,' by the Bishop of Nassau,—'Mother's Evening Talks,' by Mrs. Maclear, edited, with preface, by Archdeacon

Scott, of Dublin,—‘The Builders of the Church in Northumbria,’ by M. H. Hall, dedicated by permission to the Bishop of Wakefield,—‘The Divine Constitution of the Church on Earth,’ by Canon West, of Lincoln,—‘The Way Out: a Northumbrian Pitman’s Story,’ by Austin Clare,—and ‘Memento, a Perpetual Calendar; or, Hints to Awaken Memory,’ suggested by A. L. I. G., compiler of ‘Quaint Charms.’

‘BLUNDERS AND FORGERIES.’

Woolbeding, Midhurst, June 10, 1890.

THE writer of the review which appeared in the *Athenæum*, May 31st, of ‘Blunders and Forgeries: Historical Essays,’ by the Rev. T. E. Bridgett, of the Congregation of the Most Holy Redeemer, has made an erroneous statement which I shall be much obliged if you will allow me to correct. Referring to the two volumes of letters of the reign of Henry III. edited for the Rolls series by the late Dr. Shirley, he says: “In one of them a priest is complained of for having two wives and claiming the bishop’s dispensation.” (It was not the bishop’s dispensation which he claimed, but the Pope’s. I only mention this, however, by the way.) Your reviewer proceeds: “Mr. Stephens, when writing his little ‘History of the Diocese of Chichester’ for the Society for Promoting Christian Knowledge, made capital out of the excellent story, and his reviewers picked it out as one of the plums. So it would be, and a very precious plum too, but that Mr. Bridgett shows, plainly enough, that the two wives were two benefices to which the uxorious pluralist was married.” It is clear that your reviewer has not read my “little history,” for it contains no allusion to the story in question. In a much larger work, ‘Memorials of the See of Chichester,’ published many years before, I translated extracts (pp. 79–82) from the letters of Simon de Seintiz, the steward of the Bishop of Chichester, including the passage in question. But I made no “capital of the story.” I simply translated the words “duas habet uxores” in the only way in which they could be translated, whether they refer to wives or benefices, and made no comment upon them whatever. I received some time afterwards an anonymous pamphlet written to prove that the word “uxores” in this letter must mean “benefices,” not “wives.” I held, and still hold, that the writer made out his case, but I may mention that some scholars of the highest eminence to whom I showed the pamphlet were not of the same opinion. Accordingly, in my ‘History of the Diocese,’ published in 1881, I omitted all reference to the disputed passage.

W. R. W. STEPHENS.

* * Mr. Stephens is entitled to an apology. The blunder which he made in his ‘Memorials,’ published in 1876, he did not repeat in his ‘History.’ In the later volume we find there is no reference to the two wives.

SALES.

THE sale of the extensive library of Sir E. Sullivan, Bart., Lord Chancellor of Ireland, at the rooms of Messrs. Sotheby, Wilkinson & Hodge, concluded at last on the 13th inst. On the twentieth day the lots more eagerly contested were: Julian Notary’s edition of Voltaire’s Golden Legend, slightly imperfect, 41l. Voltaire’s Maid of Orleans, the translation attributed to Lady Charleville, 9l. 12s. Walton’s Autograph in Hales’s Remains, 5l. 15s. The twenty-first day comprised autograph letters, engravings, &c. Amongst others Southey’s Correspondence sold for 17l. Lord Nelson’s letter to Admiral Collingwood, 5l. 5s. Lamb’s letter to Miss Betham, 8l. Burns’s autograph of ‘Scots wha hae wi’ Wallace bled,’ 70l. Lord Byron’s letter to Col. Stanhope, 6l. 6s. The entire sale produced 11,002l. 6s.

The manuscripts of Wilkie Collins’s novels, which we mentioned some time ago, were brought

to the hammer at the rooms of Messrs. Sotheby on Wednesday. They fetched over 1,300l. The MS. of ‘The Woman in White’ sold for 320l.; ‘The Moonstone,’ 125l.; ‘Armada,’ 101l.; and ‘No Name,’ 85l. The manuscript of ‘The Frozen Deep,’ in Collins’s handwriting, with annotations by Dickens, the prompt-book, and the MS. of the story were put up as one lot on the same occasion, and brought 300l.; while the MS. of ‘The Perils of Certain English Prisoners’ (the Christmas number of *Household Words* for 1857) sold for 200l.

DAY TRAINING COLLEGES UNDER THE NEW CODE.

THE Education Department have begun their work of administering the New Code by issuing a circular respecting day students in Training Colleges. Our readers are aware that Sir James Kay-Shuttleworth, the first secretary to the Committee of Council on Education, was an enthusiastic believer in the utility of Training Colleges. Indeed, in conjunction with Mr. Carleton Tufnell, he founded a College at Battersea in the year 1839 for training a limited number of young men as schoolmasters. The institution afforded a generally liberal education, and special instruction in the best methods of imparting knowledge to children, while an elementary school near to the College exemplified these methods, and enabled the students themselves to put them into practice. Fresh from his experience at Battersea, Sir J. Kay-Shuttleworth was ardent in his endeavours to encourage the foundation of similar institutions throughout the country, and they have become the keystone of our system of elementary education.

Of these institutions at present receiving annual grants from the Department there are now forty-four, thirty being supported by the Church of England, and the remainder by the British, Roman Catholic, or Wesleyan School Committees. The original cost of their buildings was nearly 400,000l. Last year their expenditure was 170,814l. They had in residence 3,277 students, and received from the Department 117,000l. Up to now that the College should be residential has been an absolute essential of a grant from the Department, but in the New Code of this year provision is made for Queen’s scholars attending merely as day students. The present normal schools may receive day students, who will have to fulfil all the conditions, excepting those relating to residence, prescribed for the other Queen’s scholars. They will have to devote their whole time to studies and normal training, and they may not be on the staff of any school; but they may reside at their own homes, or in a house suitably kept and furnished by the local committee, or in lodgings provided by them. Where a day training school is not part of a residential normal school, it must (by article 111) be attached to some university or college of university rank. The authorities of a Day Training College must be a local committee, who will be held responsible for the discipline and moral supervision of the students, and for their regular attendance at professorial or other lectures. The circular from the Department prescribes the course of study, or rather states the obligatory and optional subjects of study, and lays down the preliminary questions which will have to be answered by the authorities of Day Training Colleges before they can be recognized by the Department. These relate (e.g.) to the constitution of the local committee, whether identical or not with the governing body of the university or other college; to the number of students it is proposed to admit, the conditions of admission, the arrangements for their lodging, instruction, and general superintendence.

Substantial aid is offered to the Day Training Colleges by article 127 of the Code. “A grant will be made annually, through the local committee, of 25l. to each male and of 20l. to each female Queen’s scholar, and a grant of 10l. to the committee in respect of each Queen’s scholar

enrolled for continuous training throughout the year”; and grants of corresponding amounts will be paid to day Queen’s scholars in residential colleges.

Objection has been taken in some quarters to the maximum number of two hundred, which by article 116 has been fixed for recognition at one and the same time as day students; but it is to be remembered that this is an experiment, the regulations are tentative, and founded entirely on the recommendations of the Royal Commission. The Commissioners in the section of their report relating to Training Colleges say:—

“Considering the large need which exists for more ample or more generally available opportunities of training and the importance of giving every facility for training to those who now obtain certificates without it, an experiment should be made of training non-residential students in connexion with local university colleges, subject to the condition that only a limited number of students should receive Government assistance towards their training. Such a number of students should be aided by the Department as are found practically necessary to complete the supply of trained teachers, who should be largely substituted for the present mass of untrained and uncertificated teachers.”

It is on this recommendation that the Department have at present fixed the number at two hundred; but there is no magic or particular virtue in this number, and it can easily be increased if circumstances render it necessary. Such seems to be the opinion of Sir W. Hart-Dyke.

The experiment will be watched with interest. Probably the training offered will not be confined to Queen’s scholars merely, but other persons who intend to adopt the teaching profession in second and higher grade schools will doubtless, on moderate terms, be admitted to the benefits of the special professional training which will be offered in these institutions. This will be good for themselves and for the elementary teachers sitting by their sides. As we have said before, the teachers in our elementary schools are drawn too exclusively from one class, and we cannot see why the emoluments now earned by them should not tempt a superior class of men and women into their ranks. They are unquestionably performing most important duties, and deserve every encouragement and support.

Literary Gossip.

IN our number for July 5th we shall publish our articles on the continental literature of the past twelve months. They include Belgium by MM. É. de Laveleye and P. Fredericq, Bohemia by M. Cermák, Denmark by M. Petersen, France by M. J. Reinach, Germany by Hofrath Zimmermann, Greece by M. Lambros, Italy by Commendatore Bonghi, Norway by M. Jæger, and Russia by M. Milyoukov.

A NEW volume of essays by Prof. Huxley will shortly be published by Messrs. Macmillan. The essays themselves will be reprints of those that have already appeared in the monthly reviews, but they will be preceded by an elaborate introduction which is altogether new, and should give the book a special interest. Prof. Huxley is also writing an article on ‘Lux Mundi,’ which will appear in the next number of the *Nineteenth Century*.

SIR F. POLLOCK, too, is collecting into a volume the articles he has written for various English and American magazines, and will shortly publish them through Messrs. Macmillan under the title of ‘The Science of Politics.’

THE publication of Mr. Marion Crawford’s new novel ‘A Cigarette Maker’s Romance’

is deferred till the autumn. It will first make its appearance in serial form on the Continent.

PROF. VAMBÉRY is preparing for Mr. Fisher Unwin's "Adventure Series" a volume on the life of a man whose adventures are said to be even more interesting than those of the professor himself. Meanwhile the 'Journal of Robert Drury,' which is just published, will be followed in July by the 'Military Career of John Shipp,' a book which is very little known to the present generation.

It now appears likely that the question of a teaching university for London will be settled on the basis of a compromise proposed by the Senate, to the effect that (1) the two London colleges, with university assessors, shall conduct their own examinations, subject to the control of a standing committee of the Senate, for the pass degrees of B.A. and B.Sc., but the examinations for honours and for the higher degrees shall be reserved to the University; (2) the same arrangement may be made (as proposed by Convocation) with any or all of the affiliated provincial colleges; (3) ordinary degrees in medicine shall be awarded by examiners representing the Royal colleges together with the University to students who have passed the matriculation and preliminary scientific examinations either in the University or in one of the constituent colleges. The existing medical degree of the University would continue to be awarded on the present conditions, and would thus take its proper place as an "Honours" degree in medicine. The opposition, if any, will be from the medical graduates in Convocation, on the ground that the alternative examination implies a lowering of the present standard.

THE forthcoming volume of the 'Dictionary of National Biography,' to be published on the 26th inst., extends from Gray to Haighton. Mr. Leslie Stephen writes on Gray the poet and Thomas Hill Green the philosopher; the Rev. Nicholas Pocock on Bishop Gray of Cape Town; Canon Creighton on John Richard Green, on Sir George Grey, and on Archbishop Grindal; Mr. R. E. Graves on Valentine Green, the mezzotint engraver; Mr. A. H. Bullen on Robert Greene, the Elizabethan author, and William Habington; Mr. Richard Garnett on William Rathbone Greg; Mr. C. H. Firth on Sir Bevil Grenville; Prof. J. K. Laughton on Sir Richard Grenville; Mr. G. F. Russell Barker on George Grenville, Richard Temple Grenville (Earl Temple), and W. W. Grenville (Lord Grenville); Mr. Charles Welch on Sir Thomas Gresham; Mr. Sidney Lee on Sir Fulke Greville (Lord Brooke) and Guy of Warwick; Mr. J. A. Hamilton on Charles, second Lord Grey; the Rev. William Hunt on Walter de Grey, Archbishop of York; Sir Alexander J. Arbuthnot on Sir William Grey, Lieutenant-Governor of Bengal; the Rev. H. R. Luard, D.D., on Bishop Grosseteste; Prof. G. Croom Robertson on the Grotes and Edmund Gurney; Mr. James Gairdner on Sir Richard Guildford; Mr. Thompson Cooper on Thomas Gurney, shorthand writer; Mr. G. T. Bettany on Guy of Guy's Hospital and Sir William Gull; Mr. Joseph Knight on Nell Gwyn; Mr. R. E.

Anderson on John Hadley, the inventor of the sextant; and Mr. Lionel Cust on Louis Haghe, the water-colour painter.

MR. CHARLES BOOTH, the author of 'Life and Labour in East London,' is well on his way to the second volume of his survey of industrial London, which is to be completed in four volumes. The second instalment will probably be ready next March, and will be general, not local, in its scope; still it will have special reference, however, to the southern and central districts. It will be illustrated by a "poverty map of all London," carefully coloured to show the various grades of social misery described in the work on the East-End. Another special feature will be a minute and elaborate examination of social problems which the work of the Board schools has brought to light. The publishers are Messrs. Williams & Norgate.

WE regret to hear of the death of Mr. F. A. Suttaby, formerly of the old-established publishing firm of Suttaby & Co., in which he relinquished his interest several months ago, when the house was turned into a limited company, and the result not being satisfactory, the business is, we understand, now wound up.

THERE seems to be a marked decline of late years in the value of the well-known Abbotsford edition of the Waverley novels, of which a copy was sold for ten guineas in the recent dispersal of Sir Edward Sullivan's library. A few years ago booksellers readily paid from 12*l.* to 14*l.* for a copy. It is not generally known that in printing the book a number of copies were wrongly paginated, but as the sheets were correctly designated at the foot the error escaped detection both by the binder and the public.

THE Harleian Society has been lately enriched by the presentation, by the Rev. W. E. Layton, of the Registers of St. Mary-le-Tower, Ipswich, comprising baptisms, marriages, and burials, dating from 1538 to 1880, which have all been transcribed by him, and placed in the Society's hands for publication at a subsequent period.

WE regret to hear that Mr. Thomas Nelson, of the publishing house of Thomas Nelson & Sons, is seriously ill.

'THE VERDICT' is the title of the new work which Prof. Dicey has written in order to place before the public the political results of the Report of the Special Commission in a systematic and impressive manner. It will be published by Messrs. Cassell & Co.

MESSRS. SAMPSON LOW & Co. ask us to announce that, as the American edition of Mr. Stanley's book, 'In Darkest Africa,' will not be ready till the 28th, they are obliged to postpone their day of publication from the 24th, as already announced, to Saturday the 28th inst.

IN the *Cornhill Magazine* for July will be commenced a serial story entitled 'Eight Days: a Story of the Indian Mutiny,' by the author of 'The Touchstone of Peril.' The events are drawn from life by one who was in India at the time of the outbreak.

THE second volume of the "Welsh Texts Series," containing 'The Bruts,' or historical chronicles of Wales, under the editorship of Prof. Rhys and Mr. Gwenog-

vryn Evans, is now ready for distribution among subscribers. The next volume of the series will be a diplomatic reproduction of the Liber Landavensis, the register of Llandaff Cathedral, from a MS. in the possession of Mr. P. B. Davies-Cooke, of Gwysaney.

THE long-sought source of the 'Rules of Civility,' contained in a boyish manuscript of George Washington, has been discovered. Mr. M. D. Conway was led to suspect a French origin by the discovery that Washington's pastor at the time (1745) was a Huguenot named Marye. On the suggestion of Dr. Garnett, of the British Museum, Mr. Conway examined an old work in Latin and French, 'Communis Vitæ inter Homines Scita,' and has found in it nearly all of Washington's 110 rules. In 1888 Dr. Toner printed in Washington city a transcript of the 'Rules,' so far as they are now legible. An edition, with the omissions supplied within brackets, and a monograph on the whole subject, will be prepared by Mr. Conway.

It is proposed to publish in lithographed facsimile a manuscript volume of recipes which was discovered some years ago amongst the papers belonging to the firm of Gilpin & Co., chemists, Pilgrim Street, Newcastle. The manuscript is declared to date from about the time of Elizabeth. There is said to be evidence of its having been used in the family of the great Lord Fairfax.

THE death is announced of the Rev. J. Yonge, who edited Horace and a selection from Cicero's Letters.

A SECOND and more complete edition of Garibaldi's 'Epistolario' is in preparation, which will be illustrated with numerous drawings of the historical events of his life and with the portraits of many of his officers. Any one in possession of letters not already included in the first edition, or of interesting drawings or portraits, would greatly oblige by forwarding copies to Signor Ricci, Mount Park, Ealing.

THE German papers report the discovery at Cairo of a Coptic manuscript which contains much new light upon the famous Council of Ephesus in 431. The book consists of a series of letters written from Ephesus by Cyril, Patriarch of Alexandria, to his agent at the court of Theodosius II., and also a report by this agent, Victor the Younger, on the result of his negotiations.

IN the July number of the *Calcutta Review* there is to appear an article entitled 'Monks and Monasteries in Tibet,' giving the results of some special researches into the present condition of Buddhist religious communities, and propounding new theories as to the origin of Lamaism and monastic institutions in Central Asia. The chief value of the paper, however, consists in the summary given of the topographical and archaeological details collected by the secret native explorers of the Trans-Frontier Survey concerning the principal monasteries of Tibet, such as Tashi-Lhumpo, Galdan, Sera, &c.

MR. HENRY FROWDE will publish in the early autumn a 'Guide-Book to Books.' This guide-book will contain lists of books that may be recommended as of value in

every department of knowledge, and brief notes will be added, where necessary, explanatory of the scope and nature of the works mentioned in it.

THE series of articles recently contributed to the *Archæological Review* by Mr. David MacRitchie, in which he supports the "realistic" interpretation of the traditions relating to dwarfs and fairies, will, with several additions, be published by Messrs. Kegan Paul & Co., under the title of 'The Testimony of Tradition,' in a few days.

THE Rev. J. C. Blomfield is continuing his 'History of the Deanery of Bicester.' The fourth section is nearly ready for publication, and will be issued by Mr. Elliot Stock.

THE Asiatic Society of Bengal has succeeded in procuring from Tibet, through the agency of a native emissary, a copy of the 'Tangyur,' a monster encyclopædia of Tibetan Buddhism, comprising 225 volumes, each volume 2 feet long by 6 inches thick. No less a sum than 3,000 rupees has been given for the work to a Buddhist monastery in Tibet, and the amount has been in great part provided by the Government of India out of the usual grant to the Oriental Translation Fund. Some years ago the Russian Government obtained a copy from Peking; but only 700 roubles was given for it. We in England possess the 225 volumes of the 'Tangyur' in the Secretary of State's Library at the India Office.

SOME important changes have recently been made in the Arts curriculum of the Bombay University. The collegiate course has been extended from three to four years, and the change, though likely to operate harshly on the poorer students, has been supported by the native members of the Senate. Each undergraduate will in future be required to pass a test examination yearly in English prose composition. The history of England and India and political economy are made compulsory subjects for the third and fourth year of the course. A proposal made by some of the native members to make the vernacular languages part of the university course was negatived.

MESSRS. GRIFFITH, FARRAN & Co. have in the press a novel in two volumes, entitled 'Paul Nugent, Materialist,' by H. F. Hetherington (Gullifer) and the Rev. H. D. Burton, and intended as a rejoinder to 'Robert Elsmere.'

THE first instalment of Dr. von Döllinger's posthumous works, the publication of which we announced some time ago, will consist of 'Erklärungen und Briefe über die Vatikanischen Decrete 1869 bis 1889'; none of which writings is said to have been published before.

A COLLECTION of the 'Kleine Schriften' of Dr. Karl Rodbertus, who was the most distinguished representative of "Conservative Socialism," and whose mode of thought resembled somewhat that of Ricardo, will be published immediately under the editorship of Herr M. Wirth. The volume will contain, besides the author's 'Minor Writings,' which, in their scattered form, have long been out of print, his famous open letter to Mazzini and the latter's reply.

PROFS. KUENEN and DILLMANN and Count Landberg have addressed a letter to Sir H.

Rawlinson, couched in moderate terms, and intended to induce the supporters of the London Congress to give way in favour of Oxford. The writers admit that infractions of legality were committed at the Christiania Congress, and they say not a word about the Oriental Institute which Count Landberg declared had been founded, but which, it may be presumed, has been abandoned. It seems that for their International Committee they have been unable to find an Orientalist willing to join them in France, England, Russia, or Spain. This shows pretty clearly what a strong feeling was excited by the attempt made at Christiania to "capture" the Congress.

IT is proposed to reprint the famous Lescar Breviary of 1541 from the unique copy in the possession of M. Couture, of Toulouse. The Abbé Dubarat, of Pau, will be the editor.

THE Parliamentary Papers of this week do not contain any that are of general interest.

SCIENCE

Organic Evolution as the Result of the Inheritance of Acquired Characters according to the Laws of Organic Growth. By Dr. G. H. Theodor Eimer. Translated by J. T. Cunningham. (Macmillan & Co.)

Studies in Evolution and Biology. By Alice Boddington. (Stock.)

MR. CUNNINGHAM has been induced to translate Prof. Eimer's work as a counterblast to the "uncritical acceptance accorded to Prof. Weismann's theories of heredity and variation by many English evolutionists." Men of science ought to welcome any contribution from a competent writer which attacks generally accepted doctrines, for it is only by free and open discussion that progress is ensured. We are not sure that we do not see signs of impatience of opposition which are much to be deplored, and we think that some explanation is due with regard to the statement of Mr. Cunningham that a letter to a scientific contemporary was suppressed by its editor. He is probably labouring under a misapprehension; but he is clearly angry at the injustice under which he thinks himself to be suffering.

To turn, however, from the translator to the author. With every wish to give a fair reception to an assailant of Dr. Weismann, the critic will find it difficult to be patient with a zoologist of Prof. Eimer's acquirements and position who starts with the assertion that it is a just objection to the Darwinian explanation of the origin of species "that it asserted the predominance of chance." But this is a point which need not detain the reader long, for Prof. Huxley some years since disposed of this accusation, so far as Mr. Darwin is concerned; while Mr. Wallace, only last year, again warned us that we "must get rid of the idea that chance determines which shall live and which die."

With the works of Darwin, indeed, Prof. Eimer seems to have only an imperfect acquaintance. It was with astonishment we read—

"We know that mere 'intelligence' alone is ascribed to animals as distinguished from

man; it is not admitted that they are also possessed of 'reason,' and it is remarkable that this distinction is upheld to the present day even by zoologists";

when we remembered that Darwin wrote—

"Only a few persons now dispute that animals possess some powers of reasoning. Animals may constantly be seen to pause, deliberate, and resolve. It is a significant fact that the more the habits of any particular animal are studied by a naturalist, the more he attributes to reason and the less to unlearned instinct."

Again, Prof. Eimer says:—

"I go even further, and maintain that even what is called 'articulate' speech does not constitute a distinction between man and the lower animals";

but, years ago, Mr. Darwin said:—

"That which distinguishes man from the lower animals is not the understanding of articulate words.....it is not the mere articulation which is our distinguishing character.....nor is it the mere capacity of connecting definite sounds with definite ideas.....the lower animals differ from man solely in his almost infinitely larger power of associating together the most diversified sounds and ideas."

We have cited these two cases, not because we desire to put even Charles Darwin into the chair of authority, but as evidence that a philosopher who claims to add to Darwinian doctrines has not mastered the contents of Darwin's books. We have had to point this out before, and we by no means expect that we shall not have to do it again.

It may be no reproach to the learned author that he has not read the 'Essay on Man,' but if he will turn to line 267 of the first epistle he will find put in simpler, but not less effective language a conclusion which he urges thus:—

"The single being, as the German term for individual (*einzelwesen*) rightly implies, is but a fragment, not merely of its own species, but also of the totality of the animal kingdom. In the light of this conception, the latter in connexion with the rest of nature is seen as a harmonious whole consisting of many members, in which no part has any right to absolute pre-eminence over another. When we consider the animal world as such a whole, we reach the conception of our great philosopher Oken, who regarded individuals as the organs of the whole."

This, no doubt, looks very profound, but the substance of it is old enough; and, to tell the truth, the same is the case with a good deal of Dr. Eimer's ponderously written volume, the reasoning in which is so obscure and the tone so aggressive that we are led to wonder why Mr. Cunningham was so ill advised as to waste his time in translating it. Prof. Eimer has made excellent researches in various departments of zoology, but he cannot write theoretical works to suit the English taste. It may be, of course, that a long study of such plain writers as Darwin has warped our literary sense; but we are bound to confess that, as we closed the volume, we were reminded of the witty remark of one of the most learned of living bishops. Wearied with the importunities of an evolutionist, who assured him that man only differed from monkeys in his power of speech, the divine urged that the difference surely lay in the fact that a man could hold his tongue.

Mrs. Boddington remarks that she is "at a loss to imagine why it is considered almost wrong to write about physical science without having made original experiments."

It is easy to explain to her by the help of her book why it is vexatious to the expert. No one who had the knowledge of other naturalists' work which an investigator should possess would have allowed an unknown "Thoresby" to be made responsible for one of Prof. Moseley's discoveries; it can hardly be exceptionally bad proof-reading that passed such a definition of Zoëa as "an early stage in the life of decayed crustaceans," or "pysostomes" among fishes. Mrs. Boddington must surely be the only extant writer who could say that the genius of Lamarck had "found the right road, which had to be rediscovered by Darwin"; one of the two may be right, but both assuredly were not. She is certainly not at one with Darwin when she credits natural selection with having made improvements in beauty; but then she is not well acquainted with the relative value of various researches, or she would not have implied that the lamented T. R. Lewis was a dabbler with the microscope.

These are the kind of errors that make it not "almost wrong," but dangerous for unskilled persons to publish excerpts from their note-books.

How Mrs. Boddington has performed her task from the literary point of view may be judged by such passages as, "It will make the difficulties of the question to be solved appear more clearly if we go through the main orders of mammals," which is not an example of correct English; or "allowing that the mammoth died, say of regret that the glacial period was passing away," which is very poor fun. On the whole, however, Mrs. Boddington has not done her work badly. Her facts are second-hand, her style is not good, and her selection of authorities is not always judicious, yet if she has aimed at interesting those who know less about natural history than she does, she must be considered to have succeeded, and if such readers will take the book for what it is worth it will not do them any harm; if, as it may, it induce them to take a real interest in "evolution and biology," it may be the means of doing them a great deal of good.

ASTRONOMICAL NOTES.

PROF. H. C. VOGEL, Director of the Astrophysical Observatory at Potsdam, has communicated to the Berlin Academy of Science a paper in which he announces that his spectroscopic observations of Spica prove that it is in fact a close binary star, the period of revolution amounting to only 4 days 0.3 hours. The greatest observed motion in the line of sight due to orbital velocity is about sixty miles per second, and on the assumption that the plane of the orbit is not very greatly inclined to the line of sight this would lead to the conclusion that the distance of the observed star from the centre of gravity of the system is nearly three millions of miles; whilst, if the companion is at about the same distance, the combined mass of the two bodies would be about 1.2 of that of the sun. Prof. Vogel adds that the numerous observations at Potsdam of the lines in the spectrum of Rigel seem to point to a similar conclusion to that from the changes observed in those of Spica, but in this case the amount of change is small, and not sufficient to be numerically eliminated from the observations hitherto available.

Dr. Bidschop publishes in No. 2970 of the *Astronomische Nachrichten* a new determination, based on places derived from observations up to

May 24th, of the orbit of the comet (a, 1890) discovered by Mr. Brooks on March 19th. He finds that the perihelion passage took place about midnight on the 1st inst., at the distance from the sun of 1.91 in terms of the earth's mean distance; the motion is retrograde, and the inclination of the plane of the orbit about 59° 27' to that of the earth. The comet's brightness has never much exceeded three times what it was at the date of discovery, and is slowly diminishing. Its place is now in the constellation Draco, not far from the star η , which it passed about 4° to the north on the night of the 19th inst.

Prof. Schiaparelli has published *Considerazioni sul Moto Rotatorio del Pianeta Venere*, in which he considers that he has brought forward evidence that Venus rotates on her axis in the same period of time in which she revolves round the sun. It will be remembered that some time ago he published observations tending to a similar conclusion with regard to Mercury.

ANTHROPOLOGICAL NOTES.

In the first two parts of the third volume of Dr. Schmeltz's *Internationales Archiv für Ethnographie* prominence is given to American subjects. Dr. Franz Boas, professor at the Clark University, Worcester, U.S.A., contributes a paper in English on the use of masks and head ornaments on the north-west coast of America, founded on his investigations among the Indians of British Columbia. He found the knowledge of the meaning of the masks which are objects of frequent occurrence in our museums was confined to a limited number of persons; that their use is closely connected with the clans or *gentes* of these people and with their secret societies; and that the meaning of each mask is not known out of the *gens* or society to which it belongs. The use of a peculiar kind of mask as a helmet belongs to the extreme northern part of the region, and does not, he thinks, extend very far south. Other masks he divides into two classes—dancing masks, and masks attached to housefronts and heraldic columns, the latter being all clan-masks, having reference to the crest of the house owner or post owner. Of the dancing masks some are also peculiar to clans, and these are of two kinds—those used at the festival at which property is given away, and those used at the winter dances for mimical performances representing the traditions of the clans. As to the use of masks in secret societies Dr. Boas acquired much interesting information. Herr H. Strebel, of Hamburg, contributes, in German, studies on the stone yokes found in Mexico and Central America, a possible use of which is indicated by ancient drawings representing human sacrifices, where an attendant holds down the neck of the victim with a yoke while the chief priest performs the operation of disembowelling. Thirty specimens of these objects from various museums are figured and fully described. Mr. S. W. Tromp contributes a description in Dutch of the clothing of a Dayak woman named Toekau, illustrated by her portrait. The lobes of the ears are pierced and largely distended by numerous rings corresponding with bracelets reaching to the elbow; the hands are tattooed; an ample girdle and necklace of beads confine gaily coloured garments, and the costume is crowned with a highly decorative hat. M. Kollman, in French, gives expression to the regret which anthropologists of all countries must feel at the manner in which the School of Anthropology of Paris suppressed the Chair of Pure Anthropology occupied with so much distinction by Dr. Topinard. On this subject we have received a pamphlet of forty pages, entitled *La Société, l'Ecole, le Laboratoire, et le Musée Broca*, in which Dr. Topinard reviews the history of these several institutions, and points out the grave issues that depend upon their traditions being respected.

The principal contents of the *Journal of the Anthropological Institute* for the present quarter are (1) the address of Dr. Beddoe, the President, in which he reviewed the recent advances of physical anthropology, especially as indicated by the Paris Exposition of 1889, and ably defended the anthropometric school, as against those who would be content to base their conclusions on the general impressions formed by observers rather than on actual measurement; (2) Mr. Beardmore's answers to Mr. J. G. Frazer's questions on the natives of Mowat in New Guinea; (3) Mr. S. G. Skertchley's descriptions of the syringes and drills used for fire-making in North Borneo; (4) Dr. Rink's argument as to the origin of the Eskimo drawn from the words used by them for seals and whales and their capture, with Dr. Rae's observations in answer.

SOCIETIES.

ROYAL.—June 12.—The President in the chair.—Sir B. Baker, Mr. R. H. M. Bosanquet, Mr. S. H. Burbury, Mr. W. Gardiner, Dr. A. S. Lea, Major P. A. MacMahon, Prof. S. U. Pickering, Mr. I. Roberts, Mr. J. J. H. Teall, and Dr. R. T. Thorne were admitted into the Society.—The following papers were read: 'On a Redetermination of the Position of the Principal Line in the Spectrum of the Nebula of Orion, and on the Character of the Line,' 'Note on the Photographic Spectrum of the Great Nebula in Orion,' and 'On a New Group of Lines in the Photographic Spectrum of Sirius,' by Dr. Huggins and Mrs. Huggins.—'On the Spectra of Comet a, 1890, and the Nebula G.C. 4058,' by Prof. Lockyer.—'Preliminary Note on the Development of the Tuatara (*Sphenodon punctatum*),' by Prof. A. P. W. Thomas.—'On the Position of the Vocal Cords in Quiet Respiration of Man, and on the Reflex-tonus of their Abductor-muscles,' by Dr. F. Semon.—'A Record of the Results obtained by Electrical Excitation of the so-called Motor Cortex and Internal Capsule in an Orang-Outang (*Simia satyrus*),' by Dr. Beevor and Prof. Horsley.—and 'A Further Note on the Influence of Bile and its Constituents on Pancreatic Digestion,' by Drs. S. Martin and D. Williams.

GEOGRAPHICAL.—June 16.—*Anniversary Meeting*.—Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Major Sir A. Lamb, Capt. E. O. V. Hal dane, Capt. M. G. Jackson, Rev. C. W. Barclay, Rev. T. C. V. Bastow, Rev. H. W. P. Richards, Messrs. J. T. Bent, I. E. Clifford, E. Clough, H. G. Holdsworth, G. P. Hunot, A. J. Jordan, W. E. Nicol, J. Rock, H. Seidel, G. E. Skerry, F. G. Smart, R. L. Smart, and H. Taylor.—The following gentlemen were elected as Council and officers for 1890-1: *President*, Sir M. E. Grant Duff; *Vice-Presidents*, F. Galton, Major-General Sir F. J. Goldsmid, Sir J. Hooker, Major-General Sir H. C. Rawlinson, General R. Strachey, and General Sir C. P. B. Walker; *Treasurer*, R. T. Cocks; *Trustees*, Lord Aberdare and Sir J. Lubbock; *Hon. Secretaries*, D. W. Freshfield and H. Seebohm; *Foreign Secretary*, Lord A. Russell; *Councillors*, Sir R. Alcock, J. T. Bent, W. T. Blanford, Sir G. F. Bowen, Hon. G. Curzon, R. N. Cust, Major L. Darwin, Sir A. Dent, Duke of Fife, Sir J. Kirk, Lieut.-General Sir P. S. Lumsden, Sir W. Mackinnon, General R. MacLagan, Clements R. Markham, A. P. Maudslay, Admiral Sir F. L. McClintock, C. E. Peck, Sir R. W. Rawson, P. L. Selater, S. W. Silver, and B. L. Smith.—The Royal Medals for the encouragement of geographical science and discovery were presented: the Patron's Medal to Emin Pasha, in recognition of the great services rendered by him to geography and the allied sciences by his explorations and researches in the countries east, west, and south of the Upper Nile, during his twelve years' administration of the Equatorial Province of Egypt, —the Founder's Medal to Lieut. F. E. Younghusband, for his journey across Central Asia in 1886-7, from Manchuria and Peking via Hami and Kashgar and over the Mustagh to Kashmir and India; and especially for the route-surveys and topographical notes made by him over a distance of seven thousand miles, the results of which have been of much value to the cartography of the regions traversed, as supplementing or correcting the previous route-maps of Prejevalsky and Carey,—the Murchison Grant for 1890 to Signor V. Sella in consideration of his recent journey in the Caucasus, and the advance made in our knowledge of the physical characteristics and the topography of the chain by means of his series of panoramic photographs taken above the snow-level from points to which his camera had to be conveyed by trained Alpine mountaineers, whom he took out with him for the purpose from North Italy,—the Cuthbert Peek Grant to Mr. E. C. Hore,

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for his valuable observations on the physical geography of Tanganyika made during his many years' residence on that lake, a summary of which, communicated by him to the Society, was published by him in the *Proceedings* for October, 1889,—and the Gill Memorial to Mr. C. M. Woodford, for his three expeditions to the Solomon Islands and the important additions made by him to our topographical knowledge and natural history of the islands.—The scholarships and prizes given by the Royal Geographical Society to students in Training Colleges for 1890 were also presented.—The annual address on the progress of geography during the year was delivered by the President.

ASTRONOMICAL.—June 13.—General Tennant, President, in the chair.—Dr. T. S. Sheldon was elected a Fellow.—Mr. Knobel read a paper by Mr. A. S. Williams on a coming conjunction of a remarkable dark spot on Jupiter with the red spot, and the relative altitudes of these objects. The great red spot has now been under close observation for twelve years, but very little is known as to its height relatively to the other markings on the planet. A very large dark spot has now been visible for some time on the southern belt, and it is gaining rapidly on the red spot. If the black spot continues to sweep on from east to west it must overtake and pass the red spot, and we shall then have an opportunity of seeing whether it covers the red spot or is covered by it. Mr. Williams calculates that the black spot, if it continues to remain visible and to progress uniformly, will be in conjunction with the following end of the red spot on the 29th of July, with the centre on the 28th of August, and with the preceding end on the 27th of September. It will thus take about two months to pass over or under the red spot.—Mr. Knobel read a paper by Prof. Pritchard 'On the Verification of the Constants employed in the Uranometria Nova Oxoniensis.' In view of the doubt cast by Dr. Spitta on the values he had adopted for the absorption of the wedge with which the Oxford measures had been made, he had compared the measures of 2,647 stars with the measures made by Prof. Pickering, and given in the Harvard volume, and found that there was only an average difference of 0.29 of a magnitude between the Oxford and Harvard measures. Considering that Prof. Pickering's method was entirely different from that used at Oxford, Prof. Pritchard thought this very striking coincidence proved that there could be no serious error in the value of the absorption of his wedge which he had adopted.—Capt. Abney read a paper entitled 'Note on the Photometric Scaling of Dr. Spitta's Wedge,' in which he described some photographic methods he had adopted for testing the absorption of the wedge used by Dr. Spitta. He came to the conclusion that Dr. Spitta's wedge was somewhat greenish and not of neutral tint, as he was able to show that it absorbed the light of different parts of the spectrum very differently.—Prof. Gylden, of the Observatory of Christiania, gave an account of the work in which his observatory has been occupied in connexion with the survey of the heavens proposed by the German Astronomical Society. The places of about four thousand stars have been determined in a zone extending from 65° to 70° north. He considered that the declinations of all these stars had been determined with a probable error of only about half a second.—Commander Defforges, who spoke in French, gave an account of a long series of pendulum observations on which he has been engaged with the object of determining the figure of the earth. He remarked on the importance of such observations, as all astronomical measures are ultimately referred to and depend upon measures of the earth's radius, and the earth is by no means the regular spheroid which it is frequently assumed to be. Unfortunately there have hitherto been great differences in the pendulum determinations of the force of gravity. This Commander Defforges believes is owing to a variety of causes, one of them being that the point of suspension from which a pendulum is hung is never absolutely fixed—the motion of the pendulum tends to swing its support, and this reacts on the swinging of the pendulum. In order to determine the small motions of the support he had attached two lenses, one to the support and another to an independent fixed object in its neighbourhood. On bringing the two lenses together, so that Newton's rings could be observed in the film of air between them, a very small motion of the support caused a considerable motion backwards and forwards of Newton's rings. In this way he could detect the motion produced in the support by a person walking up a mountain 500 metres away.—The following papers were taken as read: 'The Star Places of the Second General Melbourne Catalogue for 1880,' by Mr. A. M. W. Downing,—'On Star Correction Tables,' by Mr. W. H. Finlay,—'On the Variable Star U (Nova) Orionis,' by Mr. J. E. Gore,—'Comparison of the Greenwich Ten Year Catalogue with the Williamstown Right Ascensions of

Polar Stars for 1885,' by Prof. Safford,—'Corrections to the Elements of the Orbit of Juno,' by Mr. A. M. W. Downing,—'On the Computation of the Equation of the Centre in Elliptic Orbits of Moderate Eccentricities,' and 'A Simple Solution of Kepler's Problem,' by Mr. A. Marth,—and 'Note on some Variable Stars near the Cluster 5M,' by Mr. A. A. Common.

STATISTICAL.—June 17.—Dr. T. G. Balfour, President, in the chair.—The paper read was 'An Examination of the Coal and Iron Production of the Principal Coal and Iron Producing Countries of the World, with reference to the English Coal Question,' by Mr. G. G. Chisholm.—Messrs. J. S. Jeans, H. M. Paul, J. Glover, R. Hamilton, and T. Freeman, Sir R. W. Rawson, and the President took part in the discussion that followed.

LINNEAN.—May 24.—*Anniversary Meeting.*—Mr. W. Carruthers, President, in the chair.—Messrs. W. West, J. B. Carruthers, and J. S. Turner were admitted Fellows.—The Treasurer presented his annual report duly audited, and the Secretary having announced the elections and deaths of Fellows during the last year, the President proceeded to deliver his annual address. In this he dealt with the distribution of British plants both before and after the glacial period, making special allusion to the discoveries of Mr. Reid amongst the vegetation of the Cromer Forest Bed, showing that the forms which have come down to us at the present day do not differ in any respect from the same species found in the glacial beds.—On a ballot taking place for new members of Council, the following were declared to be elected: Dr. P. H. Carpenter, Dr. J. W. Meiklejohn, Mr. E. B. Poulton, Mr. D. Sharp, and Prof. C. Stewart.—On a ballot taking place for President and officers, the following were declared to be elected: President, Prof. C. Stewart; Secretaries, Mr. B. D. Jackson and Mr. W. P. Sladen; Treasurer, Mr. F. Crisp.—The Linnean Society's Gold Medal for the year 1890 was then formally awarded and presented to Prof. Huxley for his researches in zoology.

June 5.—Prof. C. Stewart, President, in the chair.—Messrs. H. Gibson and W. F. Kirby were admitted and Messrs. W. H. Beeby and S. Gasking were elected Fellows of the Society.—The President then nominated as Vice-Presidents for the year Messrs. W. Carruthers, P. M. Duncan, J. G. Baker, and F. Crisp.—Mr. H. Little exhibited and made some remarks upon a photograph of a remarkable aroid, *Amorphophallus titanum*, which had flowered for the first time in this country.—Mr. J. Groves exhibited a specimen of an orobanche parasitic upon a pelargonium.—The following papers were read and discussed: 'On a Collection of Plants made by him in Madagascar,' by Mr. G. F. S. Elliot,—'On Weismann's Theory of Heredity applied to Plants,' by Rev. G. Henslow,—'Teratological Evidence as to Heredity of Acquired Conditions,' by Prof. Windle,—'On the Development of the Tetrasporangia in *Rhabdochorton rothii*, Naegeli,' by Mr. H. Gibson,—'On the Position of Chantreaux, with a Description of a New Species,' by Mr. G. Murray and Miss E. Barton,—'On the Development of the Cystocarp in *Callophlyllis laciniata*,' by Miss A. L. Smith,—and 'On the Cystocarps of some Genera of Floridæ,' by Mr. J. B. Carruthers.

ENTOMOLOGICAL.—June 4.—Lord Walsingham, President, in the chair.—Mr. G. W. Carter and Mr. R. Newstead were elected Fellows; and Mr. O. Goldthwait and Mr. J. W. Downing were admitted into the Society.—The Secretary exhibited, on behalf of Mr. J. Edwards, of Norwich, two specimens of *Ilybius subaneus*, Er., and a single specimen of *Bideanus unistriatus*, Schr.—Mr. Champion alluded to the fact that the only recorded British specimens of the first-mentioned beetle had been taken many years ago at Peckham.—Lord Walsingham referred to the list of Norfolk Coleoptera compiled some years ago by Mr. Crotch, which appears to have been lost sight of.—Mr. McLachlan alluded to the damage done by insects to orange trees in Malta, and stated that the Rev. G. Henslow had lately been studying the question. One of the chief predators was the widely-spread 'fly,' *Ceratitis citriferda*, well known as devastating the orange. He found, however, that another and more serious enemy was the larva of a large longicorn beetle (*Cerambyx miles*, Bon.), which bores into the lower part of the stem and down into the roots, making large galleries; in all probability the larva, or that of an allied species, is the true Cossus of the ancients.—Lord Walsingham stated that a species of Prays allied to *P. oleellus* and our common *P. curtisellus* was known to feed on the buds of the orange and lemon in Southern Europe.—The following papers were communicated, and were read by the Secretary: 'Notes on the Species of the Families Lyciæ and Lampyridæ contained in the Imperial Museum of Calcutta, with Descriptions of New Species, and a List of the Species at present

described from India,' by the Rev. H. S. Gorham,—and 'A Catalogue of the Rhopaloceros Lepidoptera collected in the Shan States, with Notes on the Country and Climate,' by Mr. N. Manders. The latter paper contained an interesting description of the chief physical features of the Shan States and neighbouring parts of Burmah.

CHEMICAL.—June 5.—Dr. W. J. Russell, President, in the chair.—Messrs. W. B. Shuttlewood and H. R. Kenwood were formally admitted Fellows.—The following papers were read: 'The Production of Pure Metallic Copper in a Crystalline Condition,' by Mr. C. C. Duncan,—'The Action of Ethylic Oxalate on Camphor,' by Dr. J. B. Tingle,—'The Oxidation of Turpentine in Sunlight,' and 'The Structure of Cycloid Hydrocarbons,' by Mr. H. E. Armstrong,—'Tertiary Butyl Mercaptan,' by Dr. L. Dobbin,—and 'Desylacetophenone,' by Dr. A. Smith.

MATHEMATICAL.—June 12.—Mr. J. J. Walker, President, in the chair.—The President announced that the Council had unanimously awarded the De Morgan Memorial Medal to Lord Rayleigh for his writings on mathematical physics.—The following papers were read: 'On Simplicissima in Space of n Dimensions' (third paper), by Mr. W. J. C. Sharp,—'Rotatory Polarization,' by Dr. J. Larmor,—and 'Parabolic Note,' by Mr. R. Tucker.—Prof. Greenhill communicated a paper, by Prof. Mathews, on the expression of the square root of a quartic as a continued fraction, and one by Mr. R. Russell on modular equations.—The President gave a short sketch of a paper by Mr. A. R. Johnson on certain concomitants of a system of conics and quadrics, and on the calculation of the covariant S of the ternary quartic.

PHYSICAL.—June 6.—Prof. W. E. Ayrton, President, in the chair.—Mr. H. Tomlinson, F.R.S., read a paper 'On the Effect of Change of Temperature on the Villari Critical Point of Iron,' in continuation of the paper he read before the Society on the 21st of March.—A paper 'On the Diurnal Variations of the Magnet at Kew,' by Messrs. W. G. Robson and S. W. J. Smith, was communicated by Prof. Rüchler.

MEETINGS FOR THE ENSUING WEEK.

- MON. Victoria Institute, 8.—On the Sites in the East earliest mentioned in Holy Writ, Mr. Horneuzd Hassan.
- TUES. Horticultural, 11; Lecture, 3.
- Statistical, 5.—Annual Meeting.
- Photographic, 8.
- Anthropological Institute, 8.—Notes, with Exhibition, on a Skeleton found at West Thurrock, Essex; and Two Skulls recently exhumed within City Limits, Mr. J. E. Price.
- WED. Ethnology of India, Mr. H. H. Baily.
- WED. Gymnædion, 8.—Annual Reunion and Conversation.
- FRI. United Service Institution, 3.—Spontaneous Combustion and Explosions in Coal Bunkers, Mr. V. B. Lewis.
- SAT. Society of Arts, 8.—Convivial Zone.
- Botanic, 52.—Election of Fellows.

Science Society.

The Hon. John Collier has just painted a new portrait of his father-in-law, Prof. Huxley.

The first meeting of the Museums Association, formed on the model of the Library Association, has been held at Liverpool this week.

A PROFESSOR of the Kharkof University, M. Krasnof, accompanied by four students, will set out this summer on a scientific tour in the Caucasus, which they will thoroughly explore from an historical and scientific standpoint. The expedition will visit the Kazbek glaciers, and proceed to Kutais and Svanetia.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The ONE HUNDRED AND THIRTIETH EXHIBITION IS NOW OPEN.—5, Pall Mall East, from 10 till 6.—Admission 1s; Catalogue 1s.

ALFRED D. FRIFP, R.W.S., Secretary.

THE LEGEND of the BRIAR ROSE, painted by E. BURNE JONES, A.R.A.

THE LEGEND of the BRIAR ROSE—THE EXHIBITION of Mr. BURNE JONES'S Four Pictures IS NOW OPEN at Messrs Thos. Agnew & Sons' Old Bond Street Galleries, 39, Old Bond Street, W.—Admission, 1s. 10 to 6 o'clock.

RECENT PUBLICATIONS.

In *Royal Academy Antics*, by H. Furniss (Cassell & Co.), which contains over sixty clever illustrations, Mr. Furniss has unluckily written in such haste and wrath that he has omitted to inform himself of some of the commonest facts in the history of the institution he desires to reform. Beginning at the beginning, he

assails everybody concerned with art more than one hundred and fifty years ago, and sneers at the Dilettanti Society; at Hogarth, who denounced academies generally, but, dying years before the present Academy was founded, cannot be called as a witness against its members, their aims or conduct; at Dalton, George III., Reynolds, B. West, and, indeed, every President down to Sir F. Leighton. He has collected a number of stories concerning the foundation of the Academy not one of which, even if it were true—and a large number of them are due to the imagination of its enemies—has anything to do with the Academy of the present day. The account of the split among the artists exhibiting at the Society of Arts in 1760 contains several errors, and, with a bitterness that would almost lead one to suppose that Mr. Furniss has some real or fancied wrong to avenge, makes much of the case of that "miserable wretch of a bad painter" Mauritius Lowe, who in 1769 received the Academy's first gold medal for painting, and whose picture of 'The Deluge' the Council rejected, but afterwards at the instigation of Reynolds, prompted by Johnson, agreed to hang in a room by itself, where it was speedily damned. This was so far from being a "low proceeding" that it was a generous and wise one. The Council gave Lowe what he asked, and acknowledged his claim upon them as the winner of their gold medal; but they broke their own rules. When, as in Gainsborough's case, they adhered to their rules, and refused to be bullied even by one of the most eminent and popular of their own body, Mr. Furniss is equally displeased. The story of George III.'s patronage of West is told as if it were a ground of complaint against the Academy, which had nothing whatever to do with it. The king may have been foolish in employing West, but he certainly did not give West "many commissions at extravagant prices," and he undoubtedly acted from noble motives. Wyatt, to whom Mr. Furniss attributes the dismissal of West, was as much an Academician as the painter who is here described as the inventor of that "overdose of West's Penny Royal, the noted Yankee quack nostrum," a nice specimen of the slang which pervades this brochure. The story, even as we have it here, of Lawrence's election as an Associate is not discreditable to the Academicians, who were compelled by the king to elect him; but as Lawrence was born in May, 1769, he was in November, 1791, considerably over twenty-one years of age. When twenty-four he would have been eligible under the regular rules, and if the two parties who were alone concerned agreed to abrogate a rule they had established it was hardly a very black transaction. If Lawrence did exhibit ten pictures in 1792 he was within his right, and Reynolds and others often exhibited greater numbers. As an "outsider" Lawrence had contributed thirteen portraits in 1789, twelve in 1790, and eleven in 1791. It is therefore rather to his credit that he never afterwards sent so many. As to the elections of Landseer and Maclise to the presidency, Mr. Furniss's account, so far as it is correct, is to the credit of all concerned. The members undoubtedly desired to elect them, and each of them declined the honour from a just sense of his own unfitness. Maclise did not "refuse the job" (it was, in fact, the reverse of a "job") because the post was "unpopular," but because he disliked office, wanted to paint, and could not make speeches. It was the same with Landseer. The assertion that Sir F. Leighton is a "figure-head" is a ludicrous statement. The author shows curious ignorance of the internal economy of the schools at Burlington House, and of the nature of the Visitors' office and influence. He makes a strange mistake when he declares that the Academy lives rent free, that it maintains "a handful of scholars and pensioners," and that it remains unchanged "after 120 years." The charge that the Academicians "show no balance sheet" does not

seem relevant to a body which deals with its own funds and receives nothing from the nation. Besides, it is true only in the letter. From the account of the career of the late Mr. H. Dawson, a worthy and able landscape painter, it might be supposed that the Academy had ruined him! The fact is that of sixty-six pictures he exhibited before 1880 twenty-eight were at the Academy, thirty-three at the British Institution, and five at Suffolk Street. On p. 82 Mr. Furniss says: "The Royal Academy treats the Press with marked contempt. It is with difficulty Press tickets [i.e., for the Press private view] are obtained. Red-tapeism arm in arm with flunkeyism is rampant at Burlington House. My readers will hardly credit the fact that the proprietor of our aristocratic daily paper, himself a leader of society, applied for a Press ticket, so that he might accompany his art critic, and was refused, as 'one ticket had already been sent to the paper.'" It seems to us that in declining to accept the "leader of society" as an art critic the Academy paid the best possible compliment to the real critic, who was probably not a "figure-head." The fact is, however, that too many of these so-called Press tickets are now given; and even Mr. Furniss stings in what he calls the "wild career" of his onslaught to complain of the "old ladies, young girls, schoolboys, curates, and other mixtures" who figure as art critics. Of course many of the reforms mentioned in this pamphlet as desirable are wished for by all lovers of art, and have been constantly urged upon the Academy by others and ourselves. Much had been done before Mr. Furniss began throwing mud at those who desire to do right as seriously as he can, and yet refuse to pursue it by the methods of 'Royal Academy Antics.'

THE three parts, completing the work, of *Royal Academy Pictures, 1890* (Cassell & Co.), are before us, and, even without regard to the smallness of the price at which they are published, may be held to form, with some luckless exceptions, an excellent record of the exhibition at Burlington House. Among the best cuts are 'On the Temple Steps,' after Mr. Poynter; 'The Mirror,' by Mr. H. Thornycroft; Sir J. E. Millais's 'The Moon is Up'; Mr. Woolner's 'Sir T. Elder'; Mr. Parton's 'In the Heart of Normandy'; Mr. Prinsep's 'Diva Theodora'; Mr. Davis's 'Placid Morning on the Wye'; M. Wauters's 'M. H. Spielmann, Esq.'; and Mr. Aumonier's 'Silver Lining of the Cloud.' It is worth while noticing how often, when they are translated into black and white by means which are not artistic, some of the worst pictures, for handling, bad colour, indifferent drawing, paintiness, and crude surfaces, are made to look quite beautiful in these cuts, because the disposition of their masses and the lines of composition are broad and simple. It is right to say that a considerable proportion of these cuts are only good enough to serve as memoranda of the pictures, some of which we should be better without.

London Pictures, drawn with Pen and Pencil, by the Rev. R. Lovett (Religious Tract Society), comprises, besides many excellent and correct cuts, a clear account of most of the chief buildings and historic sites in the metropolis. As a collection of bright and popular sketches, historical and personal, replete with sympathy, and written with good taste, we could not wish for anything better. Occasionally the compiler nods, as when, p. 94, he casts doubts on the veracity of Fitz Stephen in saying that the mortar of the ekeinte of the Tower was tempered with the blood of beasts. The practice was in many instances adopted, and the chronicler had certainly not the least idea that he was making a sensational statement.

THE CARLISLE GEMS.

It is understood that the Trustees of the British Museum have made arrangements for the purchase of the Carlisle collection of engraved gems, which for about a hundred and fifty years have been among the most precious ornaments of Castle Howard, and yet so far as the public and dilettanti are concerned remain almost unknown, and are to this day practically undescribed and unillustrated. The greater number will, of course, pass to the Department of Greek and Roman Antiquities, which receives not fewer than 166 examples. Thirty or forty more, of inferior value and less account as antiquities *per se*, are to be handed over to Mr. Franks's comprehensive department, where their settings and other characteristics entitle them to a home. The collection, mainly formed by the fourth Earl of Carlisle, consists chiefly of Roman and Græco-Roman relics. There are likewise some very fine examples of Cinquecento engraving in the richly enamelled settings. Among the Græco-Roman works are specimens of the skill of Dioscorides, Heius, Sosus, Sostratus, and other less-known engravers. A figure of Mercury by Dioscorides is one of the most valuable in the collection, the signature of the artist being above suspicion, which is not often the case in gems bearing his name. Heius is represented by a delicate archaic Diana with a stag at her side, and this is the more interesting because it seems to be the original of an ancient paste which the Trustees obtained many years ago (we described it at the time) with the Blacas Collection. Since that went to the Museum no important addition of the same kind and comparable to that now in question has been made. The only known record of the history of the Carlisle collection as such is in a letter of Horace Walpole, where, with much sarcastic humour, he described how the gems passed from Cardinal Ottoboni to the ancestor of the present Earl of Carlisle.

Until they were removed to the Museum these treasures had been for a long time in safe keeping at Coutts's Bank, and were very rarely seen. They were not described by Mr. King. In the early part of this century Tassie made casts of about ten of them, including the Mercury by Dioscorides. It was from one of the casts of Tassie's mould that Furtwangler described the relic. A work of the time of Augustus, it is engraved on a golden sard, and represents the deity at whole length, standing, holding in one hand the head of a ram, in the other hand his caduceus. The signature, the most interesting part of this work, is evidently formed of a series of dots, some of which remain distinct, while others have been run together in forming the letters. Another remarkable instance is the head, in profile to our left, and in rather high relief, of an unknown successor of Alexander. It is a chalcedony. The face is distinguished by the naturalistic style, bold, searching, and thoroughly accomplished, in which it is executed. The modelling and crisp finish of the lips, hair, and chin bespeak the vigorous and learned handling of a master. On the chin is a large wart. The head fills the field of about five-eighths of an inch in its short diameter. There is no signature. It is in perfect condition. The next instance looks like a portrait of Mæcenæ, and is of his time. It is of jasper, a head in profile to our right. Carved with much freedom and boldness, it is far less excellent than the portrait last named. Also of the time of Augustus, and signed "Sosos" on the left of the head, is a profile to our left of a head in a bold and free style. The execution of the features and hair is very fine. A cameo signed "Sostratos" shows Cupid with a chariot drawn by two panthers, one of whom the god is guiding with a rein. It is a design of wonderful spirit, and the execution is fine, but not first rate. The figures are cut in a

white layer of onyx, on a ground of rather dull sard. Next we have an intaglio of Victory slaying a bull, a golden sardonxy. It is signed "Sostratos," but the execution is different from the last. A cameo of sardonxy depicts a satyr seated with folded arms. It has been broken and the legs are lost, the prominent parts are worn, but the portions protected by the higher parts, i.e., the advanced limbs, show how fine the original surface must have been. A cameo of Cupid as a winged child seated, and with a torch singeing the wings of Psyche, represented as a butterfly, is noteworthy and very spirited and playful indeed. It dates from the earlier half of the first century A.D. Of the same period is a sard of a cow in profile walking to our left. On an onyx is a good and vigorous satyric mask in full face of the same period, cut in the white layer. Leda, sitting on her heels, the swan approaching her closely and pressing her lips with his beak while she throws off her mantle, is most charming and animated. Dating from the same time as the last, it is cut in the white stratum of an onyx. We next notice a bearded head in full face with a satyric mask. Then comes the whole-length figure of Philoctetes, leaning on a staff, limping as he goes, and holding a bow. It is of the archaic type of the Augustan age, signed "Seleuk[os]."

Among the largest camei in existence (5 in. by 3 in.) is that before us, a sardonxy bearing the profile to our left of Julia, the daughter of Augustus, with a diadem and fillet. Mr. Murray identified the portrait by comparing this gem with a coin of hers on which there is a quiver similar to that seen behind the head on the gem. The brown layer of the sard has been utilized for the hair and diadem. In this respect it resembles the Blacas Augustus, now in the Museum, in which the regis on his breast is represented in the same manner. A remarkable work comprises, superimposed the one on the other, two heads in profile to our right, and cut in a stone similar to the above. Julia, as Minerva, appears in front, while behind is Livia, her step-mother, as Juno. It is cut in an agate and in rather flat relief. A cameo follows of Augustus, or Tiberius, in full face; the nose has been restored. The execution of the flesh, laurel, and hair is very beautiful indeed. The ivory-white onyx has been cut down to the translucent ground. We may also mention Julia as Diana, and a fragment of sileni drawing a car.

NEW PRINTS.

'A LADY WITH A FAN,' No. 160 at the Royal Academy Winter Exhibition of 1889, the property of the Queen, one of the finest Rembrandts in the world, was painted in 1641, the first transitional period of the master's art, and is in perfect condition. While reviewing the exhibition we gave its history, and endeavoured to do justice to its wonderful merits. We are greatly obliged to Messrs. Obach & Co. for having employed an etcher as competent and sympathetic as Heer P. J. Arendzen to reproduce it on a scale sufficient to display it properly, yet not too large, i.e., 20 in. by 16½ in. We have a proof on vellum (with the *remarque*, a fan lying closed upon a book) quite worthy of the picture it represents with veracity, grace, spirit, and completeness. The execution is minute and exhaustive, clear, firm, and brilliant, yet as soft as this softest of Rembrandts demands. The luminosity of the carnations, their delicate modelling, upon which the painter expended his utmost skill, the wealth of detail in the lace collar, cuffs, and fan, have all been secured by the engraver, who has imparted to his work all the breadth of the original.

From the same firm we have received an artist's proof on vellum (with the *remarque*, a line of music) of a portrait of Beethoven etched by Heer Carel L. Dako, whose plates after

Rembrandt, Hals, and Van Dyck are, and deserve to be, known to all the world. He produced this intensely pathetic and powerful likeness of the somewhat Cromwell-like composer from studying the mask which was made from his face during life, and F. Klein's bust. These are, undoubtedly, the best authorities an engraver could, under the circumstances, desire. The portrait is a bust, about two-thirds life size, and the face is in three-quarters view to our left. It is a vigorous and yet elaborately finished piece of work—strong, rich in tone and colour, and as an etching simply a marvel, the equal to which, seeing it is not due to the life or a picture, we have not seen for many a day.

Messrs. Dowdeswell have sent us an artist's proof of an unusually large etching, in a quasi-mezzotint manner (practically an aquatint), by Mr. Hole, after J. F. Millet's vigorous and massive picture 'The Woodsawyers,' belonging to Mr. Constantine A. Ionides, and showing two men vigorously dividing, with a large cross-cut saw, the trunk of a huge oak which lies on the ground between them. The design of the figures is as full of energy as anything Millet ever produced; the composition is highly characteristic of the painter's remarkable power in that respect; and the effect of strong sunlight, which is concentrated on the white shirt of the nearer man, diffused on the bole of the tree, and contrasted with the deep gloom of the shadowy forest behind the group, is such as Millet triumphed in. Mr. Hole's peculiar style exactly suits him, and he translates Millet with rare intelligence, and we have nothing but praise for this important plate, except a regret that the nearer sawyer's right leg is too dark and its shadows are a little opaque. The same publishers have forwarded an artist's proof of an etching (or aquatint), by the same hand, after Heer M. Maris's picture 'He is coming!' which represents a mediæval damsel seated at an embroidery-frame, gorgeously attired, and with her light tresses flowing on her shoulders. She listens to the step of the approaching lover. It is a richly coloured and sumptuously toned piece, if not very intelligible, and the etching does justice, perhaps more than justice, to its model. Engraving so well after Millet, Mr. Hole ought not to waste his time upon Maris.

EXCAVATIONS AT MEGALOPOLIS.

Sparta, June 2, 1890.

THIS season's excavation at Megalopolis came to an end the day before yesterday—May 31st. Latterly we were hindered again by very heavy rain, which reduced the ground to an altogether unworkable condition; we even had water a couple of feet deep standing in the orchestra. Now, however, we have sunk our channel to a level below that of Antiochus's *ὄψαρος* (see last report), so the water difficulty will not recur.

Our new central trench failed to find the *θυμέλη* or any trace of it, but it did find a new line of walls, the existence of which we had not suspected, nearly 20 ft. in advance of the Greek stage front. This is the front of the Roman stage. It is of very bad workmanship, but in excellent preservation, and adds greatly to the historical completeness of the theatre. Its discovery made it necessary to widen the trench which contained the Greek stage; and now the entire space between the Greek and Roman stages is clear of earth. By this time we have removed so much earth from the orchestra and stage buildings that the expense of clearing the whole will not be very great, and we hope we shall be allowed to do so next season.

The line of wall which we have just laid bare is at a considerably lower level than that of the Greek stage; but the Roman stage was supported on columns resting on this wall, and several of the lower drums of these columns remain *in situ*. They are very ugly columns, with a projecting fillet on either side, rather suggesting the notion that the intervening spaces were filled with wooden panels. They are un-

fluted, but the beginnings of flutings are visible at the bottom of each column, round the front half only; the hinder portion was never intended to be fluted at all, and is left quite rough.

Another discovery made since our last report is a pair of bases—one just inside each horn of the stone border of the orchestra. One of these supports a higher cylindrical base, which no doubt held a statue, and which is inscribed with the names of the dedicator, *Εὐμαρίδας*, and the sculptor (*Νίκιππος*) of Megalopolis. The first three letters of the sculptor's name are not absolutely certain.

We have also probed high up in the auditorium, where there is a broad horizontal line which we have always taken for a *διάζωμα*. Here we found nothing *in situ*, but we turned out many blocks of stone, several being seats, one big block perhaps coming from the back of the *διάζωμα*, and another being probably, but not certainly, a step. We were anxious to find traces of steps at this point, for with ten *κλίμακες* below the *διάζωμα* there would probably be nineteen above, and one of these would be exactly in the centre, where we dug our trench.

Mr. Woodhouse is at this moment in another part of Greece, or would join me in signing this report.

W. LORING,

Student of the British School at Athens.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 12th and 13th inst. the following, from the collection of Mr. E. Joseph. Old French miniatures: Napoleon I., by Isabey, in oval metal-gilt locket, chased with a trophy of arms, 26*l.*; Portrait of a Lady, with a wreath of roses in her hair, leaning on a pedestal, with doves, 25*l.*; Henri II. of France conferring the Order of the St. Esprit in a Chapter of the Order, 50*l.*; Prince Eugene Beauharnais, an oval enamel in gilt frame, 31*l.* Old English miniatures: Lady Coventry, in Turkish costume, a large oblong miniature, in metal-gilt frame, 24*l.*; Portrait of the Poet Gay, in oval gold locket, with border of diamonds, 25*l.*; Portrait of the Lady Arabella Stuart, whole length, in pale-blue and white dress, 42*l.* English miniatures: Mary, Countess of Tankerville, daughter to George, Earl of Berkeley, a large oval miniature, 28*l.* The unrivalled Collection of Miniatures by R. Cosway and contemporary miniaturists, exhibited at Windsor Castle by request of Her Majesty the Queen, 9,765*l.* An Oblong Casket of Ebony, forming an inkstand, 157*l.*

The same auctioneers sold on the 14th inst. the following pictures, from the collection of the late Mr. G. Perkins: J. Both, Muleteers passing through a bold Rocky Country on a fine Summer Morning, 997*l.* A. Cuyp, A Herd of Seven Cows grouped together on a Bank, in the foreground of a landscape, 997*l.*; Woman and Child, 525*l.* W. De Heusch, The Sportsman's Return, 136*l.* M. Hobbema, A Landscape, 3,465*l.*; A View of the Château of Kostverloren, on the Amstel, 336*l.* G. Metsu, The Music Lesson, a composition of three figures in an interior, 609*l.* Moucheron and Lingelbach, An Italian Landscape, 230*l.* A. Van Ostade, A Village Interior, 787*l.*; Outside the Inn, 320*l.* P. Potter, Cattle Reposing, 115*l.* Rembrandt, Portrait of a Gentleman, 1,627*l.* J. Ruysdael, A Landscape representing a Bold Rocky Scene, 735*l.* Jan Steen, The Skittle Players, 693*l.* D. Teniers, The Guard-Room, 1,470*l.*; Playing "La Morra," 735*l.*; A Flemish Interior, 430*l.* A. Van de Velde, The Little Farm, 861*l.*; The Flight into Egypt, 325*l.* W. Van de Velde, A View on a River in Holland, 892*l.*; A Rough Sea, 997*l.* P. Wouvermans, The Watering Place, 430*l.*; The Farrier, 325*l.*; The Return from Market, 346*l.*; The Manor House, 220*l.* Barbarelli, The Saviour of the World, 294*l.* Carlo Dolci, "Ecce Homo," 535*l.* Murillo, St. Gregory, 630*l.*; St. Francis of Assisi, 630*l.* Pordenone, Portrait of a

Venetian Nobleman, half length, 288l. Zuccarelli, Country Pleasures and The Fishermen, 147l. T. Gainsborough, A Road in the Forest, 346l. P. Nasmyth, A View on the Medway, 399l. Sir J. Reynolds, Meditation, 682l. Sir D. Wilkie, "Guess my Name!" 598l. R. Wilson, A River Scene, with Ruins, 199l; A Landscape, sunset, 199l; A Landscape, 231l. Claude, An Italian Landscape, 378l.

On the 12th inst. the pictures belonging to the collection of Senateur Crabbe, of Brussels, were sold in Paris. Among the chief works were Teniers's Interior of a Kitchen, 7,000 fr.; Gallait's Jeanne la Folle (till now sold as a masterpiece), 3,050 fr., or less than half the price at which it was put up; Leys's En Ronde, 8,500 fr.; Decamps's Mendicants, 9,800 fr., considerably more than it was put up for; a drawing of the Zuider Zee, by M. Meissonier, put up for 12,000 fr., fetched 9,000 fr.; Van Goyen's Winter in Holland, 9,000 fr.; J. Stevens's Dog and the Glass, 10,500 fr., for the Brussels Gallery; A Young Girl, by Greuze, 17,500 fr.; Halt of an Arab Caravan, by Fromentin, 42,000 fr. (put up at 30,000 fr.); The Oaks, by T. Rousseau, fetched 34,000 fr.; Ophelia, by M. Alfred Stevens, 29,000 fr.; Delacroix's Tiger Hunt, 76,000 fr.; and Rembrandt's Portrait of an Admiral, 106,500 fr.

Fine-Art Gossip.

BOTH the Salons now open in Paris will be closed on the 30th inst.; that is, unless the desire expressed by many that the exhibition on the Champ de Mars may remain open for two weeks longer be granted. There can be no doubt of the pecuniary success of the new Salon, but it is evident that you cannot create fine art by multiplying exhibitions. Sculptures, pastels, and engravings, which have always been among the chief glories of the older Salon, are comparatively poorly represented in the Champ de Mars, where Impressionism is rife, both in its good and bad phases. There is no lack of bad and dull art in the new gallery, while there is more of it in the older one than usual. It is a mistake to suppose that the new exhibition has been the occasion of drawing from their seclusion the masters who for many years have refused to contribute to the Palais de l'Industrie. Some of the ablest who send to the Champ de Mars send second-rate specimens. Apart from this it can hardly be said that, technically speaking, the new Salon has, as yet, justified its pretensions, least of all in sculpture and engraving. As to the last, the collection in the Champs Élysées is more than usually admirable.

THE annual general meeting of the Society for the Preservation of the Monuments of Ancient Egypt will be held on Wednesday, July 9th, under the presidency of the Earl of Wharfedale. The place of the meeting is not yet announced.

ON Friday next Messrs. Christie, Manson & Woods will sell sixty-two drawings and pictures by Turner, the property of Mr. Ayscough Fawkes, of Farnley Hall, Otley, parts of the famous collection we described at some length in "The Private Collections of England," No. XLVI. to No. LI. inclusive (Athen. Nos. 2709, 2710, 2711, 2712, 2715, and 2716). Among these works are the incomparable drawings made during a voyage up the Rhine in 1819, thirty-five in all, bought *en bloc* by the late Mr. Walter Fawkes immediately on Turner's landing in England and his arrival at Farnley Hall in the above-named year, then mounted in a case, and kept together. They were publicly shown for the first time at the Academy Winter Exhibition in 1889, and are nearly all of the same size, 7½ in. by 12½ in. Besides these the Turners include "London, from No. 45, Grosvenor Place," "Windermere," "Ullswater," "Fountains Abbey," "Loch Fyne," "Vevey," "Source

of the Avernion," "Rome from Monte Mario," "Rome from the Pincian Hill," "Stonehenge," "Lake of Lucerne," "Mont Blanc from the Val D'Aosta," "Mount Vesuvius in Eruption," and others. Among the pictures are "The Lake of Geneva," "The Victory returning from Trafalgar," and a small replica of "The Sun rising through Mist" which is in the National Gallery. The Duke of Somerset's so-called Stover Collection will be sold by the same firm on Saturday next, and comprises drawings ascribed to Rembrandt, "Twelve Figures before a House" and "The Head of a Man," by Da Vinci, which belonged to Reynolds. Among the pictures are Raeburn's portrait of Prof. Playfair; "The Dairy Farm," by P. Potter (Smith, No. 59); Hobbema's "Woody Landscape"; "A Village Scene," by A. Van Ostade; Van Dyck's "Henrietta Maria," from Hamilton Palace; "Two Boys," by Egmont Van der Neer; and other works attributed to Bronzino, D. Teniers, Berchem, Rubens, Rembrandt, Giotto, Raphael, J. Ruysdael, and Guido.

MESSRS. JARROLD & SONS are publishing by subscription "The Church Bells of Suffolk," by Dr. Raven, of Emmanuel College, Cambridge.

THE forthcoming number of the *Reliquary* will contain, among other articles, an illustrated one, by Canon Scott Robertson, on Archbishop Hubert Walter and the discoveries made in opening his tomb in March, 1890. The following contributions will also appear in the same number: "On the Diary of a London Citizen, with Extracts from the Diary of Members of the Lever Family," by Mr. A. Wallis, and an article "On the Guilds of Reading," by the Rev. P. W. Ditchfield.

AMERICAN collectors and amateurs have succeeded in forming a fine-art society, which is intended to hold a similar position at New York to the Burlington Fine-Arts Club in London; it has, indeed, been planned on the lines of that institution. It is proposed to hold exhibitions of loan collections at stated intervals. A special feature of the scheme is the foundation of an art library.

THE recent statement in the *St. James's Gazette* that the French Government had decided to abandon the national manufactory of porcelain at Sèvres, and that the establishment would pass into the hands of a private company, is entirely erroneous. Our contemporary is also mistaken in supposing that the Sèvres factory is conducted at a loss to the French nation of 25,000l. annually. On the contrary, it makes a profit of 6,000l. per annum, besides furnishing the splendid vases which are given as presents to royal and distinguished personages by the Republic.

FOR the first time the Médaille d'Honneur of the Salon has been awarded to a landscape painter, the renowned M. F. L. Français, who was born in 1814 at Plombières (Vosges), and was a pupil of MM. Gigoux and Corot successively. He made his *début* in 1837 with "Une Chanson sous les Saules," to which H. Baron added the figures, and has, both in France and England, since exhibited a considerable number of pictures it has been our pleasure to admire. In 1841 he obtained a Médaille of the Third Class; in 1848, 1855, and 1867 Médailles of the First Class; in 1853 he was made a Knight of the Legion of Honour, an Officer in 1867. He had a Médaille d'Honneur at the Exposition Universelle, 1878. The present year's distinction has been allotted to the smaller of M. Français's contributions, No. 962, "Matinée Brumaise, Environs de Paris," a fine work of its kind, but neither the best landscape in the Salon nor the painter's masterpiece. We rejoice to think that the Médaille d'Honneur is given in recognition of the past rather than because No. 962 possesses superlative merits. This Médaille was twice refused to Corot.

THE death, on the 6th inst., of the well-known French etcher M. Abel Lurat is an-

nounced. He engraved, says *Le Journal des Arts*, many portraits and pictures of *genre* by MM. Landelle, Toulmouche, Perrault, Chaplin, Carolus-Duran, and others, and in 1876 he obtained a Médaille of the Third Class for two reproductions: "La Méditation," by M. Vély, and "Chevaux de Halage," after Decamps.

SOME small improvements have been made in the dark ante-room at the Louvre by which you pass to the *salon carré* of French paintings. About a year ago we referred to the unfortunate neglect of the modern masterpieces in this dismal ante-room, and prayed for their better treatment.

THE place of the late J. R. Herbert, R.A., as Corresponding Member of the Académie des Beaux-Arts has been filled by the election of Mr. Herkomer.

THE wing of the new Archæological Museum at Constantinople which is intended for the housing of the sarcophagi from Sidon and other places is ready, and will be presently opened to the public. In the neighbourhood of Beyrout a large grotto has, it is reported, been discovered near the coast which contains five sarcophagi of extraordinary beauty. The walls of the grotto are, it is declared, covered with mosaic paintings. Among them is the figure of a lady who, from the inscriptions accompanying it, is supposed to be a Greek princess. The sarcophagi are to be removed to the Imperial Museum at Constantinople.

MR. CHARLES I. GEDGE, of Nebraska city, U.S., suggests in reference to our question, pp. 475 and 476, *ante*, as to the meaning of the gold colander in the hand of Queen Elizabeth's portrait, No. 328 of the late Tudor Exhibition, that "it may be meant to represent such a vessel as that in which the Vestal Virgin, when falsely accused of unchastity, raised water from the Tiber and held it over her head without losing a drop. A gold colander would signify a royal Vestal." The suggestion is ingenious, and not out of keeping with the ornate and "parabolic" taste of Elizabeth's later days, and she, or rather her flatterers, often professed to illustrate in her portraits the glories of chastity—the frequent employment of the ermine is an instance of this. But it is one thing to commend chastity and another thing to repel an accusation of unchastity. Who in her lifetime would have dared accuse the "Lioness of England" of unchastity? Besides, the ermine signifies not physical chastity only, but purity in general. A notion prevails that Queen Elizabeth desired to be flattered by her painters. Of this there is not the slightest evidence, but very much to the contrary. She was probably too sensible of her own dignity to descend to anything of the kind. The idea is doubtless due to misreadings of painted allegories in which she figured; for example, the "Queen Elizabeth" at Lord Methuen's, mentioned by us, p. 475, col. 2, in which she is crowned by angels, while Time sleeps by the side of her throne. The fact is we moderns are apt to get out of our depth in examining the allegorical whims and fooleries of the sixteenth and seventeenth centuries in portraiture, and to suspect profundities where there are really none. The gold colander in Earl Beauchamp's picture was probably nothing more recondite than an emblem of that housewifely thrift the great queen inculcated and in her own life practised, and of the nicety which was amusingly indicated in the order given (was it not to Dr. Dee?) that one of her would-be hosts must make his house clean, "because her majesty cannot abide a bad smell." In the so-called "Portrait of Queen Jane Seymour" (Tudor, 117) there is a gold pot in the right hand, its cover in the left. As to Queen Elizabeth's portraits, we must remember that nearly every picture of an elderly lady with an aquiline nose of her time is ascribed to Gloriana herself. Women dressed after her, just as old gentlemen

dressed after the Duke of Wellington, and by-and-by all the old fogies' portraits will be ascribed to him, much as the pictures of the superannuated dames are given to her.

DR. STAÏS has now published his official report on the excavations of the tumulus of Velanidiza, which would appear to be anterior to the Persian wars. The tumulus was surrounded by a *peribolus* made of large square blocks of stone with alternate bricks of terracotta. Within were found nineteen tombs dug out on the level ground. Of the three most ancient ones, two are joined together, having been originally covered, and contained remains of charcoal used in burning the bodies, while the third seems made for a more important personage, who was buried intact in a wooden coffin. Remains of wooden coffins were found in five of the other tombs. The barrow appears to have been heaped up immediately after the burial of the third body, the other tombs having been made by removing the earth at the outer rim. Fragments of inscriptions and small vases or *lekylthi* with black and red figures, or even without ornament, prove the great age of these tombs, which probably appertained to a *phratia* of the demos of Phegous, to which the locality belonged.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'La Favorite,' 'Le Nozze di Figaro.'

ST. JAMES'S HALL.—Richter Concerts.

THE *début* of Mlle. Richard in Donizetti's opera 'La Favorite' on Friday last week was such an unequivocal success that many must have wondered why this artist, who for the last thirteen years has been a distinguished ornament of the Paris Opéra stage, should not have appeared in London at an earlier date. The explanation is simple: Mlle. Richard will only sing in her own language, and Mr. Harris is the first manager who has had the courage to break away from the tyranny of the Italian tongue. 'La Favorite,' produced in its present form, with its fine fourth act, at the Académie in 1840, is essentially a French opera, though by an Italian composer. For some years, however, it has been declining in favour, and it does not seem probable that even with so effective a Léonore as Mlle. Richard it will again become popular in London. The success of the *débutante*, however, was immediate and decisive. Her voice is a full rich mezzo-soprano, magnificent in quality in the medium register, but a little harsh above *f*. Her method is unexceptionable, and not only in voice quality, but in appearance, she bears some resemblance to the late Mlle. Tietjens. Her engagement for the rôle of Fidès in 'Le Prophète' showed managerial foresight, and a very fine performance may be confidently anticipated. Reverting for an instant to 'La Favorite,' M. Montariol took the part of Fernand at a few hours' notice in the place of M. Ybos, and is, therefore, absolved from criticism. M. Cabalet, owing to his persistent *tremolo*, was unsatisfactory as Alphonse, but Signor Abramoff was an excellent Balthazar, and Mlle. Bauermeister, who seems to enjoy the gift of perpetual youth, was wholly acceptable as Inès. Though mounted for but one performance, the staging of the opera showed considerable care.

The performance of 'Le Nozze di Figaro' on Wednesday can only command moderate

praise. Its familiar features were the pleasant Susanna of Miss Ella Russell, the admirable Figaro of Signor d'Andrade, and the over-accentuated Cherubino of Madame Scalchi. Why this artist should transpose her airs a third lower, and then insert a high *g* not to be found in the score, passes comprehension. Madame Tavary as the Countess was a little disappointing. She sang with excellent taste, but she revived affectations of a sort which we hoped were nearly extinct. M. Dufriehe was rather lugubrious as the Count, though happily he moderated his *tremolo* to a considerable extent. The accompaniments were played with almost excessive delicacy, the strings being at times nearly inaudible.

The favourable opinion formed of Mr. Leonard Borwick as a pianist when he played Schumann's Concerto at the Philharmonic Concerts was more than confirmed on Monday at the Richter Concerts. The task he set himself on this occasion was one of no small magnitude, Brahms's Concerto in *D* minor, Op. 15, being one of the most difficult as it is one of the most elaborate and abstruse of modern compositions for the pianoforte. Musicians will hold it in increasing respect, for it greatly improves on acquaintance; but a miscellaneous audience hearing it for the first time could not possibly grasp its meaning or appreciate its beauties, which do not lie on the surface. It therefore says much for Mr. Borwick that it aroused great enthusiasm among the crowded audience. It was certainly a very fine performance, marvellously accurate, full of warm feeling, and characterized by a measure of breadth and dignity of style such as is looked for only from artists of the first rank. It may, perhaps, be premature to class Mr. Borwick among these, but of the numerous pianists who have appealed to the London public this season he must be placed among the foremost. Mr. Arthur Chappell has engaged him for the next season of the Popular Concerts, so that opportunities will be afforded of gauging his ability for the interpretation of the highest class of chamber music. The rest of Monday's programme was of a familiar character. Magnificent performances were given of Beethoven's Symphony in *A*, No. 7, Wagner's Siegfried Idyll, and the Trauermarsch from 'Götterdämmerung'; but the rendering of Mendelssohn's 'Ruy Blas' Overture showed that Herr Richter is not in sympathy with Mendelssohn's music, the *ensemble* being utterly spoilt by the blaring of the trumpets and trombones.

Musical Gossip.

THE latest pianist of the season, M. Leopold Godowsky, is also one of the best. A Pole by birth, as his name signifies, M. Godowsky is not yet twenty years old; but in a technical sense he is already a first-rate player, his style resembling that of his teacher M. Saint-Saëns. In other words, his execution is marked by crispness and accuracy, but not by striking contrasts. The programme of his recital at the Steinway Hall on Thursday last week was simple enough, only four composers being represented. Beethoven's Thirty-two Variations in *c* minor were excellently played; but it was a gross error of judgment to omit the first movement of the Sonata in *F* minor ('Appassionata') which followed. There was nothing worthy of special note in the rendering of Schumann's 'Etudes

Symphoniques' and some numbers of the 'Kreisleriana,' nor of two Chopin pieces. Some trifles from his own pen displayed M. Godowsky in a favourable light as a composer. Musicians will be glad to renew his acquaintance at a more convenient season.

THE programme of Mr. W. G. Cusins's annual concert at St. James's Hall on the same afternoon was of a high-class character. The concert-giver's share in the entertainment was limited to the pianoforte part in his effective Trio in *c* minor, and pianoforte pieces by Chopin and Thalberg. M. van Waelfelghem aroused much interest by the pieces he played on the semi-obsolete viola *d'amore*; and Mr. and Mrs. Henschel, Madame Albani, and MM. Johannes Wolff and Hollmann took part in the concert.

In the evening there were several concerts, the most interesting of which was that of Herr Felix Berber at the Princes' Hall. We have had occasion more than once to refer to a new Norwegian composer, Christian Sinding; but, so far as we are aware, this was the first time his name appeared in a London concert programme. His Pianoforte Quintet in *E* is a striking work, full of Scandinavian character, and very well constructed, the climax being the most effective portion of each movement. The concert-giver, who is a capable violinist, was assisted in the instrumental portion of the programme by Messrs. Sapellnikoff, Kummer, Straus, and Piatti. Madame Schmidt-Koehne, a soprano, made a highly favourable impression, and will be gladly heard again.

THE Royal College orchestral concert on the same evening, under the direction of Mr. H. Holmes, was chiefly noteworthy for a capital performance of Mendelssohn's 'Italian' Symphony by the orchestra of students and professors. Mr. Charles Magrath showed much promise as a genuine bass singer in an *aria* from Mozart's 'Die Entführung.'

THE concerts of Friday do not call for criticism. On Saturday the most important performance was that on the Crystal Palace Handel orchestra by the Association of Tonic Sol-fa Choirs. The rendering of Sir John Stainer's cantata 'The Daughter of Jairus,' under the composer's direction, and a miscellaneous selection under Mr. W. G. McNaught, showed to what a high degree of excellence choral singing under the Tonic Sol-fa system has now attained. The precision of the large force of over 2,000 voices and the clear enunciation of the words call for warm recognition. The festival included other features, which, however, do not call for notice in this place. Miss Annie Marriott, Mr. Iver McKay, and Mr. Andrew Black were the soloists in the principal performance.

SEÑOR SARASATE's second concert (the first with orchestra this season) was made up of familiar items. The Spanish violinist has an excessive predilection for Lalo's 'Symphonie Espagnole,' which, however, no other artist could render equally effective. This was his principal solo; the other pieces, by Raff, Liszt, Saint-Saëns, and himself, being of little intrinsic value. The orchestra under Mr. Cusins played Grieg's popular suite 'Peer Gynt,' the third and fourth movements of which were encored, and the Overture to 'Tannhäuser.'

SATURDAY's performances included the second and last of Mlle. Kleeberg's piano recitals at the Princes' Hall, in which the French artist was heard to great advantage in Mendelssohn's Fantasia in *F* sharp minor, Op. 28, Brahms's Rhapsodie in *c* minor, and other minor pieces, though she seemed a little overweighted in Beethoven's Sonata in *A* flat, Op. 110.

THE chamber concert of the Royal Academy of Music on Monday afternoon at St. James's Hall did not serve to reveal any remarkable talent. Among the most promising students were Miss Mignon Spencer and Miss Galbraith (contralto), Miss Ethel Barns (pianist), and Mr.

J. E. Philp (organist). Dr. A. C. Mackenzie conducted.

THERE is as yet no falling off in the number of pianoforte recitals. Madame Carreño gave another performance at St. James's Hall on Tuesday afternoon. Her playing was somewhat unequal, the rendering of Beethoven's Sonata in E flat, Op. 27, No. 1, being flurried and in the last movement indistinct, while that of Chopin's Prelude in D flat and Etude in A flat lacked expression. On the other hand, Schumann's 'Vogel als Prophet' and the Toccata in C, Op. 7, were beautifully played, the former with delicacy of touch, and the latter with sufficient breadth and power.

MADAME HAAS gave a pianoforte recital on Wednesday afternoon at the Steinway Hall, her pure and tasteful style of execution giving effect to Beethoven's Sonata in A flat, Op. 110, and pieces by Bach, Scarlatti, Schumann, and other composers. As an interpreter of Chopin, however, Madame Haas cannot take high rank, her reading of the Fantasia in F minor and other pieces being tame and commonplace.

THE principal items in the programme of the Musical Artists' Society on Wednesday at the Princes' Hall were a well-written and effective Sonata Concertante for four violins with piano accompaniment, by Mr. Charles Fowler; a Trio in C minor, by Mr. W. H. Hadon; and another Trio in the same key, by Mr. Aguilar. Mention should be made of a charming duet, "Sing to me," by Miss R. F. Ellicott, sung by the composer and Mr. Claude Ravenhill.

ATTENTION may be drawn to the Welsh Ladies' Choir concert, which is to take place on Wednesday, July 2nd, at St. James's Hall, for the benefit of the Morfa Colliery Explosion Fund. The principal feature will be a performance of Roeckel's cantata 'Westward Ho!' accompanied by twenty pianists on ten Bechstein pianos.

THE Edinburgh Society of Musicians have memorialized the University Commissioners for Scotland respecting the Reid Chair of Music. They assert that the funds are ample for the foundation of a local school of music, and that the bequest has not hitherto produced the results intended by the donor. Those who have any knowledge of the subject will cordially agree with the memorialists, and it is to be hoped that a means may be found of carrying out their excellent design.

M. ÉMILE DE MLYNARSKI, solo violinist to the Imperial Russian Society, of which the Russian Emperor is protector, has arrived in London, and will appear at the Princes' Hall on July 7th. He has just purchased a genuine Stradivarius violin for one thousand guineas.

MR. ALBERT B. BACH's lecture on the 'Ballad Airs of Loewe and Schubert,' which was delivered before the members of the Edinburgh Philosophical Institution last winter, will shortly be published in an enlarged form by Messrs. Blackwood & Sons. The volume will be entitled 'The Art Ballad: Loewe and Schubert.'

A COMMITTEE has been formed to consider by what means the bicentenary of the birth of Tartini can be suitably observed. The celebrated violinist and composer was born at Pirano, in Istria, on April 12th, 1692.

THE Sängerbund festival in Vienna has been fixed to take place between August 14th and 18th. It is calculated that nearly 900 societies, numbering 12,000 singers, will take part in the performances.

CONCERTS, &c., NEXT WEEK.

- MON. Mr. E. Zeldenzust's Pianoforte Recital, 3, Steinway Hall.
 — Miss Emma Barker's Concert, 3, Colliard & Colliard's Concert Rooms.
 — Madame Thénard's Matinée, 3.15, No. 105, Piccadilly.
 — Richter Concert, 8.30, St. James's Hall.
 — Royal Italian Opera, 'Le Prophète.'
 TUES. Señor Albeniz's Pianoforte Recital, 3, Steinway Hall.
 — M. L. M. Bretter's Pianoforte Recital, 3, Princes' Hall.
 — Madame Sophie Menter and M. Sapelnikoff's Pianoforte Recital, 3, St. James's Hall.
 — Mr. Wilhelm Ganz's Concert, 3, Dudley House.
 — Kensington School of Music Concert, 8, No. 126, Cromwell Road.
 — Mr. Metcalfe's Concert, 8.15, Lyric Club.

- THURS. The Musical Guild, 8.30, Kensington Town Hall.
 — Court is Aid of the Hospital for Nervous Diseases, 8.30, Steinway Hall.
 — Royal Italian Opera.
 — Mr. Schönbeger's Pianoforte Recital, 3, Steinway Hall.
 — Mr. Irving and Miss Ellen Terry's 'Macbeth' Recital, with Sullivan's Music, 3, St. James's Hall.
 — Miss Carlotta Elliot's Concert, 3.30, Dudley House.
 — National Orthopedic Hospital Concert, 8, St. James's Hall.
 — Herr Ernst Denhof's Pianoforte Recital, 8, Princes' Hall.
 — Royal Italian Opera.
 FRID. Mr. Stan'ey Smith's Concert, 3, Steinway Hall.
 THURS. Miss Victoria de Busen's Annual Concert, 3, Portman Rooms.
 — Signor M. A. Franceschetti's Historical Concert, 3, No. 105, Piccadilly.
 — Mr. Harry Williams's Concert, 8, Steinway Hall.
 — Royal College of Music Students' Concert, 9, Alexandra House.
 — Madame Cellini's Concert, 9, St. James's Hall.
 — Royal Italian Opera, 'Le Prophète.'
 FRID. Madame Vernon's Concert, 3, Steinway Hall.
 — Miss Zoe Caryll's Concert, 3, St. James's Hall.
 — Madame Amy Sherwin's Concert, 3, Princes' Hall.
 — Miss Georgian Ganz's Matinée Musicale, 3, No. 4, Grosvenor Place.
 — Mr. Edwin Holland's Concert, 3, Portman Rooms.
 — Concert in Aid of London Municipal Band Fund, 8, St. James's Hall.
 — Royal Italian Opera.
 SAT. Philharmonic Concert, 3, St. James's Hall.
 — Fatti Concert, 3, Albert Hall.
 — Mr. Avon Saxon's Concert, 3, St. James's (Banqueting) Hall.

DRAMA

THE WEEK.

GLOBE.—'Romeo and Juliet.'

NOT easy to understand are the conditions of the modern stage. While as regards serious managerial ventures the traditions of the past are dismissed, they are still of authority in the ill-starred experiments of self-constituted actors seeking a royal road to the stage. A century, more or less, ago the more popular plays of Shakespeare were stock pieces at the patent houses, and when a manager had quarrelled with his leading actor or actress, or was afraid of a demand for higher terms, it was in Hamlet or Richard III. on the one hand, or Juliet on the other, that it was attempted to set up a rival. Now, except under conditions rarely realized, 'Romeo and Juliet' is not likely to commend itself to a manager. Yet the novice chooses it for her *début*, as though she were challenging a host of comparisons, and as though managers, so soon as they saw her, were bound to rush at her with offers of engagement. Not wholly a novice is Miss Adelaide Moore, who, at the Globe Theatre, seeks to win back the public to their old faith. She has already been seen in London, and she has since that time followed her profession in England and in America. Nature, however, though she has been kind to Miss Moore as regards physical gifts, endowing her with a good figure and an expressive face, has joined to these an intractable voice and a defect in speech which the actress is not able to surmount. In a comedy of modern life or in a melodrama this might not prove wholly a disqualification. It is otherwise, however, in Juliet. Thus, though the general representation displayed a certain measure of intelligence, and some points we do not previously recall were introduced, and though the *mise en scène* was effective, the revival will scarcely prove a success. Among the restorations which are judiciously made are the kisses bestowed in Act I. sc. v. by Romeo upon the lips of Juliet, which modern squeamishness has constantly excised. The directions "Kissing her" and "Kissing her again" appear only in the later editions and are not found in the first folio, but the meaning of the text is plain. While, moreover, nothing could be less Italian than the taking by a stranger of such a liberty, it was wholly consonant with English custom, which Shakespeare in almost every case copied. Erasmus's praise of this custom on the part of English ladies is well known,

and its influence survived sufficiently long to make Shakespeare see in it nothing extraordinary. The Romeo of Mr. Otis Skinner, formerly a member of the Augustin Daly Company, is subdued and effective. Almost alone among Romeos he speaks to Juliet in her father's house as one aware of the consequences of discovery, and not wantonly challenging detection. His anger at the death of Mercutio is virile, but should scarcely lead him, after the first wound has been given, to pass his sword thrice through the unresisting body of Tybalt. Mr. Mark Quinton is Mercutio, and Mrs. Charles Calvert the Nurse.

Dramatic Gossip.

'A PEOPLE'S HERO,' a four-act play by Mr. W. Howell-Poole, founded upon Ouida's novel of 'Tricorin,' and given at the Vaudeville at an afternoon performance, is a moderately interesting melodrama, in which some actors, the author included, comparatively unknown in London, played with fair ability. A congregation of oddities such as was supposed to be gathered together in the fashionable streets of Paris, however, casts ridicule upon the whole entertainment. The heroine had only a Red Riding Hood cloak over her head, a second character was in a dirty and extravagant Greek costume, and another gentleman, presumably of Italian origin, was even more eccentrically clad, and was *décolleté* to an extent that is happily rare in the case of either sex. Miss Alice Raynor and Miss Laura Hansen played the principal female characters.

THE inability of Madame Bernhardt to appear on the day fixed has caused some disappointment, and has brought about a temporary cessation of performances at Her Majesty's. On Monday next she will, it is hoped, be well enough to be seen in 'Jeanne d'Arc.'

THE run of 'Theodora' at the Princess's ends to-night. It is not often that so many West-End houses close so early in the season.

THE North London branch of the English Goethe Society seems to be doing a useful service. Under the direction of Mrs. Coupland, the wife of the gentleman who has been chiefly instrumental in founding the Society, a series of Goethe's plays are being performed by amateur actors. Admirers of the poet have thus an opportunity of seeing a representation of two of his plays which, though little known even to the German public, are highly characteristic and interesting, viz., 'Der Bürger-general' and the *Singspiel* 'Claudine von Villa Bella.' The performances will take place at the Royal Park Lecture Hall, Park Street, N.W.

AT a conversazione to be given by Mr. Charles Holme, the President of the Sette di Odd Volumes, at the Grosvenor Gallery on Thursday, July 17th, a short play by Dr. Todhunter will be produced, entitled 'How Dreams Come True,' in which a romantic episode in the life of an early German typographer forms the main incident.

NEXT WEEK'S NOVELTIES AND REVIVALS.

- MON. Her Majesty's (Evening), 'Jeanne d'Arc,' postponed from last Monday.
 TUES. Lyceum (Evening), 'Nancy & Co.'
 THURS. St. James's (Evening), Reopening: 'Old Friends,' by Lady Violet Greville, and 'Your Wife,' by Justin Huesty McCarthy.
 (The above announcements are subject to changes of plan on the part of managers.)

TO CORRESPONDENTS.—J. W.—H. J. D.—J. S.—J. A.—C. R. L.—received.
 W. B. B.—Forwarded.
 No notice will be taken of anonymous communications.

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LITERATURE

Dante Gabriel Rossetti as Designer and Writer.
Notes by William Michael Rossetti.
(Cassell & Co.)

In his preface Mr. W. M. Rossetti says:—

"I have not attempted to write a biographical account of my brother, nor to estimate the range or value of his powers and performances in fine art and in literature. I agree with those who think that a brother is not the proper person to undertake work of this sort. An outsider can do it dispassionately, though with imperfect knowledge of the facts; a friend can do it with mastery, and without much undue bias; but a brother, however equitably he may address himself to the task, cannot perform it so as to secure the prompt and cordial assent of his readers."

These words will serve as a good example of the dignified modesty which is a characteristic of Mr. W. M. Rossetti's, and is one of the best features of this volume. In these days of empty pretence it is always refreshing to come upon a page written in the spirit of scholarly self-suppression which informs every line this patient and admirable critic writes. And as to the interesting question glanced at in the passage above quoted, though the contents of this volume will, no doubt, form valuable material for the future biography of Rossetti, we wonder whether the time is even yet at hand when that biography, whether written by brother, by friend, or by outsider, is needed. That mysterious entity "the public" would, no doubt, like to get one; but we have always shared Rossetti's own opinion that a man of genius is no more the property of the "public" than is any private gentleman; and we have always felt with him that the prevalence in our time of the opposite opinion has fashioned so intolerable a yoke for the neck of any one who has had the misfortune to pass from the sweet paradise of obscurity into the vulgar purgatory of Fame, that it almost behoves a man of genius to avoid, if he can, passing into that purgatory at all. Can any biography, by whomsoever written, be other than inchoate and illusory—nay, can it fail to be fraught with danger to the memory of the dead, with danger to the peace of the living, until years have fully calmed the air around the dead man's grave? So long as the man to be portrayed cannot be separated from his surroundings, so long as his portrait cannot be fully and honestly

limned without peril to the peace of those among whom he moved—in a word, so long as there remains any throb of vitality in those delicate filaments of social life by which he was enlinked to those with whom he played his part—that brother, or that friend, or that outsider who shall attempt the portraiture must feel what heavy responsibilities are his—must not forget that with him to trip is to sin against the dead. And how shall he decide when the time has at last come for making the attempt? Before the incidents of a man's life can be exploited without any risk of mischief, how much time should elapse? "A month," say the publishers, each one of whom runs his own special "biographical series," and keeps his own special bevy of recording angels writing against time and against each other. "Thirty years," said one whose life-wisdom was so perfect as to be in a world like ours almost an adequate substitute for the morality he lacked—Talleyrand.

Of all forms of literary art biography demands from the artist not only the greatest courage, but also the happiest combination of the highest gifts. To succeed in painting the portrait of Achilles or of Priam, of Hamlet or of Othello, may be difficult, but it is as difficult as to succeed in painting the portrait of Browning or Rossetti? Surely not. In the one case an intense dramatic imagination is needed, and nothing more. If Homer's Achaian and Trojan heroes were falsely limned, not they, but Homer's art, would suffer the injury. If for the purposes of art the poet unduly exalted this one or unduly abased that—if he misread one incident in the mythical life of Achilles, and another in the mythical life of Hector—he did wrong to his art undoubtedly, but none to the memory of a dead man, and none to the peace of a living one. But with him who would paint the portrait of Browning or Rossetti how different is the case! Although he requires the poet's vision before he can paint a living picture of his subject, the task he has set himself to do is something more than artistic: before everything else it is fiduciary. A trustee whose trust fund is biographical truth, he has, after collecting and marshalling all the facts that come to his hand, to decide what is truth as indicated by those generalized facts. But having done this, he has to decide what is the proper time for giving the world the truth, the whole truth, and nothing but the truth—what is the proper time? In the biographer's relation to the dead man on the one hand and to the public on the other should he be so unhappy as to forget that time is of the very "essence of the contract"—should he forget that so inwoven is human life that truth spoken at the wrong moment may be a greater mischief-worker than error—he may, if conscientious, have to remember that forgetfulness of his during the remainder of his days. He who thinks that truth may not be sometimes as mischievous as a pestilence knows but little of this mysterious and wonderful net of human life. But if this is so with regard to truth, how much more is it so with regard to mere matter of fact? Fact-worship, document-worship, is at once the crowning folly and the crowning vice of our time. To mistake a fact for a truth, and to give the world

that; to throw facts about and documents about heedless of the mischief they may work—wronging the dead and wronging the living—this is actually paraded as a virtue in these days.

Here is a case in point. Down to the very last moment of his life Rossetti's feeling towards his great contemporary Lord Tennyson was that of the deepest admiration, and yet what says the documentary evidence as given to the world by Rossetti's brother? It shows that Rossetti used an extremely unpleasant phrase concerning a letter from Tennyson acknowledging the receipt of Rossetti's first volume of poems in 1870. Those who have heard Lord Tennyson speak of Rossetti know that to use this phrase in relation to any letter of his dealing with Rossetti's poetry was to misunderstand it. Yet here are the unpleasant words of a hasty mood, "rather shabby," in print. And why? Because the public has become so demoralized that its feast of facts, its feast of documents it must have, come what will. But even supposing that the public had any rights whatsoever in regard to a man of genius, which we deny, what are letters as indications of a man's character? Of all modes of expression is not the epistolary mode that in which man's instinct for using language "to disguise his thoughts" is most likely to exercise itself? There is likely to be far more deep sincerity in a sonnet than in a letter. It is no exaggeration to say that the common courtesies of life demand a certain amount of what is called "blarney" in a letter—especially in an eminent man's letter—which would ruin a sonnet. And this must be steadily borne in mind at a time like ours, when private letters are bought and sold like any other article of merchandise, not only immediately after a man's death, but during his lifetime. With regard to literary men, their letters in former times were simply artistic compositions; hence as indications of character they must be judged by the same canons as literary essays would be judged. In both cases the writer had full space and full time to qualify his statements of opinion; in both cases he was without excuse for throwing out anything heedlessly. Not only in Walpole's case and Gray's, but also in Charles Lamb's, we apply the same rules of criticism to the letters as we apply to the published utterances that appeared in the writer's lifetime. But now, when letters are just the hurried expression of the moment, when ill-considered things—often rash things—are said which either in literary compositions or in conversation would have been, if said at all, greatly qualified—the greatest injustice that can be done to a writer is to print his letters indiscriminately. Especially is this the case with Rossetti. All who knew him speak of him as being a superb critic, and a superb critic he was. But his printed letters show nothing of the kind. On literary subjects they are often full of over-statement and of biased judgment. Here is the explanation: in conversation he had a way of perpetrating a brilliant critical paradox for the very purpose of qualifying it, turning it about, colouring it by the lights of his wonderful fancy, until at last it became something quite different from the original paradox, and full of truth and wisdom. But when

such a paradox went off in a letter, there it remained unqualified; and they who, not having known him, scoff at his friends who claim for him the honours of a great critic, seem to scoff with reason.

No one was more conscious of the treachery of letters than was Rossetti himself. Comparatively late in his life he realized what all eminent men would do well to realize, that owing to the degradation of public taste, which cries out for more personal gossip and still more every day, the time has fully come when every man of mark must consider the rights of his friends—when it behoves every man who has had the misfortune to pass into fame to burn all letters; and he began the holocaust that duty to friendship demanded of him. But the work of reading through such a correspondence as his in order to see what letters must be preserved from the burning took more time and more patience than he had contemplated, and the destruction did not progress further than to include the letters of the early sixties. Business letters it was, of course, necessary to preserve, and very properly it is from these that Mr. W. M. Rossetti has mainly quoted.

The volume is divided into two parts: first, documents relating to the production of certain of Rossetti's pictures and poems; and second, a prose paraphrase of 'The House of Life.'

The documents consist of abstracts of and extracts from such portions of Rossetti's correspondence as have fallen into his brother's hands as executor. Dealing as they necessarily do with these complications of prices and those involved commissions for which Rossetti's artistic career was remarkable, there is a commercial air about the first portion of the book which some will think out of harmony with their conception of the painter, about whom there used to be such a mysterious interest until much writing about him had brought him into the light of common day. In future years a summary so accurate and so judicious as this will seem better worth making than it, perhaps, seems at the present moment; for Mr. W. M. Rossetti's love of facts is accompanied by an equally strong love of making an honest statement of facts—a tabulated statement, if possible; and no one writing of Rossetti need hesitate about following his brother to the last letter and to the last figure. To be precise and perspicuous is, he hints in his preface, better than to be graphic and entertaining; and we entirely agree with him, especially when the subject discussed is Rossetti, about whom so many fancies that are neither precise nor perspicuous are current. Still, to read about this picture being offered to one buyer and that to another, and rejected or accepted at a greatly reduced price after much chaffering, is not, we will confess, exhilarating reading to those to whom Rossetti's pictures are also poems. It does not conduce to the happiness of his admirers to think of such works being produced under such prosaic conditions. One buyer—a most worthy man, to be sure, and a true friend of Rossetti's, but full of that British superstition about the saving grace of clothes which is so wonderful a revelation to the pensive foreigner—had to be humoured in his craze against the nude. After having painted a beautiful partly-

draped Gretchen (which, we may remark in passing, had no relation, as Mr. W. M. Rossetti supposes, to the Marguerite alluded to in a letter to Mr. Graham in 1870) from a new model whose characteristics were a superb bosom and arms, he, Rossetti, was obliged to consent to conceal the best portions of the picture under drapery. That this was a matter of great and peculiar vexation to him may be supposed when it is remembered that unequalled as had been his good fortune in finding fine face-models (ladies of position and culture, and often of extraordinary beauty), he had in the matter of figure-models been most unlucky. And this, added to his slight knowledge of anatomy, made all his nude pictures undesirable save those few painted from the beautiful girl who stood for 'The Spirit of the Rainbow' and 'Forced Music.' What his work from the nude suffered from this is incalculable, as may be seen in the crayon called 'Ligeia Siren,' a naked siren playing on a kind of lute, which Rossetti described as "certainly one of his best things." The beauty and value of a crayon which for weird poetry—especially in the eyes—must be among Rossetti's masterpieces are ruined by the drawing of the breasts.

The most interesting feature of the book, however, is not that which deals with the prices Rossetti got for his pictures, but that which tells the reader the place where and the conditions under which they were painted; and no portion of the book is more interesting than that which relates to the work done at Kelmscott:—

"At the beginning of this year 1874 Rossetti was again occupied with the picture which he had commenced in the preceding spring, entitled, 'The Bower Maiden'—a girl in a room with a pot of marigolds and a black cat. It was painted from 'little Annie' (a cottage-girl and house assistant at Kelmscott), and it 'goes on' (to quote the words of one of his letters) 'like a house on fire. This is the only kind of picture one ought to do—just copying the materials, and no more: all others are too much trouble.' It is not difficult to understand that the painter of a 'Proserpine' and a 'Ghirlandata' would occasionally feel the luxury of a mood intellectually lazy, and would be minded to give voice to it—as in this instance—in terms wilfully extreme; keeping his mental eye none the less steadily directed to a 'Roman Widow' or a 'Blessed Damsel' in the near future. As a matter of fact, my brother painted very few things, at any stage of his career, as mere representations of reality, unimbuied by some inventive or ideal meaning: in the rare instances when he did so, he naturally felt an indolent comfort, and made no scruple of putting the feeling into words—highly suitable for being taken *cum grano salis*. Nothing was more alien from his nature or habit than 'tall talk' of any kind about his aims, aspirations, or performances. It was into his work—not into his utterances about his work—that he infused the higher and deeper elements of his spirit. 'The Bower Maiden' was finished early in February, and sold to Mr. Graham for 682*l.*, after it had been offered to Mr. Leyland at a rather higher figure, and declined. It has also passed under the names of 'Fleurs de Marie,' 'Marigolds,' and 'The Gardener's Daughter.' After 'The Bower Maiden' had been disposed of, other work was taken up—more especially 'The Roman Widow,' bearing the alternative title of 'Dis Manibus,' which was in an advanced stage by the month of May, and was completed in June or July. It was finished with little or no glazing. The Roman widow is a lady still youthful, in a grey fawn-tinted

drapery, with a musical instrument in each hand; she is in the sepulchral chamber of her husband, whose stone urn appears in the background. I possess the antique urn which my brother procured, and which he used for the painting. For graceful simplicity, and for depth of earnest but not strained sentiment, he never, I think, exceeded 'The Roman Widow.' The two instruments seem to repeat the two mottoes on the urn, 'Ave Domine—Vale Domine.' The head was painted from Miss Wilding, already mentioned; but it seems to me partly associated with the type of Mrs. Stillman's face as well. There are many roses in this picture—both wild and garden roses; they kept the artist waiting a little after the work was otherwise finished. 'I really think it looks well,' he wrote on one occasion; 'its fair luminous colour seems to melt into the gold frame (which has only just come) like a part of it.' He feared that the picture might be 'too severe and tragic' for some tastes; but could add (not, perhaps, with undue confidence), 'I don't think Géricault or Régnault would have quite scorned it.'

The magnificent design here alluded to, 'Dis Manibus,' entirely suggested by the urn, which had somewhat come into his possession (probably through Howell), and also 'The Bower Maiden,' suggested by his accidentally seeing a pretty cottage-child lifting some marigolds to a shelf, formed part of the superb work produced by Rossetti during his long retirement at Kelmscott Manor—that period never before recorded, which has at this very moment been brought into prominence by his friend Dr. Hake's sonnet-sequence 'The New Day,' just published. As far as literary and artistic work goes, it was, perhaps, the richest period of his life; and that it was also one of the happiest is clear not only from his own words, but also from the following testimony of Dr. Hake, who saw much of him there:—

O, happy days with him who once so loved us!
We loved as brothers, with a single heart,
The man whose iris-woven pictures moved us
From Nature to her blazoned shadow—Art.
How often did we trace the nestling Thames
From humblest waters on his course of might,
Down where the weir the bursting current stems—
There sat till evening grew to balmy night,
Veiling the weir whose roar recalled the strand
Where we had listened to the wave-lipped sea,
That seemed to utter plaudits while we planned
Triumphal labours of the day to be.

It was at Kelmscott, in the famous tapestried room, that besides painting the 'Proserpine,' 'The Roman Widow,' &c., he wrote many of his later poems, including 'Rose Mary.'

Considering how deep is Mr. W. M. Rossetti's affection for his brother's memory, and how great is his admiration for his brother's work, it is remarkable how judicious is his mind when writing about him. This is what he says about the much discussed 'Venus Astarte':—

"Into the 'Venus Astarte' he had put his utmost intensity of thinking, feeling, and method—he had aimed to make it equally strong in abstract sentiment and in physical grandeur—an ideal of the mystery of beauty, offering a sort of combined quintessence of what he had endeavoured in earlier years to embody in the two several types of 'Sibylla Palmifera' and 'Lilith,' or (as he ultimately named them in the respective sonnets) 'Soul's Beauty' and 'Body's Beauty.' It may be well to remark that, by the time when he completed the 'Venus Astarte,' or 'Astarte Syriaca,' he had got into a more austere feeling than of old with regard to colour and chiaroscuro; and the charm of the picture has, I am aware, been less, to many critics and spectators of the work, than he would have

deemed to be its due, as compared with some of his other performances of more obvious and ostensible attraction."

Though Mr. W. M. Rossetti is right in saying that it was not till the beginning of 1877 that this remarkable picture was brought to a conclusion, the main portions were done during that long sojourn at Bognor in 1876-7, which those who have written about Rossetti have hitherto left unrecorded. Having fallen into ill health after his return to London from Kelmscott, he was advised to go to the seaside, and a large house at Bognor was finally selected. No doubt one reason why the preference was given to Bognor was the fact that Blake's cottage at Felpham was close by, for business-like and unbusiness-like qualities were strangely mingled in Rossetti's temperament, and it was generally some sentiment or unpractical fancy of this kind that brought about Rossetti's final decision upon anything. Blake's name was with him still a word to charm with, and he was surprised to find, on the first pilgrimage of himself and his friends to the cottage, that scarcely a person in the neighbourhood knew what Blake it was that "the Londoners" were inquiring about. To the secluded house at Bognor—a house so surrounded by trees and shrubs that the murmur of the waves mingling with the whispers of the leaves seemed at one moment the sea's voice, and at another the voice of the earth—Rossetti took not only the cartoon of the 'Astarte Syriaca,' but also the most peculiar of all his pictures, 'The Blessed Damozel,' which had long lain in an incomplete state. But it was not much painting that he did at Bognor. From a cause he tried in vain to understand, and tried in vain to conquer, his thoughts ran upon poetry, and refused to fix themselves upon art. Partly this might have been owing to the fact that now, comparatively late in life, he to whom, as his brother well says, "such words as *sea*, *ship*, and *boat* were generic terms admitting of little specific and still less of any individual and detailed distinction," awoke to the fascination that the sea sooner or later exercises upon all truly romantic souls. For deep as is the poetry of the inland woods, the Spirit of Romance, if there at all, is there in hiding. In order for that Spirit to come forth and take captive the soul something else is wanted; howsoever thick and green the trees—howsoever bright and winding the streams—a magical glimmer of sea-light far or near must shine through the branches as they wave. That this should be a new experience to so fine a poet as Rossetti was no doubt strange, but so it chanced to be. He whose talk at Kelmscott had been of 'Blessed Damozels' and 'Roman Widows,' and the like, talked now of the wanderings of Ulysses, of 'The Ancient Mariner,' of 'Sir Patrick Spens,' and even of 'Arthur Gordon Pym' and 'Allan Gordon.' And on hearing a friend recite some tentative verses on a great naval battle, he looked about for sea subjects too; and it was now, and not later, as is generally supposed, that he really thought of the subject of 'The White Ship,' a subject apparently so alien from his genius. Every evening he used to take walks on the beach for miles and miles, delighted with a beauty that before had had

no charms for him. Still, the 'Astarte Syriaca' did progress, though slowly, and became the masterpiece that Mr. W. M. Rossetti sets so high among his brother's work.

"From Bognor my brother returned to his house in Cheyne Walk; and in the summer he paid a visit to two of his kindest and most considerate friends, Lord and Lady Mount-Temple, at their seat of Broadlands in Hampshire. He executed there a portrait in chalks of Lady Mount-Temple. He went on also with the picture of 'The Blessed Damozel.' For the head of an infant angel which appears in the front of this picture he made drawings from two children—one being the baby of the Rev. H. C. Hawtrej, and the other a workhouse infant. The former sketch was presented to the parents of the child and the latter to Lady Mount-Temple; and the head with its wings, was painted on to the canvas at Broadlands."

Mr. W. M. Rossetti omits to mention that the landscape which forms the predella to 'The Blessed Damozel,' a river winding in a peculiarly tortuous course through the cedars and other wide-spread trees of an English park, was taken from the scenery of Broadlands—that fairyland of soft beauty which lived in his memory as it must needs live in the memory of every one who has once known it. But the wonder is that such a mass of solid material has been compressed into so small a space.

Mr. W. M. Rossetti's paraphrase of 'The House of Life'—done with so much admiration of his brother's genius and affection for his memory—touches upon a question relating to poetic art which has been before raised in these columns—raised in connexion with prose renderings of Homer, Sophocles, and Dante: Are poetry and prose so closely related in method that one can ever be adequately turned into the other? Schiller no doubt wrote his dramas in prose and then turned them into rhetorical verse; but then there are those who affirm that Schiller's rhetorical verse is scarcely poetry. The importance of the question will be seen when we call to mind that if such a transmutation of form were possible, translations of poetry would be possible; for though, owing to the tyrannous demands of form, the verse of one language can never be translated into the verse of another, it can always be rendered in the prose of another, only it then ceases to be poetry. That the intellectual, and even to some extent the emotional, substance of a poem can be seized and covered by a prose translation is seen in Prof. Jebb's rendering of the 'Edipus Rex'; but, as we have before remarked, the fundamental difference between imaginative prose and poetry is that, while the one must be informed with intellectual life and emotional life, the other has to be informed with both these kinds of life, and with another life beyond these—rhythmic life. Now, if we wished to show that rhythmic life is in poetry the most important of all, our example would, we think, be Mr. W. M. Rossetti's prose paraphrase of his brother's sonnets. The obstacles against the adequate turning of poetry into prose can be best understood by considering the obstacles against the adequate turning of prose into poetry. Prose notes tracing out the course of the future poem may, no doubt, be made, and usefully made, by the poet (as Wordsworth said in an ad-

mirable letter to Gillies), unless, indeed, the notes form too elaborate an attempt at a full prose expression of the subject-matter, in which case, so soon as the poet tries to rise on his winged words, his wingless words are likely to act as a dead weight. For this reason, when Wordsworth said that the prose notes should be brief, he might almost as well have gone on to say that in expression they should be slovenly. This at least may be said, that the moment the language of the prose note is so "adequate" and rich that it seems to be what Wordsworth would call the natural "incarnation of the thought," the poet's imagination, if it escapes at all from the chains of the prose expression, escapes with great difficulty. An instance of this occurred in Rossetti's own experience.

During one of those seaside rambles alluded to above, while he was watching with some friends the billows tumbling in beneath the wintry moon, some one, perhaps Rossetti himself, directed attention to the peculiar effect of the moon's disc reflected in the white surf, and compared it to fire in snow. Rossetti, struck with the picturesqueness of the comparison, made there and then an elaborate prose note of it in one of the diminutive pocket-books that he was in the habit of carrying in the capacious pocket of his waistcoat. Years afterwards—shortly before his death, in fact—when he came to write 'The King's Tragedy,' remembering this note, he thought he could find an excellent place for it in the scene where the king meets the Spæ wife on the seashore and listens to her prophecies of doom. But he was at once confronted by this obstacle: so elaborately had the image of the moon reflected in the surf been rendered in the prose note—so entirely did the prose matter seem to be the inevitable and the final incarnation of the thought—that it appeared impossible to escape from it into the movement and the diction proper to poetry. It was only after much labour—a labour greater than he had given to all the previous stanzas combined—that he succeeded in freeing himself from the fetters of the prose, and in painting the picture in these words:—

That eve was clenched for a boding storm,
Neath a toilsome moon half seen;
The cloud stooped low and the surf rose high;
And where there was a line of sky,
Wild wings loomed dark between.

'Twas then the moon sailed clear of the rack
On high on her hollow dome;
And still as aloft with hoary crest
Each clamorous wave rang home,
Like fire in snow the moonlight blazed
Amid the champing foam.

And the remark was then made to him with regard to Coleridge's 'Wanderings of Cain,' that it is not unlikely the matchless fragment given in Coleridge's poems might have passed nearer towards completion, or at least towards the completion of the first part, had it not been for those elaborate and beautiful prose notes which he has left behind.

And if the attempt to turn prose into poetry is hopeless, the attempt to turn poetry into prose is no less so, and for a like reason—that of the immense difficulty of passing from the movement natural to one mood into the movement natural to another. And this criticism applies especially to the poetry of Rossetti, which pro-

duces so many of its best effects by means not of logical statement, but of the music and suggestive richness of rhythmical language. That Rossetti did on some occasions, when told that his sonnets were unintelligible, talk about making such a paraphrase himself is indisputable, because Mr. Fairfax Murray says that he heard him say so. But indisputable also is many another saying of Rossetti's, equally ill-considered and equally impracticable. That he ever seriously thought of doing so is most unlikely.

Waifs and Strays of Celtic Tradition.—Argyllshire Series, No. II.: *Folk and Hero Tales*. Collected, edited, and translated by the Rev. D. Mac Innes. With Notes by the Editor and Alfred Nutt, Portrait of J. F. Campbell of Islay, and two Illustrations by E. Griset. (Nutt.)

THE present series is appropriately called the "Waifs and Strays of Celtic Tradition," as in fact it could scarcely be otherwise after a man like Campbell of Islay had done his great work of collecting the popular tales of the West Highlands. Nevertheless the present collection, thanks to the industry of Mr. Mac Innes and the encouragement of Lord Archibald Campbell, has an interest of its own. Some of the stories contain things which we do not recollect meeting with elsewhere, and they are a very welcome addition to our previous store of Gaelic folk-tales. This volume has another feature, namely, that it gives, besides the English translation, the whole Gaelic text of each story, and generally speaking the style, as might be expected, is extremely simple; so we can recommend its use not only to those who wish to read the tales, but to students desirous of beginning the study of Scotch Gaelic. We notice some curious loan words in the text, such, for example, as "bonnie fellow" (in Scotch *fallow*) made into *boinn-fala*, and applied to a woman.

One of the principal features of the book still remains to be mentioned, namely, that it contains about a hundred pages of notes, mostly by Mr. Alfred Nutt in his best and most approved style. Prefacing his notes with a valuable list of references, he plunges in *medias res* with a discussion of the development of the Fenian or Ossianic Saga. This he deals with from the point of view of a folk-lorist, so we miss all special references in it to Macpherson, and very rightly so, as the controversy respecting him and his doings has long since been, as a German would say, *erledigt*, so far as concerns the student, though it may still afford amusement to a certain class of men of letters. Mr. Nutt examines first the view taken by Dr. Skene as to Finn and his merry men, and afterwards that of Mr. Mac Ritchie. He finds that, in so far as the theories of Skene and Mr. Mac Ritchie are based upon semi-literary poems of the twelfth and following centuries, they lack all solid basis, and that the history and geography supposed to be included in them are of the twelfth and not of the third or fourth century. He adds that the history and the geography in question have assumed the form in which we find them in virtue of a mistake; but we prefer letting Mr. Nutt speak for himself:—

"It is because the poet identified the *Lochlannach* with the Norseman that he gave the remodelled saga the historic setting he did. But I am firmly convinced that this twelfth century identification is as baseless as the tenth century fables of the Trojan origin of the Britons, that Prof. Rhys's brilliant conjecture is right, and that 'Lochlann, like the Welsh *Llychlyn*, before it came to mean the home of the Norseman, denoted a mysterious country in the lochs and seas.' The opponents of Finn and his peers were, originally, no overseas warriors, but Underworld deities, and the strife between the two is a variant of that between the *Tuatha Dé Danann* and the *Fomorians*, they, also, powers of the sea, who were euhemerised by ninth century Irish science into pirates, just as *Manannán Mac Lir*, the Irish Neptune, was euhemerised into a wealthy ship-owner, living in the Isle of Man."

The question of the origin of the Picts is introduced, as Mr. Mac Ritchie identifies Finn's men, called the *Fiann* or *Feinne*, with the fairies; but the value of Mr. Mac Ritchie's reasoning may be estimated from his etymologically connecting the word *Feinne* with the name of the *Finn*s as denoting the Baltic Ugrians to whom we give that name, and his similarly connecting the Gaelic *sidhe*, "fairies," with the name of the *Tshuds* of Northern Europe and Asia. Had Mr. Mac Ritchie entered a chemist's laboratory and proceeded to deal equally freely with things there, he would doubtless have come off minus a limb or an eye; but as it is only with the things of history and language that he plays, no bodily harm happens to him, and his views have even to be respected. It makes all the difference in the world which science it is that you meddle with; for liberties taken with one bring speedy vengeance, while taken with another they result in nothing more serious than unmerited fame. Mr. Nutt sums up his views respecting the Picts as follows:—

"Now, historically, we know but little of the Picts; substantially only three facts: (1) the Picts had a custom of succession through females, which was dying out when it comes before us in history; this would make for their being non-Aryans—(2) the Fortrenn king-name list is partly non-Aryan, partly Celtic, the Celtic portion being Brythonic rather than Gaelic; but then we know that Fortrenn was at least as much Brythonic as Pictish—(3) In the eleventh and twelfth centuries the populations of the larger Pictland are found speaking Gaelic, and have to a great extent continued so to the present day; but then the same fact obtains in the case of populations whom we know to have been Brythonic in race and speech at an earlier period."

Mr. Nutt goes on to say that the probabilities are that the Picts were an early stream of Celtic immigration, and that they had absorbed a number of non-Celtic peoples as well as adopted some of their customs. As to the kind of Celts to be postulated, Mr. Nutt thinks it more likely that the Picts were akin racially to the Gael than to the Brython, and in this he approaches the view taken by Skene. He must, however, be aware that Dr. Macbain, of Inverness, endeavours to prove that the Picts were Brythons or some kind of Welshmen, and that the mayor and corporation of that northern capital are lying in wait for any one who talks freely of a non-Celtic element in the body Pictish; for non-Celtic in such a context smacks of non-Aryan, and that is a heresy not to be tolerated. Such is the

extent to which the Aryan has been undeservedly extolled, that "Aryan or nothing" is rapidly becoming the motto of a certain species of crazy patriotism; but the better course would be to set up a cry for Home Rule for the Picts as the most ancient inhabitants of the British Isles.

This digression leaves us no space to describe the notes in detail; suffice it to say that they are as brief and comprehensive as was found compatible with adequate reference to other stories. We wish only to suggest one or two trifling additions. In the story of *Lod*, where the hero of that name decapitates a three-headed giant who comes to take away the king's daughter, we would compare the story of *Cúchullainn* rescuing the daughter of the Red King of the Isles. She was to be taken away, however, not by one three-headed *famhair*, but three *fomor*, who were to come from their far-away islands to fetch her (see Rhys's 'Hibbert Lectures,' p. 464). It is worth noticing that the singular of the word *fomor*, "Fomorians," is the word which we have in these Argyllshire stories as *famhair*, used in the sense of giant generally, though the original meant literally *submarine*.

Lastly, the giant of mighty breath in the story of *Koisha Kayn* is to be compared with the *Mighty Breather* in the story of the banishment of the sons of *Dóel Dermait* published by Stokes and Windisch in the second series of their 'Irish Texts.' The passage in point in the story of *Koisha Kayn* runs as follows:—

"I took my brother's advice, and prepared a ship to set off with. I set off alone and embraced the ocean. I was overtaken by a great mist, and I came upon an island, and there was a large number of ships at anchor near it; and I went in amongst them, and went ashore. I saw there a big, big woman reaping rushes; and when she would raise her head she would throw her right breast over her shoulder, and when she would bend it would fall down between her legs. I came once behind her, and caught the nipple of the breast with my mouth, and said to her, 'You are yourself witness, woman, that I am the foster-son of your right breast.' 'I perceive that, great hero,' said the old woman; 'but my advice to you is to leave this island as fast as you can.' 'Why?' said I. 'There is a big giant in the cave up there,' said she, 'and every one of the ships that you see he has taken in from the ocean with his breath, and he has killed and eaten the men. He is asleep at present, and when he wakens he will have you in a similar manner.'"

The story of *Dóel Dermait's Sons* speaks also of a woman reaping rushes; but it has nothing to match the quaint allusion to fosterage in this story of *Koisha Kayn*, which will serve as a sample of the *naïveté* to be now and then met with in these Argyllshire remnants of Celtic tradition.

The Romanoffs: Tsars of Moscow and Emperors of Russia. By H. Sutherland Edwards. (Allen & Co.)

MR. SUTHERLAND EDWARDS, who many years ago wrote a good book on Russia, has here put together some historical notices of the country. We feel, however, inclined to challenge the title of his book. *Tsars of Muscovy* we can understand; but why "Tsars of Moscow"? By the time the title of *Tsar* had been assumed by Ivan the Terrible in the middle of the sixteenth cen-

ture the Russian Tsars could claim a great deal more territory than the principality of Moscow.

The volume is interesting, but it is not free from inaccuracies. The reader is told that the evidence of Ivan's cruelty rests chiefly on the testimony of the Russian historian Karamzin; but is there nothing to say about the books of Taube and Kruse and Oderborn, who have left us such horrible records? There are also the diary of Jerome Horsey and the 'Russe Commonwealth' of Fletcher. Still, it is true that the story that Ivan caused the hat of a refractory ambassador to be nailed to his head is a very ancient legend, and was told of Drakula, a Moldavian prince, a hundred years before Ivan was born; and the story of the architect who, having built a church, had his eyes put out, that he might never erect a similar one for any one else, is told in connexion with many other princes.

It is difficult to understand why Mr. Edwards quotes the lectures of the Polish poet Mickiewicz as a leading authority on Slavonic history. They are at best but sketchy, and, coming from such an enemy of the Russians, must be used with caution. However good they may be when dealing with Slavonic poetry, the ethnological and philological views propounded in them are exceedingly crude. On p. 28 our author speaks of the republics of Novgorod and Pskov as being still independent in the time of Ivan IV., but in reality Novgorod had been annexed to the growing principality of Moscow as early as the year 1478. To say of Peter the Great that he "apparently himself killed his son" is to bring a terrible charge, which certainly lacks evidence. It would be more correct to say that he caused his son to be sentenced to death for high treason; new horrors are added to this tragic affair by such a gratuitous assumption. Nor is it correct to assert that he reformed the old Slavonic alphabet by introducing into it the symbols of sounds peculiar to the Russian language. No new symbols were introduced, but the alphabet was simplified by the removal of some old letters, or symbols, if you will. The Russian language does not appear to possess any sounds which were unknown to old Slavonic.

The supposed Slavonic origin of Justinian is alluded to, without a word being said of the important discovery made by Prof. Bryce, who has been able to show that there is not a tittle of evidence to support the story of the Slavonic parentage of the Byzantine emperor, and that it depends upon a document forged at the beginning of the seventeenth century. Again, why does Mr. Edwards fall back upon the authority of Sir Aston Cokaine (!) to prove that Ovid wrote verses in the language of the Gætae, when the poet expressly tells us so himself in a well-known couplet? That he wrote in any Slavonic tongue is quite a different matter, and would be, indeed, difficult to prove. We must first show that at the time there were any Slavs living in the neighbourhood of Tomi. Lastly, it is surprising that Mr. Edwards should have fallen into the error of supposing that the Slavs are mentioned in the 'Germania' of Tacitus. Would that such were the case! for then our trustworthy information about this race would be carried

back four hundred years. Unfortunately we have no account of them which can be relied upon till the days of Jordanes and Procopius, about the middle of the sixth century A.D. Some smaller matters we pass over; and now, having done with fault-finding, we can honestly say that when our author gets to the reigns of the later Romanovs he seems to be treading on firmer ground. Yet here, again, he relies too much upon what must be called indirect authorities. The lectures of Mickiewicz are constantly referred to, and although it must be allowed that the memoirs of Prince Adam Czartoryski possess considerable value, still their point of view is not altogether an unprejudiced one.

In describing his first visit to Russia, as far back as the year 1855, when Nicholas had just died, our author is able to give us a more favourable opinion of the general condition of the country at that time than is commonly entertained. We have been told a great many things about the position to which Nicholas had brought Russia; but let us hear what Mr. Edwards has to say:—

"It is certain, at all events, that visiting Russia for the first time on the occasion of the coronation of Nicholas's successor, I could not recognize in the Russians of various classes with whom I was brought into contact, and with many of whom during a stay of eight months I became friendly and intimate, the mistrustful, suspicious, spy-fearing people of whom I had read. Above all they were not ignorant, nor were they dull.....No one, indeed, pretends that the cultivation of literature, art, and music was ever forbidden to the Russians; and conversation is not necessarily uninteresting or unintelligent because politics do not form the staple of it."

Our author also calls attention to the fact that some of the most brilliant Russian writers lived during the reign of Nicholas; for example, Pushkin and Lermontov the poets, Gogol the novelist, and Griboyédov, author of one of the best Russian comedies.

The pages of Mr. Edwards's book which will prove most attractive to the majority of readers are probably those in which he handles at considerable length the doctrine of Pan Slavism, that *bête noire* of our modern politicians. The views expressed by Mr. Edwards on Pan Slavism are undoubtedly sound. There is little chance of such an airy project being realized as the unification of Slavonic races; diversity of religion and language alone would prevent it. The Ultramontanism of the Pole is in strongest antagonism to Russian orthodoxy. There is great divergence in their languages; for although most of the roots are identical, it is no more possible for a Bulgarian and a Russian to hold a conversation together than for an Italian and a Spaniard. Mr. Edwards seems surprised at this; but it appears to be extremely natural. Whatever difference there may be between Russian and Bulgarian, it is certain that that between Serbian and the former language is far greater, and we must remember that all these belong to the eastern division of the race; the case is far stronger with Polish and Chekh, belonging to the western. The Pole, in his fierce hatred of the Russian—which is only second to that which he feels for the German—is not going to allow his independent traditions to be merged in Pan Slavism. His attitude towards his brother Slavs is egotistical and reserved.

Mr. Edwards does not seem to have read the later and more accurate works which have been written on Bulgarian history; but to go into all these ethnological details would indeed require more space than the *Athenæum* can afford.

There is a great deal of sound common sense in his book, and our author, although he does not spare the shortcomings of the Slavs, dares to give an honest opinion on many points, which will not, perhaps, in every case be welcome to the more prejudiced portion of his countrymen.

The World's Great Explorers.—Mungo Park and the Niger. By Joseph Thomson. (Philip & Son.)

ALTHOUGH we may doubt the value or expediency of these ever-extending series of small books, it must be admitted that a well-chosen adaptation of author to subject sometimes produces a volume of exceptional interest. The life and work of perhaps the greatest African explorer of the last century by one of the most distinguished and capable travellers of our own day is an instance of this. Mr. Thomson has the rare qualification of a personal acquaintance with the region of which he treats, and can thus speak with authority on the geographical questions involved, while peculiarly competent to sympathize with and appreciate the difficulties with which his hero had to contend. He has considerable literary facility, and it may be felt by some readers that this betrays him into occasional redundancy of style. We are rather disposed, however, to look on this as the index of a poetic temperament, keenly alive not only to the grandeur and beauty of natural scenery, but to the emotions produced by the awful solitude, the perpetual sense of uncertainty, and by the probable nearness of unknown danger—this last sensation being, according to Mr. Thomson's experience, the most trying of all to the solitary traveller. For most of us doubtless a halo of romance has long surrounded the story of Mungo Park, and it would be strange if Mr. Thomson, of all men, had not been impressed by its dramatic elements—the humble up-bringing in the remote Scottish homestead, where his imagination was fed with tales of Border chivalry; the introduction, as a young doctor, to Sir Joseph Banks, and the subsequent sudden plunge, at the age of twenty-four, into the heart of Africa; then his unexpected return and publication of the wonderful adventures, his second and much more elaborate expedition, and final disappearance. Mr. Thomson's emphatic estimate of Park's position among African explorers has, naturally, especial interest:—

"Neither then nor since has any African explorer had such a romantic tale to tell, nor has any out of the long list of adventurers who have followed told his tale so well. Some there have been who have flourished more theatrically across the African stage, and by virtue of striking dramatic effects, and a certain spice of bloodshed, have struck the imagination of those who are content with the superficial show of things, and are not too critical as to their significance. But for actual hardships undergone, for dangers faced, and difficulties overcome, together with an exhibition of the virtues which make a man great in the rude battle of life, Mungo Park

stands without a rival. In one respect only—that of motive—does another surpass him. Here Livingstone stands head and shoulders above his predecessor, whose aspirations after personal name and fame, and apathetic attitude towards the anti-slavery movement, will ill bear comparison with the noble longings which inspired the great missionary."

This disparagement of Park's "aspirations after personal name and fame," of which we find no undue signs in his life, is curiously, but happily, corrected by the author himself in his next sentence, where he tells us that "throughout his whole narrative we fail to find the faintest trace of vulgar ambition or ignoble self-seeking. He deliberately suppressed incidents which would have added greatly to his fame!"

At all events, then, our biographer is no indiscriminate admirer. If he were, he would find it difficult to deal with Park's curious incapacity to perceive—even after Wilberforce and others had begun to appeal to the public conscience—the essential iniquity of the slave trade. That a man is not in advance of his countrymen on a philanthropic question is certainly no proof of exceptional insensibility; still it seems strange that a religious man, humane and affectionate by nature, should have witnessed, as Park did, all the horrors of the slave march, and yet apparently have seen in them only the inevitable though distressing incidents of a legitimate business. He did not even think that its abolition would have any "extensive or beneficial effect on the manners of the natives!"

Mr. Thomson's strong adverse comments on another point, viz., the formation of Park's second expedition, which consisted solely of Europeans, without any natives to do the harder work, seem justified by the tragic result. The traveller no doubt forgot that the moral stimulus of an absorbing interest, which kept his own energies and bodily powers alive, would be wanting to his followers.

The biography is prefaced by a most interesting sketch of the development of our knowledge of the geography of Western Africa, and by an eloquent description of the advance of Islam and of the great civilized Mohammedan negro kingdoms of Songhay and Bornu. The former after four centuries of prosperity fell to pieces, and the fanatical "Moors" were Mungo Park's bitterest enemies; but, as Mr. Thomson points out, fanaticism and decadence are not confined to Mohammedan kingdoms, and the rational means whereby the missionaries of Islam often propagated their faith were noticed by Park, and are recommended by our author to their Christian rivals. Very interesting also, though told only in the barest outline at the end of the volume, is Mr. Thomson's account of his own successful expedition, in the face of great difficulties, to establish trade relations with the chiefs of the Niger territories, by which means—the Government having fortunately recognized the importance of the questions involved—our commercial interests, founded on the labours of generations of "martyr" explorers, have been guaranteed against French and German encroachment.

We have, perhaps, hardly done justice to the graphic and effective way in which Mr. Thomson, as becomes a past master in African exploration, deals with the chief

features of African travel, and it should always be borne in mind that the political and commercial disputes now rife in that continent require for their settlement, before all things, sound geographical knowledge.

NOVELS OF THE WEEK.

The Scudamores. By F. C. Philips and C. J. Wills. 2 vols. (Gardner & Co.)

The Baffled Conspirators. By W. E. Norris. (Spencer Blackett.)

The Shadow of a Dream. By W. D. Howells. (Edinburgh, Douglas.)

A Romance at the Antipodes. By Mrs. R. Dun Douglass. (Putnam's Sons.)

Truth with Honour. By Christabel R. Coleridge and M. Bramston. (Smith & Innes.)

THERE is movement enough in 'The Scudamores' for two or three novels, if not for a play. It is full of downright characters, English and American, polished and unpolished, serious and comic; and there is not a villain amongst them. The situations are well conceived, and as there are four or five young people, and two old widowers do the matchmaking and the matchmarring, the authors contrive to escape from the trite and commonplace into an atmosphere of wholesome freshness. Messrs. Philips and Wills put no strain upon their readers, and consequently secure their attention without effort or difficulty. The cleverness of their story is all on the surface. It is a narrative of incidents and humours, and it eschews analysis as completely as it avoids reflections and morals.

Mr. Norris has never had a happier thought for a novel, nor worked out his idea more felicitously, than in his bright story of 'The Baffled Conspirators.' The conspirators were four spoiled children of society, who formed a mutual protection league against the wiles of the piscatory sex, agreeing with each other that if either of them "saw that he was about to commit suicide" by swallowing a hook, he should consult his fellows, and be bound by their decision for the space of six months. Evidently there is room for any amount of sprightly writing within the four corners of that agreement, and Mr. Norris is sprightly on every page. His title is not so appropriate as it might be, for the conspirators are not baffled in the object which they set before themselves. The story has two heroines, and in the end there are only two bachelors left to lament, after greedily snatching at the bait, that they were contemptuously thrown back into the water. 'The Baffled Conspirators' is intentionally slight, but it is thoroughly picturesque and sparkling.

'The Shadow of a Dream' is a decidedly clever piece of work. One could hardly make a sound objection to any part of it as a mere piece of narration, and the circumstances giving rise to the ethical problem which serves for the plot of the story are contrived with ingenuity and originality. With Mr. and Mrs. March, who reappear in this story—Mr. March being the narrator—the reader of 'A Hazard of New Fortunes' is already acquainted. They have improved in being more concise and less prone to discuss trivialities, while they still preserve their characteristic qualities,

and it is of the essence of the constitution of 'The Shadow of a Dream' that they still take a peculiar interest in questions as to what other people ought to do and think, or to have done or thought in certain circumstances. Judicious readers who have a less excitable conscience and less mercurial sympathies, while admiring the cleverness of Mr. Howells's story, will regret that he could not find something more vigorous to deal with. The book is too much like one of those elaborate pieces of "fancy work" which are not fit for use and yet serve no artistic purpose.

Mrs. Dun Douglass has worked up her diary of travel, added a few romantic incidents, and turned it out in the shape of a novel. Fact and fiction are oddly mingled in her rather bombastic narrative, the fiction including an Australian "lion of the day," a fat and florid Duke of Hammerton, "very much under the medium height," with the appearance and manners of a bagman; also a spirited English girl, Miss Giovannelli Brownell, of "a discontented disposition, grievous to see in one so young." The characters of 'A Romance at the Antipodes' may or may not be drawn from the life, but one does not manage to get up much interest in them.

There is some cleverness in the delineation of the two sisters who figure as heroines of 'Truth with Honour.' The writers to whom this story is due have probably prevented each other from risking any bold and exciting flight of fancy or imagination, but they have worked hard at the characterization of the heroines and their gambling father. This father is an amiable and in many senses a good man, but in at least one sense he is a bad man, and his daughters have to suffer for his sin. The contrast between the two women is finely drawn, and they are quite conceivable characters. The girl who has least sympathy with her father, and who craves, after a visit to some proper people, to reorganize the household, and have morning prayers like civilized families, is a very fair study from life.

THEOLOGICAL BOOKS.

The Epistle to the Hebrews: the Greek Text, with Notes and Essays. By B. F. Westcott, D.D., D.C.L. (Macmillan & Co.)—Since the publication of the epoch-making work of Bleek the interpretation of the Epistle to the Hebrews has become a much simpler task. At the present time the main points in debate are the date of the epistle and the readers for whom it was originally intended. The question of authorship must ever continue unsettled. Dr. Westcott's volume extends to about five hundred pages. It contains a long introduction, followed by the Greek text accompanied by various readings and notes on the successive verses of each chapter; while longer notes or essays are supplied at the end of the chapters. The commentary is thus extensive and complete—more so, probably, than any English one except Dr. Owen's. The author has aimed at thoroughness, according to his wont; and as he is a scholar whose range of reading is wide, and whose reflective power is considerable, he has produced a volume which deserves attention. The notes on various readings of the text are usually excellent, and of these a fair specimen appears at p. 110, where the conclusion arrived at is right, viz., *συγκερασμένος τῇ πίστει τοῖς ἀκούσασιν* (chap. iv. 2), which is Tischendorf's text also; not *συγκερασμένους*, adopted by the revisers

of the New Testament. But the note on chap. ii. 9, advocating the common reading *χάρτι*, is unsatisfactory: *χάρτις*, although it is less supported by ancient MSS., and though it has found little favour among editors of the Greek Testament, is probably the original word. The translation furnished by the bishop is uniformly good and faithful to the original. The notes contain minute criticism, the shade of meaning in each word being looked upon as significant and as having been selected with care. Many of these explanatory notes are sound and satisfactory, as might have been expected. For instance, the note on p. 395 bringing out the meaning of the words "author and finisher of faith" is an admirable specimen of interpretation, where the revisers have vitiated the sense by inserting the pronoun "our." Whether the patristic citations and those from mediæval commentators add much to the value of the notes may be doubted; but they entered into the author's plan. The longer notes at the end of the chapters are sometimes short treatises on subjects arising out of the original text or cognate with its teaching, such as those on the pre-Christian idea of sacrifice, on the pre-Christian priesthood, the significance of Melchizedek, &c. Amid a multiplicity of theological terms, sentences, and subjects, a commentator's weaknesses and errors can hardly fail to appear. The main defect of this book lies in the parts of it which relate to quotations from the Old Testament, and in the description of the tabernacle or temple's furniture. In both departments ingenuity and artificial hypotheses on the part of the expositor are but too patent. Difficulties there are in the original; and the bishop should not only have seen them but encountered them in a different way. His standpoint is traditional rather than critical. He excels in settling matters belonging to text, but he is less trustworthy in exegesis. Metaphysical dogma is often superinduced on the exposition, so that few positions in the whole range of theology are passed over. The commentator's mind, which is not without an element of mysticism, is in full sympathy with the symbolic and allegorical. He explains the types in which the epistle abounds with evident partiality, finding profound meanings in the mysteries which the original educes; and fits them into the system he sets out with. In consequence of the author's bias towards mysticism, the reader will sometimes feel unable to form a clear conception of his meaning amid the multiplicity of the words he employs—words often technical and abstract. We admit that the exegesis of such an epistle cannot be separated from the doctrinal element; but the latter should be limited to its own sphere. It is no paradox to say that Dr. Westcott is too theological. The theologian is prominent throughout, believing as he does in the superlative value of the epistle, whose unknown author he persists in calling an "apostle," though he rightly judges that St. Paul was not the writer, and leaves it anonymous. The work, though valuable in many respects, cannot be accepted as altogether satisfactory. Yet the earnest and devout spirit which permeates the volume makes it a welcome contribution to the understanding of a unique epistle—an epistle which finds Christianity and its founder foreshadowed in the Jewish economy, especially in its sacrificial part.

The Prophecies of Jeremiah. Expounded by Dr. C. von Orelli. Translated by the Rev. J. S. Banks. (Edinburgh, Clark.)—Dr. von Orelli pursues the same method in this work as in his former one on Isaiah. It is divided into sections which are literally translated, an interpretation is added of the separate verses, including such Hebrew words as needed exegesis, and this is followed by an exposition of the whole division. The general introduction treats of all questions naturally belonging to the collection of prophecies embraced in the book. Dr. von Orelli writes clearly, and has evidently studied his sub-

ject with great care. He is well acquainted with the chief commentaries of his predecessors in the same field, and is able to judge their merits. The introduction is a useful summary of results, and will satisfy the wants of ordinary readers. The new translation is an improvement upon our English version, and reflects the Hebrew much more correctly. Thus xxiii. 26, 27, are rendered, "How long yet? Have the prophets who prophesy falsely and are prophets of the deceit of their own hearts, this in mind,—do they purpose to make my people forget my name for their dreams, which they tell every one to his comrade, like as their fathers forgot my name for Baal?" This translation follows a reading proposed by De Dieu which approves itself at once to the judgment. In like manner, much of the expository part is good, as is shown by this brief example relating to xxiii. 33-40: "The section on prophets and prophecy is closed by a warning against the use of the word *Massah*, introduced by earlier prophets as a designation of a solemn divine oracle, but abused by Jeremiah's contemporaries (the same word signifying burden) to deal secret blows at God's word. From the severity with which Jeremiah forbids the word *Massah* to the people as to the prophets, we may gather that the secondary sense was used in a thoroughly slanderous way, as if the word of the Lord was always a grievous plague, not a benefit to the land. Thus the phrase, while holy and divine in itself, became a perfidious by-word, throwing suspicion on the preaching of the genuine prophet, and so of the Lord Himself, as if the purpose of his speaking were to oppress instead of to save the people. In this way we can understand the sharp rebuke and warning uttered by Jeremiah." With regard to the text, the author rightly agrees with the scholars who prefer the Masoretic text to the Septuagint; but while mentioning a few places where the latter must be followed, he unduly depreciates the Greek readings, and his list should be enlarged. He defends the Masoretic text in x. 1-16, a passage which has the appearance of proceeding from the Deutero-Isaiah, and fails in supporting the genuineness of chaps. l. li., which were evidently written by an exile in Babylon. In interpreting the text the commentator betrays occasional weaknesses and errors, some of them arising from a view of prophecy which cannot be commended. His calculation of the seventy years' captivity, a period twice mentioned by Jeremiah, is incorrect. The commencement should not be calculated from 606 B.C., but from 597; seventy is merely a round number. The verses of the twenty-third and thirty-third chapters in which occurs the phrase "Jehovah our righteousness" are wrongly translated and explained. As Dr. von Orelli's standpoint is conservative, he often becomes apologetic, especially in the cases where certain critics have pointed out the non-fulfilment or partial fulfilment of prophecies to which Jeremiah's language scarcely corresponds. An example occurs in his treatment of the oracle respecting Damascus (chap. xlix. 23-27), where such expressions as "How is the city of praise not left, the city of my joy," are softened into, "Damascus the delight of the East will be greatly disturbed and damaged in the course of the coming war." The commentator fails to point out the fulfilment of this oracle, especially as Damascus exists and flourishes at the present day. In explaining the difficulty inherent in chap. xlv. 20-29, Dr. von Orelli has recourse to Nägelsbach's explanation, which is weak and insufficient. He is hardly able to solve difficulties from his own point of view, and does not give heed to the fact that Jeremiah's oracles were not committed to writing immediately after they were delivered. We regret that the author has been less influenced by some of the leading scholars who preceded him in the explanation of Jeremiah than in justice to his subject he should have been. Hitzig, Ewald, and Graf are

of more consequence than Keil and Nägelsbach. Yet he has a sufficient share of independence to produce a valuable commentary, though it contributes but little to the clearing away of difficulties overhanging the text and some prophecies of Jeremiah's book.

OUR LIBRARY TABLE.

MR. FISHER UNWIN publishes *Japan and the Pacific, and a Japanese View of the Eastern Question*, by Mr. Manjiro Inagaki, a Japanese patriot who is under the impression that we were beaten at Kagoshima, and who thinks that Japan could, if she wished, keep a British fleet from attacking Russia on the Pacific. The first part of Mr. Inagaki's book, which is headed 'Japan and the Pacific,' appears to be his own, and is on the whole good. There are here and there little slips, such as those on p. 59 which appear to imply that Germany holds all New Guinea instead of less than one-fourth of that island, and at p. 29 the author seems to confuse Labuan and Sarawak; but, generally speaking, we have no fault to find with this first chapter. On the other hand, the remainder, and consequently the greater portion, of the volume is without plan or arrangement, and reads like an undergraduate's reminiscences of some lectures on modern history, possibly those of Prof. Seeley. The author apologizes in his preface most modestly for his English, but this, on the whole, is not bad as English goes. There are a great many slipshod expressions, but the meaning is generally clear. While, however, the writer thanks various distinguished persons for having revised his proofs, they undoubtedly stood in need of much more serious revision than they have received, and slips are numerous. As there is no index we are forced to name the pages on which those occur which we think it worth while to name. At p. 82 we have "Pyrenees," without any accents, although in a French phrase quoted from Louis XIV. On the next page "the Asiento" is misunderstood. At p. 107 we have "Xoscruscko" for the Polish chieftain, and not Freedom, but the critic, "shrieked" at such a fall; at p. 121 "Hypisilanda" for a well-known Roumanian-Greek prince; at p. 140 "Brunnon" for a celebrated Russian ambassador to St. James's; at p. 170 "Count Karserling"; at p. 178 "Prince Mikita of Montenegro." At p. 231 we have "Sindia" for Sindh; on the map at p. 233 "Damir" for Pamir; at p. 235 "Jaxartes" for the Jaxartes (the author seemingly thinking that the river is a town), and "the Bolon" for the Bolan; at p. 237 "Syr Adria" for Syr Daria, although Daria is correctly spelt upon the map. At p. 241 the river which on p. 237 is called "the Atrak," is styled "the Attric." The first sixty-nine pages form an excellent review article. The remainder of the work has not much interest for English readers, and will hardly find a public anywhere outside of England; for the author's fellow countrymen, if they can read English, will probably go to the original authorities, whose treatment of the subject is less confused than that of Mr. Inagaki. At the same time, we repeat that the first part seems to be his own, and if his own, as we believe, is a most remarkable performance for a foreigner. On his last page the author assumes the possibility for England of obtaining not only an Austrian and Turkish, but also a French alliance against Russia. We do not ourselves believe that even the readmission of France to a dual control in Egypt, coupled with the withdrawal of the British troops, would suffice to bring about an alliance between Great Britain and France against Russia, although the author may possibly have in his mind, in addition to these suggestions which he makes, that previous cession or sale to France by Germany of the conquered provinces which he elsewhere recommends to Germany as being in her own interest. He may doubtless contend that after

such a cession there would be little to bind France to Russia.

MESSESS. KELLY & WALSH, of Hong Kong, send us (the London agents being Messrs. Sampson Low & Co.) *A Handy Guide-Book to the Japanese Islands*, which will be useful in a future edition when it has been expanded by its author. At the present moment it is a mere catalogue of places, and does not tell the traveller enough to be really useful. The work does not even contain that first necessity of a guide-book—an index.

The Winning of the West, by Mr. Theodore Roosevelt, 2 vols. (Putnam's Sons), is an excellent piece of literary workmanship. Mr. Roosevelt has had the advantage of consulting official manuscripts of which the contents have not been made public hitherto, and he has not omitted to use published documents also. In short, he has worked in the true historical spirit, and his book is a valuable addition to the historical literature of his country. Moreover, he has been able to take advantage of several years' experience acquired during his residence upon or near to what used to be called the frontier, being a part of his country which has disappeared, for all practical purposes, since the completion of railways across the continent. Now the United States are bounded on the east by the Atlantic and on the west by the Pacific Ocean, the intermediate part being as open to settlement and cultivation as any other parts of the vast territory over which the republic exercises dominion. There was a time, of which Mr. Roosevelt writes, when white men could not take up their abode on the soil of what is now the United States without danger and opposition from the Indians who were the first occupants of it. As a dweller for many years in the wilder and less populated part of his country, Mr. Roosevelt has seen the Indians in their wild state, and he has formed an opinion of them accordingly. What he saw with his own eyes confirmed what he had read, and his verdict upon the Indians is not favourable to them. That they have been harshly used by his countrymen he admits, but he is emphatic in stating that they are a peculiar and cruel race. When reviewing Mr. Roosevelt's previous works, we praised the admirable style in which they were written, and that praise may be repeated now. The present work is marked by the beauties of composition which we have admired in others from the same hand, and we can confidently recommend the two volumes which compose it to all students of American history.

The Brook and its Banks, by the Rev. J. G. Wood, M.A. (Religious Tract Society), was originally written for the *Girl's Own Paper*, and a few chapters have appeared in that publication. The complete work, we are told in the preface, is one of the last of the chatty and popular productions of the late author; to this we need merely add that it contains many illustrations, and appears calculated to foster a taste for natural history among the young people for whom it is designed.

MR. JAMES RUNCIMAN has collected a number of papers written during the last three years, and published them under the title of *Joints in our Social Armour* (Hodder & Stoughton). Probably they have appeared in newspapers or magazines, and no doubt they served their purpose well. But they do not possess any permanent interest; they are not striking enough in thought, nor do they contain any valuable information. They are for the most part vigorous lay sermons, calculated to attract attention; but in thinking them worthy of a place in literature Mr. Runciman has overestimated his influence.

The detective stories called *Tracked and Taken*, by Dick Donovan (Chatto & Windus), must be meant to appeal to the large class of undiscriminating readers. They are not worse than previous collections of stories by the same

author and others, but they are very far inferior to the best specimens of police literature.

UNDER the title of *Summer Days on the Thames: Recollections of Boating and Fishing between Henley and Oxford*, there reaches us a cheap, but pretty reprint of an excellent illustrated work by Mr. Alfred Church, which appeared as a more costly gift-book in 1880 under the title of 'Isis and Thamesis.' The publishers are Messrs. Seeley & Co. True Thames-lovers' doctrine is taught by Mr. Church, who, though a fisherman, would preserve the otters from the traps of his angling friends.

THE *Tales of Old Scotland*, by Sheriff Rampini (Edinburgh, Macniven & Wallace), form a readable enough child's book on some leading incidents of Scottish history. The illustrations are pretty, and the knowledge displayed fairly up to the average of the day. The Sheriff's liking for Margaret, Canmore's queen, is obvious and not unjustified, though her Anglicizing tendencies must have been very distasteful as well as in some respects injurious to the Celtic Scotland of her day. Of the other famous queen, as yet uncanonized, he hints rather than avows a favourable view. Yet the bald chronicle of events is trying to Queen Mary's fame. Flodden is well described, but this sentence lacks some adjustment: "Piercingly cold, windy and rainy, the sufferings of the [Scotch] troops were of the most severe description."

We have on our table *The Theory of Credit*, by H. D. Macleod, Vol. II. Part I. (Longmans),—*The Makers of Modern English*, by W. J. Dawson (Hodder & Stoughton),—*The Art of Authorship*, edited by G. Bainton (Clarke & Co.),—*Glances at Great and Little Men*, by Paladine (Low),—*Home Washing*, by Louisa E. Smith (Bemrose & Sons),—*A Course of Lectures on the Growth and Means of Training the Mental Faculty*, by F. Warner (Cambridge University Press),—*Lectures to Nurses on Antiseptics in Surgery*, by E. S. Bishop (Low),—*The Adventures of the Adventurers' Club*, by Five Men and a Woman (Gardner & Co.),—*A Black Business*, by H. Smart (White & Co.),—*Schoolboy Truth and Honour*, by A. H. Biggs (Sonnenschein),—*Agatha's Quest*, by R. H. Sherard (Trischler & Co.),—*Only a Fisher Maiden*, by A. MacKnight (Digby & Long),—*In Cloud and Sunshine*, by J. Pierce (Trübner),—*An Hour with George Herbert*, by C. Bullock, B.D. ('Home Words' Office),—*Sermons, 1877-87*, by the Rev. A. Ryan (Dublin, Gill),—*The Church of my Baptism and Why I Returned to It*, by W. F. H. King (Burns & Oates),—*A B C London and Suburban Church and Chapel Directory for 1890* (Banks & Son),—*God in His World* (Stock),—*The Success of Christian Missions*, by R. Young, F.R.S.G.S. (Hodder & Stoughton),—*The Church; or, What do Anglicans mean by "The Church"?* by J. B. Bagehawe, D.D. (St. Anselm's Society),—*and Russes et Slaves*, by L. Leger (Hachette). Among New Editions we have *A History of Bridgewater*, by S. G. Jarman (Stock),—*The Pre-Columbian Discovery of America by the Northmen*, with translations from the Icelandic Sagas, by B. F. de Costa (Albany, N.Y., Munsell),—*Sir John Franklin, a Revelation*, by J. H. Skewes (Bemrose & Sons),—*The Life and Work of William Augustus Muhlenberg, D.D.*, by A. Ayres (Whittaker & Co.),—*A Code of Morals*, by J. S. Hittell (San Francisco, the Bancroft Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Brown's (Rev. J. W.) *An Italian Campaign: the Evangelical Movement in Italy*, Letters of Rev. R. W. Stewart, 3/6
Letch's (M. and M. W.) *Seven Years in Ceylon*, Stories of Mission Life, imp. 16mo. 2/6 bds.
Meyer's (F. B.) *Tried by Fire*, Expositions of the First Epistle of Peter, cr. 8vo. 2/6 cl.
Morris's (E.) *Hours of Meditation*, cr. 8vo. 3/6 cl.
Murphy's (Rev. J. B. C.) *Through Fast and Festival*, Part 4, cr. 8vo. 2/6 cl.

Law.

Skelton's (J.) *Handbook of Public Health: Public Health and other Sanitary Acts relating to Scotland*, 7/6 cl.

Fine Art.

Great Artists: The Painters of Barbizon—Millet, Rousseau, Diaz; Corot, Daubigny, Dupré, by J. W. Mollett, cr. 8vo. 3/6 each, cl.

Poetry and the Drama.

Lofft's (R. E.) *Sonnets*, imp. 16mo. 2/6 cl.
Middleton (Thomas), edited by H. Ellis, Vol. 2, cr. 8vo. 2/6 cl. (Mermaid Series.)

Philosophy.

Counsels and Maxims: 2nd Part of Schopenhauer's 'Aphorismen zur Lebensweisheit,' trans. by T. B. Saunders, 2/6
Symonds's (J. A.) *Essays, Speculative and Suggestive*, 2 vols. cr. 8vo. 18/ cl.

History and Biography.

Wrightson's (R. H.) *The Sancta Republica Romana*, Handbook to History of Rome and Italy, A.D. 395-588, 7/6 cl.
Yorkshire in Olden Times, ed. by W. Andrews, 12mo. 4/ cl.

Geography and Travel.

Hosie's (A.) *Three Years in Western China*, 8vo. 14/ cl.
Schweinfurth's (Dr. G.) *Heart of Africa*, cheap edition, 2 vols. cr. 8vo. 3/6 each, cl.

Philology.

Beyer's Norse and English Words and Phrases, cr. 8vo. 4/6 cl.
Cicero Pro Roscio, with Introduction and Notes by St. G. Stock, 12mo. 3/6 cl.
Schiller's *Jungfrau von Orleans*, edited by C. A. Buchheim, 12mo. 4/ cl. (Clarendon Press.)
Virgil's *Æneid*, Books 1-3, edited, with Introduction and Notes, by T. L. Papillon and A. E. Haigh, cr. 8vo. 3/ cl.

Science.

Ball's (J. B.) *Handbook of Diseases of the Nose and Nasopharynx*, cr. 8vo. 8/ cl.
Bunge's (G.) *Text-Book of Physiological and Pathological Chemistry*, translated by L. C. Woolridge, 8vo. 18/ cl.
Carnot's (N. L. S.) *Reflections on the Motive Power of Heat*, &c., edited by R. H. Thurston, cr. 8vo. 7/6 cl.
Cooke's (M. C.) *Introduction to Fresh-Water Algae*, cr. 8vo. 5/ cl. (International Science Series.)
Fitzgerald's (C. E.) *Lectures on Physiology, Hygiene, &c.* 2/6
Moll's (A.) *Hypnotism*, cr. 8vo. 3/6 cl. (Contemporary Science Series.)
Richardson's (M. T.) *Practical Blacksmithing*, Vols. 1 and 2, cr. 8vo. 5/ each.
Richardson's (M. T.) *The Practical Horseshoer*, cr. 8vo. 5/ cl.
Slingsby's (R.) *Treatise on Magnesium Flash Light Photography*, 4to. 4/ cl.

General Literature.

Adams's (Mrs. Leth) *My Land of Beulah*, cr. 8vo. 3/6 cl.
Brown's (E.) *Jack Abbott's Log, a Yarn of the Merchant Service*, 2 vols. cr. 8vo. 2/1 cl.
Dante's *Treatise De Vulgari Eloquentia*, translated by A. G. F. Howell, cr. 8vo. 3/6 cl.
Dead Man's (A.) *Diary*, Written after his Decease, with Preface by G. T. Bettany, cr. 8vo. 3/6 cl.
Dickens (C.) and Collins's (W.) *The Lazy Tour of Two Idle Apprentices*, No Thoroughfare, &c., cr. 8vo. 8/ cl.
Gissing's (A.) *A Village Hampden*, 5 vols. cr. 8vo. 31/6 cl.
Murray (C.) *The Nether World*, 12mo. 2/ bds.
Hawthorne's (J.) *The Spectre of the Camera*, 12mo. 2/ bds.
In Durand Vile, by Author of 'Molly Bawn,' cheap edition, cr. 8vo. 2/ bds.
Lee's (T.) *Stephanie*, a Novel, cr. 8vo. 6/ cl.
Linton's (E. L.) *Sowing the Wind*, a Novel, cr. 8vo. 3/6 cl.
Mac Ritchie's (D.) *The Testimony of Tradition*, 8vo. 7/6 cl.
Murray (C.) and Herman's (E.) *Wild Darrie*, 12mo. 2/ bds.
Mugger's (Mrs.) *Miriam*, cr. 8vo. 6/ cl. (Low's Standard Novels.)
Newman's (F. W.) *Miscellanies: Vol. 4*, Political Economy, 8vo. 10/6 cl.
Ohnet's (G.) *Dr. Rameau*, trans. by Mrs. C. Hoey, 12mo. 2/ Ourousov's (Princess Mary) *Education from the Cradle*, trans. by Mrs. E. Fielding, 16mo. 2/6 cl.
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Reade (Miss) and Turner's (Miss E. F.) *Kewick Calendar*, Autograph and Birthday Text Book, imp. 16mo. 3/6 cl.
Rivett-Carnac's (late Col. S.) *The Presidential Armies of India*, 8vo. 10/6 cl.
Schaff's (P.) *Literature and Poetry, Studies on the English Language*, 8vo. 12/ cl.

FOREIGN.

Theology.

Bellesheim (A.) *Geschichte der Katholischen Kirche in Irland*, Vol. 1, 432-1509, 15m.
Darstellungen aus dem Gebiete der Nichtchristlichen Religionsgeschichte, Vols. 1 and 2, 5m. 75.
Hauck (A.) *Kirchengeschichte Deutschlands*, Division 2, Part 2, 6m.
Kraus (A.) *Lehrbuch der Praktischen Theologie*, Vol. 1, 7m.

Fine Art and Archaeology.

Benndorf (O.) *Wiener Vorlegeblätter f. Archäologische Übungen*, 1889, 12m.
Diehl (C.) *Excursions Archéologiques en Grèce*, 4fr.
Imhof-Blumer (F.) *Griechische Münzen*, 40m.
Junghändel (M.) *Die Baukunst Spaniens*, Part 3, 25m.
Koldewey (R.) *Die Antiken Baureste der Insel Lesbos*, 80m.
Liebenann (W.) *Organisation d. Römischen Vereinswesens*, 10m.
Rupin (E.) *L'Œuvre de Limoges*, 50fr.

Poetry and the Drama.

Fagnet: *Notes sur le Théâtre Contemporain*, Second Series, 3fr. 50.
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Bilharz (A.) *Metaphysik als Lehre vom Vorbewusstsein*, Part 1, 4m.
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History and Biography.

Duparc (E. de la B.) *Nouveaux Récits Militaires*, 7fr. 50.
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Franklin (A.) *La Vie Privée d'Austrois: Comment on devenait Patron*, 3fr. 50.

Lavisse (E.): *La Vie Politique à l'Etranger*, 1889, 3fr. 50.
Thiaucourt (C.): *Les Causes de la Seconde Guerre Punique*, 1fr.

Geography and Travel.
Marmier (X.): *Au Sud et au Nord*, 3fr. 50.

Philology.
Kleinpaul (R.): *Die Rätsel der Sprache*, 10m.
Lexicon Lingue Hungarice. *Evi Antiquioris*, ed. G. Szarvas et S. Simonyi, Paris 1-13, 26m.

Science.
Blanchenhorn (M.): *Beiträge zur Geologie Syriens*, 30m.
Fritsch (G.): *Die Elektrischen Fische*, Part 2, 30m.

General Literature.
Jellinek (M. H.): *Die Sage v. Hero u. Leander in der Dichtung*, 3m.

Maupassant (G. de): *Notre Cœur*, 3fr. 50.
Montégut (M.): *Les Six Monsieur Dubois*, 3fr. 50.
Pontmartin (A. de): *Episodes Littéraires*, 3fr. 50.
Quatrelles: *Double Face*, 3fr. 50.
Rhins (D. de): *La Bohème Militaire*, 3fr. 50.
Tineau (L. de): *Stras et Diamants*, 3fr. 50.

'AN INTERESTING EVENT,' BY M. A. TITMARSH.
11, Savile Row, W.

THIS is the title of a pamphlet published by David Bogue at 86, Fleet Street, in 1849, which has just come into my possession. It contains sixteen pages, and is enclosed in a blank pink wrapper.

I have never before heard of its existence. Have any of your readers?

The pamphlet puzzles me. It is in Thackeray's style, and refers to Beaumoris and the Megatherium Club; but why should he, having finished 'Vanity Fair' and begun 'Pendennis,' have diverged to write a trifling tale like this?

On the other hand, how could it profit anybody to forge it? This copy was bought on a bookstall for a trifle three or four years ago, and I have never heard of another. It is not in the British Museum, and I do not find that it was actually published in 1849. It may be a unique copy of a contemplated production.

CHAS. P. JOHNSON.

MR. EDWARD COLBORNE BABER.

WE regret to announce the death of the Chinese scholar and well-known traveller Mr. Edward Colborne Baber, who died of fever a few days ago at Bhamo, in Upper Burma. His health had for a long time been a cause of anxiety to his friends. A long service in China and a period of residence at Seoul, in Korea, had laid the seeds of a persistent aguish fever which two long leaves in England were insufficient to eradicate. Mr. Baber was educated at Christ's Hospital, and when a 'Grecian' proceeded with an exhibition to Magdalene College, Cambridge. While at the University he met with an accident the effects of which he was never able to shake off. On one occasion, when travelling from Cambridge to London, the train was thrown over an embankment, and though Mr. Baber escaped at the time with nothing worse than a severe shaking, the effect on his nerves was such that it was ever afterwards with the greatest repugnance that he undertook a railway journey. This disinclination to travel by train was a common cause of disappointment to his friends, and gave annoyance to those who were unaware of the cause. In 1866 he entered the China Consular Service, and was sent to Peking to study the language of the country. After an unusually short apprenticeship, owing to the great ability he showed in mastering this incomparably difficult language, he was sent to one of the consulates, and subsequently rose rapidly through the lower grades of the service. Already he was a marked man, and when in 1875 Mr. Grosvenor was sent to Western China to inquire into the circumstances connected with the murder of Mr. Margary in Yunnan, Baber was chosen to accompany him. In this and all the other journeys he made he showed a keen geographical sense, and all the other qualities which constitute a scientific traveller. When, as a consequence of Margary's murder, the Chefoo Convention was drawn up (under the terms of which Chungking, on the Yangtze Kiang, was to be opened as a treaty port), Mr. Baber was sent to examine into the capabilities of the port and

into the features of the surrounding country. Readers of the *Journal* of the Royal Geographical Society will remember the graphic and brilliantly written monograph on his travels with which he favoured that periodical. In 1879 he was appointed to the important post of Chinese Secretary of Legation at Peking. In 1885 he was sent to act as Consul-General in Korea. After a year's residence in Seoul he returned to England on a much-needed leave, at the expiration of which (1888) he went out to Burma to take part in the delimitation of the Burmo-Chinese frontier. Active employment and ill health prevented Mr. Baber from undertaking any large literary works. His papers contributed to the *Journal* of the Royal Geographical Society and his edition of Gill's 'River of Golden Sand' are the only literary remains left us. His death, at the early age of forty-seven, will be a deep grief to all those who were privileged to enjoy the friendship of one who was always genial, kind, and brilliant, and of whom it may truly be said that in him there was no guile.

WASHINGTON'S ANCESTRY.

MR. H. F. WATERS claims in his article (*ante*, p. 770) that "we see now why the name [of Lawrence Washington] was entered on the parish register as Mr. He was *Magister Artium*." To genealogists it will occur that what "we see" is that the writer's acquaintance with our parish registers must indeed be slight if he imagines that their use of the style "Mr." refers to the degree of M.A., or, indeed, to any university degree whatever. J. H. ROUND.

87, Newgate Street, June 21, 1890.

MR. WATERS has written you a long letter in re Washington family, and complains he cannot get at the Bishop of London transcripts. I understand some of them are up in the dome of St. Paul's, awaiting the next conflagration in London, and some at Fulham Palace.

E. W. STANFORD.

THEORIES ABOUT JUNIUS.

IF a candidate for the Indian Civil Service were questioned as to the authorship of the letters signed Junius, the reply would probably be that they were written by Sir Philip Francis. If the candidate were further questioned as to his authority, he would undoubtedly answer Macaulay. The examiner might heartily approve of the candidate's answers.

It is not a flight of imagination to suppose that some eminent living men of letters have but a vague acquaintance with the Junius problem. Indeed, it is at the request of one of them, whose 'Manual of English Prose Literature' is a standard work, that I now deal with the theories about Junius. After my contributions to the *Athenæum* on 'Facts about Junius and Francis' had appeared, Prof. Minto wrote a letter which he has authorized me to make public, and from which I extract the following passages, not because they are laudatory of what I did, but because they justify me in trying to do more:—

"Your articles struck me as being conclusive as against the case of Francis, and to me they are novel at every point, except such points as I heard from you by word of mouth....By all means give us the other paper on theories about Junius. The Franciscan theory has almost swallowed up the others in the public mind, and few of us have any idea of the strength of the cases possible for others. I, at least, have never carefully examined any other theory."

Not long afterwards I received a letter from Washington, the writer being Mr. John S. McCalmont, an attorney and counsellor-at-law, who had given his leisure moments during many years to a study of the Junius problem, and who had arrived at the conclusion that the evidence was against the claim advanced on behalf of Francis. Mr. McCalmont stated that he had read the articles in the *Athenæum* after delivering a lecture on

Junius before a literary society in Washington, and he was good enough to request that I should pursue the subject, "separate the true from the false data," and set forth in greater detail than I had done "the honest facts." I may infer, then, that a desire exists for a complete statement of the case.

I am quite conscious of the potency of the reasons which impel so many persons, whenever this question is discussed, to demand that a definite conclusion should be arrived at. They say in substance, "produce your Junius." They dislike being told that the secret of an anonymous writer has been preserved, and it appears to them a right course to believe in Francis for the lack of another idol. Having no sympathy with those who worship false gods, I prefer criticizing idolatry to sharing in its folly.

Before setting forth the theories relating to others than Francis, I may notice and endeavour to dispose of Macaulay's contention that Francis must have been Junius. The main points of Macaulay's argument are that five marks exist in Junius and Francis, and that not more than "two of them can be found in any other person whatever." The fact is that the five marks do not exist in the case of Francis, and are pure assumptions with regard to Junius. Macaulay also states that Junius was a passionate and savage man, who attacked individuals with ferocity, and "regarded the most defective parts of old institutions with a respect amounting to pedantry"; and he maintains that such was Francis's character almost to the letter. Francis was irascible and virulent; Burke and Barré, to name but two eminent men in Parliament when Junius flourished, were as hot-tempered and vituperative as Francis, and if these failings suffice to excite a suspicion in his case, they would do so equally in the cases of others. Far more important is the divergence between Francis and Junius in their political views. The former was what would now be called a Radical in politics; the latter was a very philosophic Whig. Indeed, as Sir James Mackintosh pointed out in the *Edinburgh Review* for June, 1826, the peculiarity of Junius was to agree implicitly with George Grenville in politics, while it is known that Francis differed from him. This divergence is enough to invalidate Macaulay's hypothesis, even if the five marks had existed in the cases of both men.

Mr. Joseph Parkes compiled a list of forty-two persons who have been named among the possible writers of the letters signed Junius; by adding Dr. Wilmot and Mason to it, on whose behalf a claim has been preferred which is not more ridiculous than that advanced for others, and the Earl of Shelburne, who was considered by many contemporaries to be Junius, the total number is forty-five. The list can be shortened by the very easy process of striking out the names of those who never ought to have figured in it. Thus eight disappear at once; they are Chatham, Chesterfield, Gibbon, the Duke of Portland, De Lolme, Mrs. Macaulay, Grattan, and Wedderburn. Three more must go if the denial of each be accepted, as I think it ought to be; they are Lord George Sackville, Burke, and the Earl of Shelburne. I should eliminate the following names on the ground that no adequate reasons have been assigned for their inclusion; they are those of Hugh M. Boyd, Dr. Butler, Flood, General Lee, John Roberts, George and James Grenville, Dyer, Greatrakes, Glover, Sir William Jones, Hollis, Maclean, Rosenhagen, Kent, Wray, Rich, Dr. Francis, Pownall, Dr. Wilmot, Horne Tooke, and William Burke. Those who remain number twelve; they are Wilkes, Hamilton, Lloyd, Lord Temple, Horace Walpole, Mason, Dunning, Lord Lyttelton, Cornwall, a Junto or set of writers, Barré, and Sir Philip Francis. I shall reduce the number to a small one by striking out the names of Wilkes, Hamilton, Lord Temple, Lloyd, Dunning, Lord Lyttelton, and Barré. Mr. Dilke was of opinion that

Wilkes might have been Junius, and I entirely agree with him in thinking that much of Wilkes's writing was in the strain of the great unknown, yet I cannot think that he was the man. Though "single-speech" Hamilton has been generally credited with having written the letters, not even a plausible case can be made out for him. When Grattan talked over the matter with Samuel Rogers, he said :—

"Three persons are credited with having the best claim to the authorship of Junius's letters—Gibbon, Hamilton, and Burke. Gibbon is out of the question. I do not believe that they were Hamilton's; because a man, who was willing to be known as the author of a bad piece, would hardly have failed to acknowledge that he had written an excellent work. I incline to think that Burke was Junius."

The mere opinion of any one, however distinguished, does not carry weight in the absence of evidence, or where the point at issue is other than one of taste. When a great artist or a great writer is asked what he thinks about a particular painting or a particular book, his opinion cannot but excite interest, though it may be entirely fallacious. Artists and men of letters of note are often as prejudiced as the humblest person who ever handled a brush or used a pen. I do not consider what Grattan has said to be conclusive of the question under discussion, neither do I subjoin the following utterance of Adam Smith for any other reason than that many persons may feel curious to learn his view. When Samuel Rogers visited Edinburgh in 1789, he had a chat with Adam Smith on the 19th of July in that year, and recorded in his diary :—

"Talked of Junius. Adam Smith suspected 'single-speech' Hamilton to be the author. He was told by Gibbon that when Hamilton one day paid a visit at the Duke of Richmond's in Sussex, he told him that there was a devilish keen letter from Junius in the *Public Advertiser* of that day, and mentioned some of the passages. The Duke was anxious to see it, but when the paper came there was an apology in it for its not appearing. It was a letter to the Duke of Richmond, and the last that appeared. As long as they were attributed to Lord Lansdowne, Burke, Germain, &c., they went on, but as soon as they were said to be Hamilton's they were dropped."

The foregoing passage is to be found at pp. 94-5 of Mr. Clayden's 'Early Life of Samuel Rogers.' While Grattan held that Hamilton was not Junius, Adam Smith appears to have thought that he was. Between these opinions of two most distinguished men the impartial public has entire liberty of choice.

The story told by Adam Smith is chiefly remarkable from having been communicated to him by Gibbon. A similar one was published in Dr. Mason Good's introduction to Woodfall's edition of 'Junius.' It is said, at p. 11, the late Duke of Richmond told George Woodfall, the son of the printer of the *Public Advertiser*, that Hamilton had stated to him and Sir John Peachey, when riding through the park at Goodwood, the substance of a forthcoming letter from Junius; that the letter did not appear on the following day, but appeared later. The explanation given is that Hamilton was well acquainted with Woodfall, and might have learnt from him about a particular letter being in type. This is reasonable enough; but this explanation does not dispose of the story, which appears in another form and with another object in John Britton's work designed to show that Junius was the mask for Barré. At pp. 8-9 Britton relates how the Rev. Dr. Popham, Vicar of Lacock and a frequent visitor at Bowood, which was not far off, informed him that, being at dinner there one day, when the others present were Shelburne, Dunning, and Barré,—

"Junius was not only noticed, but a certain attack on his writings, which had just excited much attention, was freely discussed. On this occasion one of the party remarked, that it would be shown up and confuted by Junius in the next day's *Advertiser*. When the paper came the next day, instead of the Junius, there was a note by 'the Printer,' stating that the letter would appear in the ensuing number

'Thenceforward,' said Dr. Popham, 'I was convinced that one of my three friends was Junius.'"

I repeat what Mr. Dilke has already said in substance, that it is difficult to reconcile these two stories. He points out there was nothing new in attributing the authorship of the letters to Lord Shelburne, and that the following letter, addressed to him, appeared in the *Morning Chronicle* on the 29th of December, 1770 :—

"Your lordship will hardly think there is a man in England who does not believe you to be the author of those letters which are signed Junius..... Mr. Dunning and that arch-fiend Col. Barré, will perhaps claim the honour of writing those letters; but, my lord, they are to be looked at in the same light as the carpenter and mason employed by Sir Christopher Wren."

That Shelburne did not stand in the same relation to Junius that Wren did to St. Paul's may be affirmed on the testimony supplied by him, assuming, of course, that his words have been correctly reported. A week before his death, in 1805, as Marquess of Lansdowne, he told Sir Richard Phillips, in answer to the remark "that many persons had ascribed the letters to him,"—

"No, no, I am not equal to Junius; I could not be the author; but the grounds of secrecy are now so far removed by death and change of circumstances, that it is unnecessary the author of Junius should much longer be unknown. The world are curious about him, and I could make a very interesting publication on the subject. I knew Junius, and I knew all about the writing and publication of these letters.....If I live over the summer, which, however, I don't expect, I promise you a very interesting pamphlet about Junius. I will put my name to it; and I will set that question at rest for ever."

He subsequently added :—

"I'll tell you this for your guide generally, Junius has never yet been publicly named. None of the parties ever guessed at as Junius was the true Junius. Nobody has ever suspected him. I knew him, and knew all about him, and I pledge myself, if these legs will permit me, to give you a pamphlet on the subject, as soon as I feel myself equal to the labour."

According to the foregoing passage, the real Junius was not even suspected; Francis had been suspected. Moreover, the reasons given for disclosing the secret were that death and changed circumstances had altered the conditions under which it had been kept. Francis was not only alive then, but he was an active member of the House of Commons; George III. was alive also, and if Francis were the author of the 'Letter to the King,' it would have been awkward for him, to say the least, to be identified with Junius. Lord Lansdowne intimates that he "knew Junius"; this implies that Junius was dead; he would not have used this phrase if he had the living Francis in his mind. While Lord Lansdowne's disclaimer of being Junius can be unhesitatingly accepted, his statement as to his knowing the secret does not seem improbable to those who, since his life was written by Lord Edmond Fitzmaurice, have learnt how much he was behind the scenes in politics, and how closely he resembled what in American political slang is called a "wire-puller." That he was generally suspected of having a share in the work done by Junius is a matter of public notoriety. An entry in the unpublished Woodfall manuscripts exhibits how an energetic Liberal, as well as a great dramatist and orator, regarded the marquess in connexion with the subject under discussion. The entry is dated the 13th of February, 1813, and is to the effect that Sheridan said he had often talked over the matter of Junius with Woodfall, and that his own mind "was strongly possessed with the idea that those letters originated at Shelburne House."

If the objection be raised that Junius must have kept his own counsel, otherwise his secret would have been discovered, I should meet it with the following extract from the *Public Advertiser*, which, so far as I know, has been overlooked by the writers about Junius. It is dated the

9th of August, 1771, three months before Garrick, having stated Junius would cease to write, caused Junius to send a note to Woodfall, saying that he "would not survive a discovery three days," and it is signed "Cautio" :—

"To Junius : a caution. Be assured that the hand of a treacherous friend has at length withdrawn the curtain which concealed your more immediate connexions from the eyes of the Administration. The same perfidy that has exposed them to the vengeance of an incensed Cabinet, will shortly sacrifice you at the shrine of ministerial power."

The only persons whose claims I have yet to consider are Walpole and Mason, a Junto, Cornwall, and Sir Philip Francis. Strange though it may appear to many, there is less improbability of the letters signed Junius being the joint production of Walpole and Mason than of their having been written by Francis. On the 17th of May, 1851, Mr. Dilke filled several columns of the *Athenæum* with speculations on this head, and although he carefully avoided on that occasion, as on others, presenting the public with a Junius, he stated that there was a "physical possibility" that Walpole and Mason might be the joint authors of the letters. I do not think Mason was publicly named at the date of Lord Lansdowne's communication to Sir Richard Phillips. He had succeeded in startling as well as mystifying the public with his 'Heroic Epistle,' in which George III. is ridiculed as unparagonably in the pages of the *Public Advertiser*. As Mr. Dilke's ingenious speculations are reprinted in the 'Papers of a Critic,' the inquiring reader is referred to that work for further details. I may add, however, that in the unpublished correspondence between Suard, a notable French journalist, and Wilkes, the former, in acknowledging the receipt of verses which I take to be Mason's 'Heroic Epistle,' asks whether the writer of them was not also the writer of Junius's prose. I have tried, but in vain, to learn whether the papers of Suard are in existence. If they are preserved, many interesting letters from John Wilkes and others will be found among them.

The notion that Junius was but one of a series of writers, or a Junto, has this to recommend it—that such an hypothesis reconciles many difficulties and fits in with several remarks in the private letters from Junius to Woodfall. One of Woodfall's correspondents, Anti-Sejanus, informed him :—

"I am alarmed to see in yours of yesterday the acknowledgment of the receipt of a letter signed 'A Friend to Anti-Sejanus,' of which neither myself, nor any of my friends, are acquainted with the writer. As it is one of our signatures, I hope your candour will suppress it, if there is anything in it that may discredit any of the party."

Francis is the last name but one on the list of supposed authors of the letters. On another occasion I may have something to say about Cornwall. I have dealt with Francis before, and when I do so at length again it will be in an article on 'Junius and his Contemporaries.' At present I content myself with quoting two passages from Hayward's 'Correspondence,' which have not received the notice they deserve. In November, 1867, Hayward, an anti-Franciscan, wrote 'More about Junius'; he added to the article and had it reprinted in pamphlet form and circulated among his friends. Lord Chief Justice Cockburn read it, and said what Col. Tomline reports in a letter to Hayward: "You may like to know that Sir A. Cockburn, a good judge, told me at dinner that your reasoning was unassailable; that he had been a Franciscan, but now was thoroughly converted by you." A letter from Mr. W. F. Finlason contains the best statement of the case as against Francis which I have met with. I may recall that Francis, without distinctly affirming to his second wife that he was Junius, led her to suppose he was, and left behind him a copy of Taylor's 'Junius Identified' addressed to her, he being the person named in that book. This is held to be conclusive evidence. Dr. F. Brockhaus, who has written a work in German on

the letters of Junius, holds that it solves the problem. Let those who agree with him read the following sentences in Mr. Finlason's letter to Hayward:—

"The real Junius had 'setts' and the private letters; the former, at all events, were meant for preservation, and would not be destroyed by him, at all events till death. The real Junius had them at his death; he either kept them, or destroyed them then. If he kept them they are extant, and their production is the only satisfactory proof. If he destroyed them, it must have been because he did not desire to leave any trace of the authorship, as a passage in his letter implies. 'I am the sole depository of my own secret, and it shall die with me.' In either view, Francis cannot have been he. For he clearly did desire (if we can rely upon his widow) to leave proofs of the secret. Then why did he not leave the conclusive proof? Any one might have the books he left; they don't go beyond, and, indeed, refuse to be aided by, his final statements. So that it only comes to this, that he said he was the author. But that shows he wished to be so considered, and if he were the author he had the real proofs in his possession, and those he must have suppressed!"

W. FRASER RAE.

SALE.

In the sale of valuable books and manuscripts held by Messrs. Sotheby, Wilkinson & Hodge on June 14th and three following days we must be content with quoting the principal articles. Augustin de la Ciudad de Dios, MS. on vellum, with superb illuminated borders, executed for the Anti-Pope Benedict XIII. whilst Cardinal de Luna, 210l. Officium B. Marie Virginis, MS. on vellum, with nineteen miniatures, by an Italian artist for Pope Alexander VI., 200l. Audubon's Birds of America, 300l. Bartolozzi and his Works, by Tuer, 60l. Bewick's Birds, large paper, 20l. Arabian Nights, by Burton, three copies, 22l. 10s., 19l., and 17l. 7s. 6d. Ainsworth's Tower of London, first edition, 12l. 5s. Bradshaw's Railway Tables, first edition, 11l. Burns's Poems, first edition, 72l. Horse in Usum Romanum, 25l. Keats's Poems, first edition, 26l. 15s. Lamb's Prince Dorus and Beauty and the Beast, first editions, 49l. 10s. Hubbard's New England, 25l. Hulsius's Collection of Voyages, wanting three parts, 150l. Kingsborough's Antiquities of Mexico, 25l. Thackeray's Snob and Gownsmen, 91l., and a separate copy of Gownsmen, 37l. Persian Drawings of Kings, &c., 26l. Shaw's Dresses, large paper, 52l. 10s. Montesquieu, Temple de Guide, 60l. The result of the sale was 3,605l. 12s. 6d.

THE RIGHT OF QUOTATION.

30, Maiden Lane, W.C.

I OBSERVE in a recent number of the *Athenæum* an aggrieved letter from Mr. S. Waddington on the subject of a sonnet I quoted in *Public Opinion*, and reprinted from a review in your own columns unless my memory mislead me. The name of Mr. Waddington and that of his publisher were given, and the sonnet submitted to the readers of *Public Opinion* as an example of current literature.

If Mr. Waddington had written to thank me for bringing his name and work under the notice of his countrymen in all parts of the world who have probably heard of neither, I should not have been surprised—such courtesy is not without precedent; but I must confess his peremptory threat of legal proceedings fairly filled me with wonder. I apologize, however, in all humility for the wrong I have done him in thus endeavouring to spread his literary reputation against his will—an error I promise him never to repeat.

If you call the attention of your readers to the enclosed correspondence, it might act as a warning to other editors and spare Mr. Waddington the annoyance of further publicity.

I may add this is the first complaint of such a character that has occurred since the paper was started in 1861, and unless the nature of poets

undergo a complete change, will probably be the last.

PERCY WHITE,
Editor of *Public Opinion*.

** We have no room to print the correspondence.

AMERICAN COPYRIGHT.

MR. HAVEN PUTNAM in his letter to the *Athenæum* (June 21st) says that the late Copyright Bill "was defeated by the votes of the 'Solid South,' the South-West, and the Far West—by states like Texas, Arkansas, Missouri, Mississippi, Nevada, &c." The English author, noting the dimensions of the region to be converted before his rights can be secured, will hardly be reassured by my friend's prophecies. Being myself a native of the South, and acquainted with some of its Congressmen, I am convinced that Mr. Putnam is mistaken in supposing them ignorant of the subject; but I do not think your space can be usefully occupied with conjectures concerning the motives which influenced the majority. It is sufficient for my contention that the rights and interests of the author were too little embodied in the Bill for its defeat to be accepted as a verdict upon them. "The Copyright League," says Mr. Putnam, "propose to continue the fight from Congress to Congress until the rights of authors have been secured, and literary property has been given the same safeguard as is given to other property." Yet the Copyright League "formulated" this Bill, which, as I have shown, does not secure authors their rights, and does not give literary property the safeguard of other property. By it the author loses his property unless he can sell it at a particular time—that time being before the property can be fairly appraised. Other property is not subjected to compulsory sale. It is something to have from the Secretary of the Publishers' Copyright League the admission that this restriction is "open to criticism," for it could only have been inserted in the interest of the class of which Mr. Putnam is an eminent representative—the publishers. It is obviously against the interest of American authors, for it gives publishers freedom to pirate all the foreign works they decline to pay for. The American author would still have to compete with unpaid foreign books that had not secured simultaneous publication in that country. The Bill drafted by the Authors' League, as I have been informed, allowed the foreign author several months between registration of title and publication, but this margin was removed after it had "called into its counsels" the publishers.

Mr. Putnam's comment on this part of my statement (in the *Athenæum*, June 14th) is disappointing. As he does not deny the injustice, it might fairly be expected that, as a publisher, and Secretary of the Publishers' Copyright League, he would promise his aid in removing the unjust clause from the Bill which he regards as still "pending." Instead of this he vainly tries to question its importance. Mr. Putnam's suggestion of the facility of sending typewritten duplicates of MSS. to American publishers would be more to the point were publishers infallible in their judgment of the value of unpublished works. But from the time of 'Robinson Crusoe'—refused by every publisher in England—until now, many valuable, even popular, works have found difficulty in reaching the public. Carlyle's earlier books, Hawthorne's 'Tales,' could only appear on payment or guarantees by the friends of those authors. 'Robert Elsmere' was declined by a great American house. Some years ago, while acting in London as literary adviser for an American house, I recommended negotiation for a book I did not like, and which afterwards enjoyed large sales in both countries. The house declined it, and the head of it—one of the cleverest publishers in America—acknowledged his blunder. This is not the only instance in my experience.

Nor is it a sufficient redress that the new author, though his first book be lost, may gain by the second. He may not live to write a second, and his family may see their rightful inheritance passing to pirates. Nor does it compensate for a thousand pounds lost that another thousand is saved.

In my letter to the *Athenæum* of June 14th, I understated the importance of the wrong in question. Laws are not made to restrain the honest, but the dishonest. The Copyright Bill must be judged by the restraint or the immunity given to the dishonest. Let us imagine a dishonest American publisher. It is rumoured that some of the great New York houses, in order to fight Western pirates, have established Western branches, under disguising names, to publish cheap editions of their foreign works. This may not be the case, but it is possible. Let us suppose the MS. of a new English work sent to a dishonest American publisher. It is kept for a convenient time, then returned to the author with thanks, too late for him to negotiate further in America without too much delay. Meanwhile, however, a copy has been retained and printed in America, and soon after the book's appearance in London it is published by John Doe & Co. in Chicago! The charge of theft is escaped by allowing just time enough for a conceivable copy to be transmitted to America, and set in type. The book might, indeed, be stolen from the stealer, but there are many books that would be practically secured by priority on the market of a cheap edition. The author would have given the pirate the "tip."

There is premium enough on dishonesty in the book trade already, without adding to it. And I will here express the belief that there will never be perfect confidence and cordiality between authors and publishers until in the home trade also every copy of a book sold bears in it the author's private and numbered mark. As for the scheme of "open publishing," I am ready to abandon it for any other that will detach the simple question of an author's right to his royalty from the trade disputes and competitions in which it is entangled. I have but dwelt on the immorality of the defeated Bill. It has other faults: one of these leans to virtue's side—it cannot pass Congress. If Mr. Putnam and the Copyright League suppose that a majority of Congressmen oppose a literary labourer's right to his wages, *pur et simple*, let them fearlessly submit that principle to Congress on its own merits. They are now virtually asking Congress to destroy the smaller publishing houses, deprive many hands of work, and treble the price of foreign books, in order to swell the gains of great houses, and give the mass of authors Dead Sea fruit.

Mr. Putnam is mistaken in his assumption that American authors are opposed to "open publishing." In a gathering of eminent authors of Boston, where I was present, the scheme was thoroughly discussed and approved by the fourteen or fifteen who made the company. The American author's interest is simply to have his English competitors paid wages, and if this can be secured by the "open" or any other scheme he has no reason to oppose it, unless he be also in the publishing business. I might quote eminent names too, but this is a thing to be determined by arguments. The only discussion which has reached the public on the "open" scheme was that in the *Nineteenth Century*. The eminent objectors gave vent to much indignation against piracy, but their arguments were few. However, every difficulty or danger besetting the new scheme which they pointed out was seriously weighed by those who advocate the plan. They were all submitted to able lawyers and statesmen, and a measure prepared which, it is believed, will meet all objections—except mere wrath. All fraudulent ingenuities, forgery of authors' trade-marks, alteration of copy, &c., are dealt with; every purchaser is given a pecuniary interest in dis-

covering frauds; room is left for special contracts, enabling a favoured publisher to get his editions first on the market. Authors are paid for their stamps on delivery, redeeming such as are not used—this being done through an American bureau, or agent of the author. British authors might prefer another plan; but we must often practise the philosophy of the Grand Duchess: if we cannot get what we set our heart upon, we must set our heart upon what we can get. It is too soon to affirm that we cannot get this. At any rate, as a half century of effort has failed to carry any other scheme in Congress, common sense suggests trial of a new one. "The essential thing," as Mr. Putnam describes it, "to secure a recognition of the right of aliens to possess literary property," is, I submit, surrendered by the defeated Bill, which deprived of their property aliens who could not get publishers at a given moment, and it is secured by a measure which compels payment on every copy sold of the aliens' work.

MONCURE D. CONWAY.

Literary Gossip.

In our next number we shall publish our articles on the continental literature of the past twelve months. They include Belgium by MM. E. de Laveleye and P. Fredericq, Bohemia by M. Cermák, Denmark by M. Petersen, France by M. J. Reinach, Germany by Hofrath Zimmermann, Greece by M. Lambros, Holland by Miss Van Campen, Italy by Commendatore Bonghi, Norway by M. Jøger, Poland by M. Belcikowski, Russia by M. Milyoukov, and Spain by Señor Riaño.

MR. T. FISHER UNWIN announces a reprint of Mary Wollstonecraft's 'Rights of Women,' the original edition of which was issued nearly a hundred years ago. Mrs. Fawcett has contributed a critical introduction to the new edition, in which she discusses the social condition of women then and now.

MESSRS. FIELD & TIER are going to bring out 'London City: its People, Streets, Traffic, Buildings, History,' by Mr. W. J. Loftie. It will be enriched with at least 250 illustrations of London city as it is to-day, engraved in Paris from original drawings by Mr. W. Luker, jun., and will be printed on special paper.

MR. F. M. ALLEN, the author of 'The Green Bag,' is going to bring out, through Messrs. Ward & Downey, a new book under the title of 'Brayhard: the Strange Adventures of One Ass and Seven Champions.' It will contain about thirty-seven original illustrations by Mr. Furniss. Messrs. Ward & Downey will also publish next month a new two-volume novel by Sarah Tytler, entitled 'Sapphira,' and an historical romance, 'Locusta,' by W. Outram Tristram, author of 'The Red Lamp.'

SIR EDWIN ARNOLD has promised to write for *Scribner's Magazine* three articles upon Japan and Japanese life. Mr. Robert Blum, who was sent out by the *Magazine*, has now arrived in Japan, and is making the drawings to illustrate these articles, under the guidance and suggestion of the author himself.

MISS HARRIET W. PRESTON has made a translation of Frederic Mistral's Provençal poem 'Mireio,' which will be published late in the summer by Mr. Fisher Unwin. It will have a frontispiece by Mr. Pennell. Miss Preston has also written an article on the

south of France, including Avignon, Arles, Nîmes, &c., which will run through the July and August numbers of the *Century*. Mr. Pennell made a special journey through Provence in order to illustrate it.

THE admirers of the clever verses of Mr. Warham St. Leger that have been appearing in the columns of *Punch* for some time past will be glad to know that Mr. David Stott is about to publish them under the title of 'Ballads from *Punch*.'

THE 'Life of Admiral Collingwood,' on which Mr. Clark Russell is engaged, and which Messrs. Methuen will publish next year, will contain a number of hitherto unpublished letters addressed by the Admiral to Sir Edward Blackett. Those relating to Lord Howe and the 1st of June are said to be of historic interest.

MR. F. C. BURNAND has been writing a burlesque of Mr. H. M. Stanley's book 'In Darkest Africa,' which will be published by Messrs. Trischler & Co.

'THE LOST EXPLORER,' a romantic story of Australian life and adventure, by Mr. J. F. Hogan, the author of several works on colonial subjects, will shortly be issued by Messrs. Ward & Downey.

MR. STANFORD is going to publish in July a volume of 'Camping Voyages on German Rivers,' and the streams dealt with are the Werra, Weser, Neckar, Rhine, Moselle, Main, Moldau, Elbe, and Danube. It relates the adventures and misadventures of three travellers in their skiff on these waters.

THOUGH the United States can boast of more histories than history, yet another large work is projected with the title 'The Makers of America.' Mr. Mabie is to edit it. The contributors include President Adams of Cornell University, Prof. Sumner of Yale, Mr. Bayard Tuckerman, Mr. James Schouler, Col. Higginson, and Mr. Barrett Wendell. These gentlemen will describe the explorers, inventors, theologians, authors, soldiers, and statesmen who have distinguished themselves as "Makers." It is not yet settled who will deal with the publishers who, by appropriating the works of English authors, have made fortunes and given their country the leading place among piratical states.

RADICAL changes having taken place in the constitution of the firm, Messrs. Remington are going to alter their style to Eden, Remington & Co. It is rumoured that a large publishing firm in Paternoster Row is to be turned into a limited company, the shares being retained in the hands of the present partners.

THE American House of Representatives is not only averse to international copyright, but is professedly ignorant of the conditions under which copyright exists. No member of that body seems to be aware that, under the common law of England—which the colonists in their dependent state regarded as their birthright, and which American jurists, since the colonists became independent of the mother country, style the inheritance of American citizens—copyright in printed books or in unpublished manuscripts is perpetual. Till the statute of Anne there was no limit to the term of the author's enjoyment of the product of his brain, and

his heirs or assigns could succeed to his privilege. This perpetual copyright still exists and is recognized in the case of letters in manuscript, and the person who has printed a letter without the formal permission of the writer or proprietor can be compelled by a court of law to cease the publication. Few Americans know this, and as few know that at present, while any American can obtain copyright in England, no English author can secure copyright in America. The first State in America to grant copyright by statute was Connecticut. In 1783 the Assembly of that State passed an Act entitled, "For the Encouragement of Literature and Genius," according to which every inhabitant of the United States who had written a book or pamphlet should have "the sole liberty of printing and vending the same." A condition was made about the price being reasonable, corresponding to the condition in the statute of Queen Anne.

MR. HERBERT SPENCER will contribute to *Mind* an article on 'Space-consciousness,' in reply to the Neo-Kantians.

WE are sorry to hear that Mr. F. A. Suttaby, whose death we recorded last week, has left his widow and family in needy circumstances. An appeal is being made by some of the friends of the deceased to raise funds for their requirements, which we hope will be liberally responded to.

THE death is announced of the Rev. Dr. John Baillie, formerly of the Free Church, Linlithgow, author of 'A Memoir of the Rev. W. H. Hewitson of Dirleton,' published by Messrs. Nisbet & Co., and other works. After leaving Linlithgow he became a clergyman of the Church of England, and at the time of his decease he was rector of Wyvenhoe, in Essex. We also hear of the decease of Mr. J. C. Scholes, of Bolton, a local antiquary of repute. He wrote 'Bolton Bibliography' and other works, and was a member of the Lancashire and Cheshire Antiquarian Society. Intelligence comes from America of the death of the Rev. Dr. Moffat, of Princeton, New Jersey. He was born in Galloway, N.B., in 1811, and in early youth emigrated to America, where he obtained several professorships. He was the author of a life of Dr. Chalmers and other works, and contributed to serial literature. M. Cuzin, the celebrated French binder, is also dead.

WE hear that a grant of 150*l.* from the Royal Bounty Fund will be made to Mr. Ben Brierley, the Lancashire writer. Mr. Brierley had a sudden and serious attack of illness recently, from which we believe he has now recovered.

WE greatly regret the death of Major-General C. B. Brackenbury, R.A., one of the ablest of writers on military subjects. He had, owing to War Office regulations, put his name to but few books, though he was a frequent writer in the columns of the public press, and had often contributed to the *Times* and *Standard* as well as to many other journals. Some of his anonymous articles—as, for example, one which appeared in a review in the winter of 1886-87—were most remarkable. Major-General Brackenbury was a brother of Lieut.-General Henry Brackenbury, with whom he has been confused in some obituary notices. He held at

the time of his death the appointment of Director of Artillery Studies.

The *Law Quarterly Review* for July will contain an article on 'The Law of Conspiracy in England and Ireland,' by Mr. J. G. Butcher (in reply to Mr. Kenelm E. Digby). Mr. Henry Bond, of Trinity Hall, will write on 'Possession in the Roman Law'; Mr. H. W. Elphinstone on 'The Alienation of Estates Tail'; Mr. T. G. Carver on 'The Bills of Lading Act'; Mr. Horace Nelson on 'Marriage and Immoveables'; Mr. A. Wood Renton on 'The Legal Test of Lunacy'; and Mr. F. W. Verney on 'The Recent Maritime Conference at Washington.' 'A Song of Uses,' by an eminent pure conveyancer, will also be among the contents.

In a recent report on the yearly publications in Bengal the officiating Director of Public Instruction recorded his opinion that English education has hitherto but little influenced the Bengali mind. There have been no original publications in any department of learning. Journalism and politics, not always of a respectable character, seem to wholly occupy the educated talent of young Bengal.

We regret to record the death of Prof. Ivan Pavlovich Minayeff, which occurred on June 13th at St. Petersburg. The deceased scholar was well known amongst Orientalists as a Pali scholar of many years' standing, and a writer on subjects connected with Buddhism. Prof. Minayeff had also several times visited the chief Buddhist countries, where he made collections of MSS.

THE Government of India has decided to discontinue the annual grant hitherto devoted to the search for and purchase of rare Sanskrit MSS., but the decision will not take effect until 1892. A regular staff of native searchers have been employed during the past ten years, and these have visited most of the large temples throughout India, examining and cataloguing the vast collections of works hoarded up in those fanes. The private libraries of many native gentlemen have been likewise carefully sifted and their contents recorded. Out of the MSS. thus examined no fewer than 2,400 have been purchased by the Government, and rendered accessible to the public at Bombay and Calcutta. The most valuable "finds," as our readers are doubtless aware, have included numerous old Jain MSS., now being submitted to the scrutiny of competent scholars in Bombay. Although the search and purchase grants are to cease, the Indian Government has agreed to continue the allowance of 9,000 rupees per annum for the publication of texts and translations of the Sanskrit and Persian works discovered.

A NEW and revised edition of Canon Eden's 'Churchman's Theological Dictionary,' with a preface by the Rev. H. C. G. Moule, is to be published by Mr. Elliot Stock.

THE full title of Sir F. Pollock's volume which we announced last week is 'An Introduction to the History of the Science of Politics.' It originally appeared, not in several magazines, as we inadvertently said, but exclusively in the *Fortnightly Review*.

THE most interesting Parliamentary

Papers of the week are Historical Manuscripts Commission, Twelfth Report, Appendix, Part VI. (2s. 2d.); Sweating System Committee, Index, Part I. (4s. 3d.); British Museum Accounts (9d.); Statistical Abstract for the Principal and other Foreign Countries, 1878 to 1887-8 (1s. 2d.); Further Correspondence relating to Cyprus (7d.); Tables showing the Progress of British Merchant Shipping (6d.); Science and Art, Thirty-seventh Annual Report (1s. 6d.); Annual Statement of Navigation and Shipping for 1889 (3s. 1d.); Finances of Brazil (3d.); and Trade and Navigation Accounts for May (6d.).

SCIENCE

RECENT PUBLICATIONS.

Service Chemistry: being a Short Manual of Chemistry, and its Applications in the Naval and Military Services. By V. B. Lewes. (Whittingham & Co.)—The tendency of chemical textbooks to get into one groove, to be merely variations, mainly as regards size, of one common plan, has for a long time been getting more and more marked; it is, therefore, both surprising and gratifying to come across a book showing such marked originality in design and treatment as does Prof. Lewes's 'Service Chemistry.' It is a book written for a special class of readers, yet we know of no work that we would sooner place in the hands of any one commencing the study of chemistry, and we venture to say that there are few chemists who would not find in it much important matter which would be quite new to them. The nature of the task which Prof. Lewes had set himself is, perhaps, best shown by a quotation from his preface:—"In the absence of any text-book dealing with the chemical treatment of subjects of such paramount importance to the services as explosives, fuel, drinking waters, boiler incrustation, corrosion and fouling of ships, paints, ventilation, &c., it became necessary to prepare one for the officers passing through the Royal Naval College; and in doing so, I have endeavoured to develop in a rational way the main facts of the science, and the theories which are deduced from them, and have then amplified those portions which touch on service questions as fully as possible; whilst those parts of the subject which are likely to be of less immediate importance to the readers for whom the book is intended, are condensed as far as is advisable. Whilst using the title 'Service Chemistry' I wish it to be clearly understood that there is but one chemistry, and that its technical adaptation to any special subject is merely an amplification of the science in a particular direction, which cannot be properly done without, at the same time, mastering the general principles of which the technical application merely forms a small branch, and that a knowledge of the chief principles and theories of chemistry is absolutely essential before any useful application of the science is possible." Prof. Lewes has well carried out the plan thus sketched; especially must we commend the way in which the practical bearing of almost every chemical fact mentioned is brought out. As was to be expected, the subjects with which the author's name has been especially connected, the corrosion and fouling of iron ships, and the means for their prevention, meet with adequate treatment—in fact, the chapter dealing with these points forms the best contribution we know of to the literature of the subject. Finally, there is, what is so often wanting even in scientific books, a very full index. We trust that this book will meet with such success as to induce Prof. Lewes to give us a work in which the bearings of chemistry on the affairs of common life are treated as successfully as he has here shown its relation to military and naval matters.

Coloured Analytical Tables. By H. Wilson Hake. (Philip & Son.)—This book, intended for medical students and for use in schools, is distinguished from its numerous competitors by a decidedly unique feature. In place of the at best rather vague descriptions of the colours of the products of the various reactions dealt with, we here have hand-painted imitations of the actual colours. The idea is a good one, and has been most successfully carried out, the matching of the tints being in nearly all cases extremely close. It seems likely to be of service to students having but limited time for laboratory work. The strongest objection we see to it is the danger that it may induce students to dispense with performing the actual experiments. The tables themselves are clear, concise, and thoroughly sufficient for their purpose, namely, the detection of the acid and base in a simple salt, methods of separating the members of the different groups not being treated of.

Nautical Surveying. By the late Vice-Admiral Shortland, LL.D. (Macmillan & Co.)—Admiral Shortland died on October 17th, 1888, and the work before us, which must have been the labour of many years, has been brought out by his widow and children. Readers are not favoured with any preface or explanation as to whether any part of it was in type before the distinguished author's death, or to whom they are indebted for the care with which it appears to have been passed through the press. Admiral Shortland entered the navy (in which his father was a captain) in early life; but the indications he showed of great mathematical ability led to his being sent to Cambridge in 1838, where, after a successful university career, he graduated as seventh on the list of Wranglers in 1842 (the year in which Prof. Cayley was Senior). He subsequently rejoined the navy, and was employed for many years on the survey branch for which his abilities so eminently fitted him, retiring from active service in 1870. Being dead he yet speaketh, and his posthumous work on nautical or naval surveying will probably long continue to be used as a text-book for advanced students on the subject. The land surveyor knows nothing of that large portion of the land which is covered by the waters of the sea; but the knowledge of its configuration is obviously of great importance to the navigator, and the more complete this is, especially near the coast-lines, the greater will be the security, ease, and therefore rapidity, with which his voyages may be performed. Whenever possible the nautical surveyor avails himself of the accurate determinations of the places of the conspicuous points of reference which are visible from the sea, and have had their positions fixed by land observations; elsewhere he has recourse to astronomical observations, his principal instrument being, of course, the sextant. A highly important part of his duty consists in obtaining the depth of the water along the coast-line by soundings; and in doing this account has to be taken of the state of the tide. Another is the determination of the magnetic variation in different parts of the oceanic regions. We cannot enter here into the complications connected with this subject owing to the changes produced, especially in iron ships, by the changes in the position of the vessel. It is well known that Sir George Airy, when Astronomer Royal, gave much attention to these, and made some valuable suggestions with the object of neutralizing as much as possible local effects of the kind.

SIR W. W. SMYTH, F.R.S.

A VERY wide circle of mining engineers, including old students of the Royal School of Mines in almost all parts of the world, will hear with profound regret of the sudden death of Sir Warington Wilkinson Smyth. As Chief Inspector of Mines for the Crown and for the Duchy of Cornwall he had been brought during a long period into close relationship with the mining

interests of this country. In Cornwall, where he had a seaside residence, few men were better known or more respected; while in London Sir Warrington's was one of the most familiar figures in scientific society. Much of the frankness and heartiness which were striking features of his character were probably due to his early connexion with the sea. He was born near Naples in 1817, while his father, Admiral Smyth, the distinguished astronomer and numismatist, was conducting a survey of the Mediterranean. As a student at Cambridge young Smyth acquired great reputation as an oarsman, and rowed on the Thames in the University race of 1839. From Cambridge he proceeded as a travelling bachelor to the Continent, and spent four or five years in visiting the most important mining districts of Germany, Austria, and Hungary. Extending his tours into Turkey and Asia Minor, he obtained the materials for a work which he published in 1854 under the title of 'A Year with the Turks.' To his early travels and to his boyish life on the shores of the Mediterranean may be traced his remarkable linguistic attainments, which extended beyond the languages of Western Europe, and led to his holding up to the time of his death the position of Foreign Secretary of the Geological Society—a society of which he was also at one time the President.

Through the influence of Sir H. T. De la Beche he became attached to the Geological Survey as mining geologist, and in this capacity contributed to its publications some valuable memoirs, especially on certain mining districts in Wales and in Ireland. When the School of Mines was established in 1851, Mr. Smyth was appointed Lecturer on Mining and on Mineralogy, and the lectureship on mining he retained until the day of his death, defying all the efforts of "the Department" to make him go to South Kensington. In connexion with the exhibitions of 1851 and 1862, and as a representative of this country at various continental exhibitions, he rendered valuable services to the mining community; but his most important labours were those performed between 1879 and 1886 as chairman of the Royal Commission on Accidents in Mines. It is understood that the Report of this Commission was mainly from his own pen. Sir Warrington was not only a most attractive public speaker, but a writer of great ability, though the technical character of his writings stands in the way of their being generally known. His 'Treatise on Coal and Coal Mining,' now in its seventh edition, has been translated into several languages, including Chinese.

Although possessing a strong physical constitution, Sir Warrington had been suffering for some time from heart disease; and while engaged in his study on Thursday, the 19th inst., with the examination papers of his mining class spread before him, he suddenly and peacefully expired. He leaves a widow—the sister of Prof. Nevil Story-Maskelyne, M.P.—and two sons, one in India and one at Cambridge.

THE MARINE BIOLOGICAL ASSOCIATION.

The annual meeting of the Marine Biological Association was held on Wednesday afternoon last in the rooms of the Royal Society, Burlington House. Sir Henry Thompson, F.R.S., was in the chair, and among those present were Dr. Evans, Treas.R.S., Prof. Michael Foster, Sec.R.S., Mr. E. L. Beckwith, Mr. I. S. Lister, the Prime Warden just retired of the Fishmongers' Company, Prof. Jeffrey Bell, Prof. Stewart, and Mr. A. Sedgwick. The adoption of the Council's report was moved by Admiral Sir E. Ommanney. Attention may be drawn to the inquiries instituted into the destruction of immature fish, the close attention which is being given to the cultivation of the sole and the natural history of the oyster, to the improvement in the hatching of the eggs of the plaice in the Aquarium at Plymouth, and to the increase in the number of students and investi-

gators who have made use of the laboratory. In the treasurer's report, the adoption of which was moved by Dr. Hickson, the sum of 150*l.* was stated to have been received from the rent of tables, as against 45*l.* in the preceding year. A special vote of thanks was accorded to the Fishmongers' Company, Mr. Thomasson, M.P., and Mr. Frank Crisp, for their generous gifts to the Association. We regret, however, to report a slight falling off in the annual subscriptions, as this is not to the credit of the naturalists of this country.

Prof. Huxley has found himself obliged to resign the office of president, and the difficult task of replacing him has still to be faced.

THE MUSEUMS' ASSOCIATION.

The Museums' Association—an infant institution started last year at York—has just held its first annual meeting at Liverpool, under the presidency of the Rev. H. H. Higgins. It is to Mr. Higgins, the chairman of the Museum Subcommittee, that the arrangement of the splendid collection of invertebrata in the Liverpool Free Museum is mainly due. His presidential discourse, delivered on the 17th inst., was divided into three sections, (1) "The Father of Natural History Museums," being a sketch of the life of Conrad Gesner, the famous naturalist of Zurich; (2) "Museum Appliances," a description of certain practical details of importance to curators; and (3) "The New Knowledge," an attempt to show that the highest aim of a public museum should not be the mere multiplication of facts in the memory of the visitors, but rather the kindling of a sympathy with nature. The President's address was followed by a brilliant conversation in the museum, at which the principal citizens of Liverpool were present.

On Wednesday morning the business commenced with a paper on 'Museum Organization,' by Prof. Boyd Dawkins, in which he explained the system adopted in the new museum at Owens College. Mr. Rudler then read a paper advocating the formation of a central committee of reference, to aid provincial museums in naming natural history specimens: a paper which incidentally gave rise to much discussion as to whether a scientific specialist or an intelligent all-round man makes the best curator. Dr. Sorby sent for exhibition some examples of his new method of mounting specimens of invertebrates. Mr. Moore, the Curator of the Liverpool Museum, gave a sketch of the history of the institution under his care; and Mr. Chard, one of his assistants, then described the system adopted at Liverpool of sending out small cabinets of typical specimens on loan to elementary schools.

The business on Thursday morning was opened with a paper by Mr. Willoughby Gardner descriptive of the Moscow Museum. Mr. Cameron, of Sunderland, discussed the best means of rendering museums attractive; and Mr. Howarth, of Sheffield, rapidly read a paper on 'Museum Cases and Museum Visitors.' Several other communications announced for reading were necessarily postponed, in consequence of the time occupied in discussing the formal articles of constitution of the Association.

There was no lack of hospitality during the meeting. The Mayor of Liverpool entertained the members at luncheon in the Town Hall on Wednesday; and on Thursday Mr. J. L. Bowes received the party at the opening of his magnificent private museum of works of Japanese art. On Wednesday afternoon the party visited Chester, with the special view of inspecting the Grosvenor Museum, through which they were conducted by Dr. Stollerforth and Mr. Shrubsole. Friday was also devoted to excursions.

The Liverpool meeting was unquestionably a success, and if the same energy is shown in future as was displayed on this occasion—especially by Mr. Platanauer, the honorary secretary, and by Mr. Tobias, Mr. Macmillan, and other members of the local committee—the Museums' Associa-

tion promises to become as important a body as the Library Association. The next meeting will be held in 1891 at Cambridge.

SOCIETIES.

ROYAL.—June 19.—The Treasurer, Dr. J. Evans, in the chair.—The following gentlemen were admitted into the Society: Rev. Dr. Kerr, Prof. W. H. Perkin, Mr. D. Sharp, and Mr. W. F. B. Weldon.—The following papers were read: 'On the Determination of some Boiling and Freezing Points by means of the Platinum Thermometer,' by Mr. E. H. Griffiths; 'On the Relation between the Magnetic Permeability of Rocks and Regional Magnetic Disturbances,' by Prof. Rücker; 'On the Causes of the Phenomena of Terrestrial Magnetism, and on some Electro-mechanism for exhibiting the Secular Changes in its Horizontal and Vertical Components,' by Mr. H. Wilde; 'On the Alleged Slipping at the Boundary of a Liquid in Motion,' by Mr. W. C. D. Whetham; 'Redetermination of the True Weight of a Cubic Inch of Distilled Water,' by Mr. H. J. Chaney; 'On Wind-pressure upon an Inclined Surface,' by Mr. W. H. Dines; 'On the Action of Oils on the Motions of Camphor on the Surface of Water,' by Mr. C. Tomlinson; 'On the Plasticity of an Ice Crystal: Preliminary Note,' by Mr. J. C. McConnel; 'Preliminary Note on a New Magnetometer,' by Prof. W. Stroud; 'On the Course of the Fibres of the Cingulum, and the Posterior Parts of the Corpus Callosum and Fornix in the Marmoset Monkey,' by Dr. C. E. Beever; 'On the Changes produced in the Circulation and Respiration by Increase of the Intra-cranial Pressure or Tension,' by Mr. W. Spencer and Prof. V. Horsley; 'On the British Earthquakes of 1889,' by Mr. C. Davison; 'On the Harmonic Analysis of Tidal Observations of High and Low Water,' by Prof. G. H. Darwin; 'An Experimental Investigation of the Central Motor Innervation of the Larynx,' by Dr. F. Semon and Prof. V. Horsley; and 'Contributions to the Molecular Theory of Induced Magnetism,' by Prof. J. A. Ewing.—The Society adjourned over the long vacation to November 20th.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—June 18.—This was the closing meeting of the session, Rev. S. M. Mayhew being in the chair.—The discovery of an ancient dungeon in Lancaster Castle was announced by Dr. Harker. An apparently solid block of walling having attracted attention, an effort was made to penetrate the mass. Traces of an opening were soon met with, and a curious vaulted chamber, which must have been closed for many years, was laid open to view.—Mr. Loftus Brock described a small leaden badge found in London, similar to the pilgrims' signs, consisting of one-half of a Tudor rose joined to a comet-like tail.—Mr. J. W. Grover exhibited some iron keys worked to patterns of great beauty, one of which, found many years ago at Hitcham Rectory, Bucks, was probably the key of a reliquary. A Roman knife-handle, carved with figures, a dog chasing a rabbit, of almost unique workmanship, found at Dorchester, was also exhibited.—The Chairman described a large and remarkable series of ancient articles brought by him for exhibition. Among the most curious were three small Roman bowls, perfect, found in London, several beautiful examples of Roman glass, and a British urn found a few weeks ago at Burgate, Canterbury, thus rendering evidence of occupation of the city anterior to the Romans. Of later date was a head of the Saviour, found in Cripplegate, and a small gold reliquary picked from a barrowful of old iron!—A paper was read by Mr. Wood on two of the round-towered churches of Essex: South Ockenden, St. Nicholas, and Bardfield Sailing, St. Peter and St. Paul. These two completed the description of the churches (six in all) in the county which possess round towers, the others having been previously described. South Ockenden has been "restored" in recent years, and its identity destroyed. During the process the ancient hour-glass was thrown away with the rubbish, but was fortunately recovered by the village blacksmith, and is now replaced. Bardfield Sailing Church is known to have been dedicated in 1380, and this date agrees with the appearance of the workmanship, although the base of the tower, like the first example, is probably of much older date.—A paper was read by Mr. Macmichael on ancient horn books, and several specimens were exhibited, some of which were lent for the purpose by Mr. J. Evans.—The proceedings terminated with a description of a Roman column and its base of large dimensions, which has just been found in Water Gate Street, Chester, by Mr. Alderman Brown, who, with great public spirit, has preserved the remains *in situ*. The base is on the level of the street, showing that the latter must have existed at the same time, without regard to the levels of the mediæval "Rows," which are much above it.

NUMISMATIC.—June 19.—*Anniversary Meeting.*—Dr. J. Evans, President, in the chair.—The Secretary, Dr. B. V. Head, announced that the Council had unanimously awarded the Society's medal to M. J. P. Six, of Amsterdam, for his distinguished services to the science of numismatics, as exemplified by his numerous articles on Greek, Lycian, Cyprian, and Phœnician coins, contributed during the past twenty years to the *Numismatic Chronicle* and to foreign publications.—The President then read his annual address.—The following gentlemen were elected as officers and Council for the ensuing year: *President*, Dr. J. Evans; *Vice-Presidents*, H. Montagu and Dr. H. Weber; *Treasurer*, A. E. Copp; *Secretaries*, H. A. Grueber and Dr. B. V. Head; *Foreign Secretary*, W. Wroth; *Librarian*, Dr. O. Codrington; *Members of the Council*, Rev. G. F. Crowther, A. J. Evans, Prof. P. Gardner, Rev. Canon Greenwell, R. A. Hoblyn, C. F. Keary, L. A. Lawrence, General G. G. Pearse, Prof. R. S. Poole, and A. Prevost.

ZOOLOGICAL.—June 17.—Mr. W. T. Blanford in the chair.—Mr. Selater exhibited and made remarks on a mounted head of a Pallah antelope, obtained by Capt. F. Cookson on the Cunene river, in South-Western Africa, which was distinguished by its black face from the ordinary form of the Cape Colony. Mr. Selater also exhibited a large photograph of Grévy's zebra (*Equus grevyi*), taken from the specimen in the Natural History Museum at Paris by Mr. G. Bolton.—A specimen of Pallas's plover (*Egialitis asiatica*), obtained in May last near Great Yarmouth, and now in the Norwich Museum, was exhibited; and a note upon its occurrence by Mr. T. Southwell was read.—Letters and communications were read: from Prof. F. Jeffrey Bell, containing some notes received from Mr. E. Thurston, of the Madras Museum, on the habits of the penatuliids of the genus *Virgularia*,—from M. P. A. Pichot, on the locality on the Lower Rhone in which the beaver is still found in its native state,—by Mr. W. Bateson, on some cases of repetition of parts in animals (he also exhibited a series of specimens illustrative of this subject),—by Mr. H. G. Smith, on the diurnal Lepidoptera collected by Mr. W. Bonny, of the Emin Relief Expedition, on the river Aruimi, Central Africa,—from Mr. W. L. Distant, containing descriptions of some Hemiptera collected by Mr. Bonny during the same expedition,—from Mr. H. W. Bates, on some of the Coleoptera collected by Mr. Bonny,—by Mr. H. Druce, on ninety-five new species of Lepidoptera Heterocera from Central and South America,—by Mr. G. A. Boulenger, on the secondary sexual characters in the South African tortoises of the genus *Homopus*,—from Mr. W. L. Selater, on the Indian species of the family Muridae,—from Mr. J. T. Cunningham, on the secondary sexual characters of the genus *Arnoglossus*; the author showed that the so-called *Arnoglossus lateralis* is only the female of *A. lophotes*,—by Mr. R. B. Sharpe, the sixth part of his series of notes on the Hume Collection of birds, the present communication treating of the Coraciidae of the Indian region, and containing descriptions of three new species,—from Miss E. M. Sharpe, on a collection of Lepidoptera made by Mr. E. Reynolds on the rivers Tocantins and Araguaya, and in the province of Goyaz, Brazil,—and by Mr. E. S. Hall on the occurrence of a persistent right posterior cardinal vein in a rabbit.—The Society adjourned until November.

ANTHROPOLOGICAL INSTITUTE.—June 10.—Prof. Flower, V.P., in the chair.—The Chairman exhibited a "ula" or fetish brought by the Rev. L. O. Warner from the neighbourhood of Lake Nyassa.—Mr. T. Bent read a paper 'On the Nomad Tribes of Asia Minor.' He referred in the first place to the heterogeneous mass of nationalities on and around the Cilician plain, but took only one point for discussion, namely, the religion of the Ansaree around Tarsus, identifying this cult with that of the Ali-ullah-hi of Northern Persia, and proving that most nomads from the Mediterranean to the Caspian belonged to this secret religion. Then dogmas of the religion were set forth as obtained from three sources, namely, (1) Account of renegade Suleiman; (2) Studies amongst the Ali-ullah-hi; and (3) Researches amongst Ansaree of Tarsus.—Rev. E. F. Wilson read a few 'Notes on some North American Indians.'—In a paper entitled 'A Contribution to a Scientific Phrenology,' Mr. B. Hollander presented the result of further investigations into brain-functions (the first series of which has been published in the *Journal of the Anthropological Institute* of August, 1889), showing again a striking similarity between modern experimental researches and the observations made by the founders of the phrenological doctrine. The centre for visual perception and ideation (first occipital convolution), considered by some physiologists to be the centre for the "concentration of attention," corresponds with the localization of "concentrativeness" by G. Combe. Mr. Herbert Spencer, who in the *Zoist*,

vols. i. and ii., published his phrenological observations, considers the area, which Dr. Gall noted to be connected with visions and hallucinations, to be the centre for the revivification of ideas, which in its unnatural actions is accompanied by a difficulty in distinguishing revived impressions from real perceptions. The localization is the same as Dr. Ferrier's centre (12), the excitation of which causes such movements of eyeballs and heads as are "essential to the revivification of ideas." Excitation of the third and fourth external convolution in jackals and cats is accompanied by retraction of the ear, a sudden spring or bound forward, opening of the mouth, with vocalization and other signs of emotional expression, such as spitting and lashing the tail as if in rage. Dr. Gall located in the same area the "carnivorous instinct," termed "destructiveness" by his followers, and considered by Prof. Bain to be merely another name for the irascible emotion. Though the investigations are by no means finished, Mr. Hollander expressed the hope that an examination of his two communications to the Institute may induce scientists to reconsider the antiquated system of phrenology, which has hitherto failed to recommend itself to the scientific world.

HISTORICAL.—June 19.—Mr. Hyde Clarke, V.P., in the chair.—The following paper was read: 'The Expulsion of the Jews in 1290,' by Mr. G. H. Leonard.—A discussion followed, in which Messrs. O. Browning, H. Haines, G. Hurst, R. Lloyd, W. Moore, Rev. R. Thornton, and the Chairman took part.

HELLENIC.—June 23.—*Annual Meeting.*—Sir C. Newton, V.P., in the chair.—Prof. Jebb was elected President of the Society in place of the late Bishop Lightfoot.—Messrs. J. B. Bury, A. E. Haigh, F. Haverfield, H. Babington Smith, and R. Elsey Smith were appointed to fill vacancies on the Council.—The former vice-presidents and other officers were re-elected.—The hon. secretary (Mr. G. Macmillan) read the report on the part of the Council. In pursuance of the policy indicated in last year's report, the Council has thought it wise this year also to refrain from extraordinary expenditure. The result has been to show once more a substantial balance, which should enable the Society to make in the ensuing session occasional grants in aid of exploration and excavation. Deep regret was expressed at the death of the first president of the Society, the late Bishop of Durham. On his decease Sir C. Newton was appointed under Rule 22 to act as president until the annual meeting. The Council have now nominated Prof. Jebb to the vacant office. Passing reference was made to two other eminent members lost by death in the past year, Mr. R. Browning and Mr. J. T. Wood, the untiring excavator, who restored to light the temple of Diana at Ephesus. Lack of adequate funds prevented Mr. Wood from carrying out this important work so completely as he would have desired. Turning now to the work of the session, the *Journal of Hellenic Studies* naturally claims the first notice. Vol. x., which was published complete, is fully equal to its predecessors, both in text and illustrations. The promise held out in last year's report of rendering accessible to members copies of various series of photographs taken in Greece by amateurs has been fulfilled. Catalogues have been issued of photographs taken by the following members of the Society: Messrs. J. T. Clarke, W. Covington, L. Dyer and M. Macmillan, W. Leaf, and R. E. Smith. Complete sets of these photographs are on view in the library. It is hoped that in course of time other collections may be turned to account in the same way. Mr. Stillman has allowed enlargements to be made of some very beautiful photographs taken by him in Sicily. These will shortly be issued by the Autotype Company at the same rate as the well-known series of Athenian photographs, together with a selection from Mr. Leaf's Greek views, which he has placed at the disposal of the Society. If these are well received it is hoped that enlargements may also be produced of some of the best prints in the other series referred to above, and possibly of some more of Mr. Stillman's views of Athens, the negatives of which are in the hands of the Society. This important part of the Society's work is engaging the constant attention of a special committee appointed by the Council. It has been arranged that the Autotype Company shall pay to the Society a royalty on all copies of the enlargements sold to the general public. A small addition to the Society's income may therefore be looked for from this source. The grant of 100*l.* to the British School at Athens, originally made for three years, has been renewed for one year only, not with any intention of withdrawing further support, but in order that the case may be considered on its merits year by year. The session now drawing to a close has been the most successful that the School has yet held. Besides the work in Cyprus, which has been devoted to the site of Salamis, the School, by arrangement with the Greek Government, un-

dertook excavations on the site of Megalopolis, and has already laid bare great part of the plan of the theatre. For both these projects further funds will be required next season. Two of the students, Messrs. Schultz and Barnsley, have again been devoting themselves to the neglected subject of Byzantine architecture in Greece, with results likely to be of the highest value. Comparatively little has been spent this year upon the library, as no regular sum is set apart for the purchase of books. The Council do not feel justified in spending much in this department unless it is shown to be the wish of the Society at large. The treasurer's accounts show ordinary receipts during the year of 74*l.* compared with 810*l.* during the financial year 1888-9. The subscriptions show a falling off of 13*l.*, and the receipts from libraries and for back volumes a decrease of 26*l.* Excepting for a trifling decrease of 6*l.* in respect of arrears, receipts from other sources were stationary. A donation of 100*l.* has been made by Mr. James Vansittart. The advance made some years ago towards the cost of reproducing the Laurentian MS. of Sophocles has been entirely repaid, leaving to the credit of the undertaking some 19*l.*, with three copies still on hand. In the matter of ordinary expenditure, the increasing value of the stock of *Journals* and of the library has necessitated an increase of 8*l.* in respect of insurance, while the expenditure on the library has been limited to 2*l.* for binding. Stationery and printing show a reduction of 6*l.* The cost of the *Journal* has been reduced, it being published complete instead of in two parts. The total ordinary expenditure has, therefore, been 636*l.* as against 686*l.* The loan of 100*l.* borrowed from the bankers in 1888-9 has now been repaid, and the financial year, which began with a balance at the bankers' of 42*l.*, closes with an effective balance in favour of the Society of 150*l.* 19*s.* This balance remains after deducting the grant of 100*l.* to the School at Athens, which, by an oversight, was not paid until after the close of the financial year. Arrears of subscriptions are due to the amount of 165*l.*, towards which 45*l.* have been received since the balance sheet was made up. Since the last annual meeting fifty members have been elected and the Society has lost fifty. The present total of members (including twenty honorary members) is 674. The report concluded with a statement of the importance of increasing the number of members.—On the motion of the Chairman, seconded by Mr. F. W. Percival, the report was unanimously adopted.—Mr. E. Gardner, Director of the British School at Athens, read parts of a paper on recent archaeology in Greece, which will be published in the next number of the *Journal of Hellenic Studies*.

MEETINGS FOR THE ENSUING WEEK.

Mon. Geographical, 8*½*.—Explorations in Cilicia Trachea, Asia Minor, Mr. J. Theodore Bent.
Wed. Entomological, 7.
Tues. Archaeological Institute, 4.—Roman Antiquities of Augsburg and Rastatt, Prof. B. Lewis; 'Keys of St. Peter at Liège and Maestricht,' Mr. E. W. Beck.
Fri. Geologists' Association, 8.—Notes on the Geology of the Long Excursion to the Mendip Hills, Rev. H. H. Wainwood and Mr. H. B. Woodward.

Science Gossip.

MR. BENT is going to read a paper on the district of Olba and his other explorations in Cilicia Trachea before the Royal Geographical Society on Monday. The Geographical Club will entertain Mr. Stanley on Thursday next at dinner at the Grosvenor Gallery.

WE believe that Mr. F. E. Beddard, Mr. W. Hatchett Jackson, the present Deputy, Prof. E. Ray Lankester, and Mr. E. B. Poulton are candidates for the Deputy Professorship (Linacre) at Oxford in the place of Prof. Moseley.

MR. H. H. JOHNSTON, whose return to England we announced a little while ago, is busily engaged on a work entitled 'David Livingstone and Central Africa,' for the series of biographies of "Great Explorers" published by Messrs. George Philip & Son. Some of the illustrations of the work in question will be from sketches taken by Mr. Johnston during his recent journey to Nyassa and Tanganyika.

WE have received the tenth edition of the late L. M. D. Spence's *Civil Service Geography* (Crosby Lockwood & Son), edited by the late Mr. Thos. Gray, C.B., one of the assistant secretaries to the Board of Trade. The index to this little book of 168 small pages contains 4,500 names!

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND THIRTEENTH EXHIBITION IS NOW OPEN. —5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

The LEGEND of the BRIAR ROSE, painted by E. BURNE JONES, A.R.A.

The LEGEND of the BRIAR ROSE.—The EXHIBITION of Mr. BURNE JONES'S Four Pictures is NOW OPEN at Messrs. Thos. Agnew & Sons' Old Bond Street Galleries, 39, Old Bond Street, W.—Admission, 1s. 10 to 6 o'clock. Saturdays, 10 to 5.

IVAN AIVAROVSKY.—A Collection of Thirty large and important MARINE PAINTINGS, by this well-known Russian Artist, now ON VIEW at the Goupil Galleries, Bond Street, Valadon & Co., 117, New Bond Street.—Admission, 1s.

THE NEW SALON.

THE opening of the doors of the Société Nationale excited great curiosity among the Parisian public, and the tide of fashion having decidedly set in that direction, it soon came to be considered the correct thing to proclaim the infinite superiority of this exhibition over that in the Champs Elysées. As regards this eulogium, allowance must, of course, be made for a large amount of infatuation. There is undoubtedly a considerable number of remarkable works at the Champ de Mars, which, however, would have attracted as much notice had they been hung in the Palais de l'Industrie. But by the side of these undeniably fine productions, there is a proportion of mere "filling-in" which almost equals that of the rival Salon. The galleries of the Champ de Mars have received no fewer than 1,409 works, out of which 911 belong to painting alone. The sculpture has 100 numbers only. The rest come under the head of drawings, water colours, pastels, and etchings. According to the regulations of the new exhibition, the works of the members of the Society were admitted without a preliminary examination; those of other artists were submitted to the judgment of a committee performing the functions of a jury. This committee has shown itself extremely indulgent, and was doubtless more impressed than need be by the vastness of the galleries it was its office to fill.

The exhibition is installed on the first floor of the Pavillon des Beaux-Arts of the International Exhibition of 1889, but some changes have been made in the internal arrangements of the building. By removing some of the old partitions, two long galleries have been formed which, with the addition of a few small rooms, constitute the whole domain of the present exhibition. The pictures are extremely well hung, and they do not reach to the ceiling in such a manner that one must needs break one's neck to see them. This and other improvements, as well as the liberty given to artists to exhibit as many works as they like, constitute decidedly favourable conditions for painters of talent. On the other hand, pictures of an inferior kind do not escape criticism so easily as in the Champs Elysées, where they were lost in a motley crowd. At the same time one is forcibly struck with the extraordinary diversity of views, of method, and of impressions which painters bring to bear on their rendering of nature. Is this because we live at a time when analysis holds a more important place than synthesis, and when most minds incline to anarchy? Or is it simply because there is no personality strong and brilliant enough to radiate light far around it? However this may be, I am bound to say that if in our day there are French artists of talent, there is, properly speaking, no French school. When one sees side by side, and almost without intermediary shades, such men as Meissonier and Puvis de Chavannes, Carolus-Duran and Roll, it is impossible to admit that masters who conceive beauty and æsthetic truth in such totally different ways should have an equal right to admiration. Admitting that there is for the critic a very real enjoyment in this diversity—I should say incoherence, were the word not disrespect-

ful—one cannot wonder if the public, which understands simple ideas only, is astonished and dismayed by it.

M. Meissonier indisputably holds the first place in the exhibition of the Société Nationale. His picture, *Octobre, 1806* (No. 613), is one of the episodes of the Napoleonic epopee from which the painter has borrowed his subjects of late years. The Emperor, buttoned up in his legendary grey *redingote* and seated on a white horse, stands motionless on a small rise of ground whence he surveys the operations of a division of Cuirassiers which he has just ordered forth on to the plain of Jena. Behind him is seen a group of generals and officers in brilliant uniforms; in front of him three *guides* in red dolmans are on the watch, rifle in hand. M. Meissonier's peculiar qualities all shine forth in this work: his precision in drawing, his truthfulness in observation, and the art by which he produces upon a small canvas the impression of a great historic scene. The Emperor's staff, which is seen standing behind him, is superbly brilliant, and every personage in the group has its own marked and striking individuality. There is an extraordinary degree of life and movement in the charge of the Cuirassiers, but the figure of Napoleon is somewhat heavy and expressionless. For this reason, '*Octobre, 1806*,' is to my mind inferior to the picture which the master has named '*1814*,' and which remains his undoubted masterpiece.

M. Puvis de Chavannes has sent in a single work, a great decorative panel called *Inter Artes et Naturam* (718), and intended for the staircase of the new museum of Rouen. Some figures, rather undefined in character, are grouped together in a large orchard; some are drawing, and others are studying fragments of broken statues. In the background the city of Rouen is seen. The silhouettes of the cathedral and of the church of St. Ouen stand out clearly against the sky. It is a fine and well-ordered composition, and there is much nobility in the attitudes of the figures. The colouring, as is usual in works of this master, is rather dull.

The contributions of M. Carolus-Duran show to great advantage. He has sent five pictures of ladies, four of which are full-lengths, a portrait of a man, and a female nudity—a back view. Her hair is red; she is seated on a cushion of red velvet before a red hanging which sets off her figure. This study of the nude is a fine piece of painting, and that is all there is to be said about it. The portraits are highly attractive, and their execution is most powerful. One of them (*Portrait de Madame ****, No. 183) represents a lady dressed in red velvet and wearing a fur mantle on her shoulders; the neck and the arms are bare. She is standing erect, and is placed against a background of reddish brown. Another is the portrait of a young girl (*Portrait de Mlle. S.*, 179) in walking costume; her dress and hat are of a grey hue, and she wears a sash and silk cravat of tender rose. These two canvases are, thanks to their arrangement, the firmness of the modelling, and the brilliancy of the colour, works of the first class.—M. Roll appears to me less happily represented than he has been at the three previous exhibitions. The woman with the bull and the Norman farmer's wife, which we saw at the Universal Exhibition of last year, and his contributions to the Salon of 1889, differed altogether from his previous work both in sentiment and execution. He now appears to have returned to his old manner, and has readopted in the *Portrait de Madame Jeanne Hading* (763), that of *Coquelin Cadet* (764), and in *L'Enfant avec sa Bonne* (768), the somewhat heavy touch and the black tone of which he appeared to have got rid. The change in this direction is still more perceptible in the *Étude sur la Seine en 1889* (767); and in *Mer Funèbre* (771). The artist appears to have taken realism for reality, which is by no means the same thing.

M. Lhermitte has sent a large work and some

cabinet pictures. The former is a panel destined for the decoration of one of the halls of the Commissions of the Faculty of Science (*Sainte Claire Deville*, 577). It is a picture of a chemist in his laboratory in the midst of his pupils. The artist dealt with a similar subject last year. The two pictures ought to make a pair. The one exhibited this year is remarkable. The figures are very carefully modelled and painted, the lighting is extremely true and most frank, and free from the *papillotement* for which the artist has been often blamed. The cabinet pictures represent scenes in rural life, where the figures are placed in the full blaze of a hot summer's day: *Repos des Moissonneurs* (578), *La Soif* (579), *Les Foins* (580). These three canvases are exquisite.—M. Duez has this year a beautiful piece of genre, *Le Café sur la Terrasse* (309). On the seashore, in front of a house built of brick which stands in full sunlight, a woman seated at a table drinks a cup of coffee, while her husband reads a newspaper and her children play on the sands. The scene of domestic life is acutely conceived, and treated in a large style. The full-length portrait of the grandson of Victor Hugo (*Portrait de Georges Hugo*, 308) is a cold and rather dull work. It may be that this is the fault of the model.

M. Gervex has introduced into the editorial room of the *République Française* newspaper (402) the chief editors. M. Spuller, M. Challe-mel Lacour, M. Jules Roche, M. Waldeck Rous-seau, and M. Joseph Reinach are grouped round a table, some of them seated, the rest standing. The portraits are good likenesses, but a little heavily treated. The brilliancy which M. Gervex has imparted to some of his previous works is not to be found in this one. There is more originality, and yet a little mannerism, in a portrait of the painter by himself, *Mon Portrait* (404).—The contribution of M. Israël, *Jeunes Filles de Zandvoort allant à la Criée* (495), is altogether black.—M. Artz, while imitating the manner and the methods of M. Israël, has put more light into his view of an interior, entitled *La Petite Ménagère* (19). The attitude of the child, who is occupied in peeling potatoes beside an old woman, is appropriate, and is the chief element in this picture of an episode in the life of the poor by its true feeling. In *L'Attente* (20) the figure of a wife of a fisherman sitting on the seashore stands out against the ashen-grey sky in a very fine fashion.

M. Friant's contributions are both varied and important—three portraits, two landscapes, and three popular scenes. *La Lutte* (374) depicts, in a landscape which shows no great originality, but a true illumination, lads preparing to bathe in a little stream. Two of them have seized one another, and are trying to throw one another. The modelling and colour are excellent. The *Portrait de M. B.* (379) is of good quality.—M. Stevens has sent eleven pictures. *La Jeune Veuve* (839) is in a pretty, but in a rather flinching taste. *Réverie* (841), *Une Musicienne* (842), *La Lettre* (849), are elegant compositions, finely touched, but a little insipid, and without any great relief.—M. Béraud has grouped the crowd pressing round a gaming table at Monte Carlo with great *brio* and talent in *Rien ne va plus!* (57). Under the title of *Étude* (58) he has amused himself by painting a naked woman enveloped in a black but most transparent veil; the effect is more singular than agreeable.

M. Guignard is represented by ten canvases. A peasant occupied in milking a cow (*La Laitière*, 447), and a young girl walking towards us down an avenue of old trees, in which the light is broken by the foliage (*Retour de l'Église*, 448), are a little heavy in drawing, but the sentiment is sufficiently powerful.—M. Besnard exhibits those variations upon green and yellow of which the composition and the subject are equally mysterious; and M. Boldini has arranged a marvellous series of full-length, life-size figures. Both artists have their admirers; M. Besnard has even received from the Municipal

Council of Paris the commission for a ceiling in the Hôtel de Ville.

M. Dagnan Bouveret with his three pictures, *Portrait de M. S.* (233), *Cimetière de Sidi Kebir* (234), and *Bords de Rivière* (235), is hardly likely to repeat the great success he obtained at the Salon of last year. He is a little overlooked.—M. Lerolle exhibits two large pictures of a decorative character, intended for a church—*Saint Martin donne la Moitié de son Manteau à un Pauvre* (569), and *Jésus-Christ apparaît à Saint Martin* (570), fine compositions, but rather coldly executed. On the other hand, there is a great deal of poetry and sentiment in his two landscapes, *Soir* (571) and *Bord de Mer* (572). The last recalls the manner of Harpignies.

The landscape painters are not numerous, but *Les Blés* (238), *Dans les Dunes* (239), and *La Pointe de l'Île Saint-Denis* (244) of M. Damoye; *Un Jardinier à Montrouge* (84) and *Le Soir* (86) of M. Victor Binet; two seascapes of M. Mesdag's, *Avant l'Orage* (623) and *Marée Haute, Plage de Scheveningue* (623); a sunset effect athwart trees, a work of genius by M. Saintin, *Soir d'Hiver* (799), and the landscapes of southern scenes by M. Montenard, deserve to be studied.

Sculpture is pretty nearly absent. Among some statues rather lost amid the vast galleries which precede the galleries of paintings, I only see the *Modèle de la Statue de Victor Noir* (1255), by M. Dalou, which is worth mention.

To conclude, the exhibition on the Champ de Mars is highly respectable, and it contains, besides some works that are really remarkable, a sufficiently large number that are interesting. But there is no use trying to deceive oneself. They are not the productions of a single year. Not only have the artists been allowed to exhibit as many works as they pleased, but they have been permitted to include among their contributions some works which have already figured in private exhibitions. The exhibition, then, is in some degree retrospective. This is a fact not to be forgotten if one desired to compare it with the Salon of the Champs Elysées.

FERDINAND DUVAL.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 16th and 17th inst. the following drawings by T. M. Richardson: Ullswater, 138*l.*; Durham, 140*l.*; Mont Blanc, from the road between Cluice and Sallanches, 76*l.*; Looking towards Glencoe, from Rannoch Moor, 367*l.*; Looking down the Lake of Como, from above Bellaggio, 59*l.*; Looking towards Bellaggio, from Baveno, 57*l.*; Evening, Loch A'an, Grampians, Aberdeenshire, 231*l.*

The same auctioneers sold on the 21st inst. the following pictures: D. Mytens, Portrait of a Youth, 126*l.*; F. Hals, Portrait of the Artist's Wife, 1,837*l.*; Sir H. Raeburn, Portrait of Mrs. Eleanor Bethune, 861*l.*; Sir J. Reynolds, Lady Anne Dawson as Diana, 199*l.*; Portrait of Miss Rush, 110*l.*; R. Cosway, Mrs. Casamayor (Elizabeth Helen), daughter of Sir James Campbell, 525*l.*; N. Maes, Prince Rupert, with dogs, 105*l.*; Anonymous, Sir Anthony Wingfield, half length, 110*l.*; W. Van de Velde, A Calm, with man-of-war and boats, 178*l.*; J. Van Goyen, An Extensive Landscape, with figures and cows, 178*l.*; H. Keller, A Pair of Pastoral Scenes, 120*l.*; F. Boucher, The Muse of History, 294*l.*; Madame de Pompadour, 215*l.*; Lancret, A Fête Champêtre, 325*l.*; Giorgione, A Lady and Child, of the Morisoni family, 194*l.*; J. Ruysdael, A Road Scene, with cottages and figures, 162*l.*; A Sea View, with figures on a wooden jetty on the left, 1,102*l.*; Murillo, The Immaculate Conception, 399*l.*; M. Mierevelt, A Gentleman, in a black robe, with white ruff and wristband, 147*l.*

The same auctioneers sold on the 23rd inst. the study in oil of Salisbury, by J. Constable, for 147*l.*

At the sale of M. Crabbe's collection, which

we noticed partially last week, 'Le Matin,' by Corot, brought 63,000 fr., and 'Le Soir,' 60,000 fr.; 'Le Guide,' by Meissonier, 177,000 fr. and 'Le Billet-doux,' 43,500 fr.; a 'Holy Family,' by Rubens, 112,000 fr.; and a portrait by Frank Hals, 46,500 fr. The Brussels Museum purchased 'Les Pourceaux' of Paul Potter for 32,200 fr. Nattier's portrait of Madame de Flesselles fetched 75,000 fr.

Fine-Art Gossip.

THE Annual Report of the Trustees of the British Museum has been published, and, in addition to matters already communicated to our readers, states that the number of persons visiting the Bloomsbury and South Kensington sections was, in 1885, 584,660; in 1889, the next high number, 504,537; of these 361,046 went to Cromwell Road. Not more than 2,467 persons entered on Monday and Saturday evenings from 6 till 8 o'clock between May 4th and July 15th, and from 6 till 7 o'clock between July 20th and the end of August, 1889, all inclusive. 190,025 persons went to the Reading Room in 1889, the highest number quoted, besides 14,524 who used the Newspaper Room. It is said that 20,747 went to the Gold Ornament and Gem Room in 1889, and 4,850 to the Print Room. The electric light installation cost 8,842*l.*, and includes, besides the Reading Room with its five large arc lamps and six in the courtyard, 128 arc lamps and 644 glow lamps. The evening visitors in the alternate evenings of February, March, and April last were, on an average, 635, 367, and 297 per evening respectively. If these numbers do not increase it will prove that it is not worth while lighting the Museum. Mr. Colvin reports on behalf of the Print Room the continued preparation of indexes and catalogues, and the rearrangement of examples and references to them in older catalogues required by the recent removal of the collections. Among the works in question is a new and improved classification of early Italian engravings, and the continued preparation of a final catalogue in accordance with the same, the rearrangement of the general collection of Dutch and Flemish etchings, and the final arrangement of Classes II. to VIII. of the English portraits. Nearly five thousand prints and drawings were acquired during 1889.

The Society of British Artists will open to the public on Monday next its Summer Exhibition of sketches, studies, and decorative designs, to which we have already alluded as a novelty likely to be of value. The private view is appointed for to-day (Saturday).

NEARLY the whole of the scaffolding having been removed from the North Porch, Westminster Abbey, as reconstructed after the design of Sir G. Scott, it is now easy to estimate the character of the new work. A fine piece of design in itself, it is infinitely better than the inartistic additions to the neighbouring side of Westminster Hall.

WE are glad to hear that, in the opinion of several architects experienced in the treatment of ancient buildings who have been called in to survey the gatehouse of Lincoln's Inn, it is not in a dangerous state, and may easily be put into sound repair. This destroys the only argument that Lord Grimthorpe has been able to produce in favour of its destruction. He and his friends have tied up the front with iron inch gas-piping, which seems to show that they do not themselves believe it to be dangerous.

THE annual meeting of subscribers to the British School at Athens will be held at 22, Albemarle Street on Wednesday next at 4.30, Lord Savile in the chair. The usual reports will be read by the managing committee and the director, and accounts will be given of the recent excavations at Megalopolis and at Salamis in Cyprus by the students who took part in

them. All persons interested in the work of the School at Athens or of the Cyprus Exploration Fund are invited to attend.

THE Corporation of Leeds, who now own Kirkstall Abbey, have called in Mr. J. T. Micklethwaite to advise them as to the steps to be taken for the preservation of the ruins. It is time something was done, for some of the most interesting parts are in a dangerous state.

THE *Building News*, a journal not generally opposed to "restoration" in its milder forms, writes thus of some recent performances:—

"Owing to some carelessness on the part of the workmen engaged, a portion of the refectory wall of Kirkstall Abbey has been demolished. It appears that men in the employ of the Leeds Corporation have for some time been occupied in pulling down a number of trees that had grown within the walls of the abbey. Their instructions were to remove them piecemeal, and in a number of cases this had been done with safety. On Saturday, however, it was found that an elm which stood near the wall dividing the monks' refectory from the open court was rotten, and, curiously enough, it was decided by those in charge of the operations, as there was a clear space in which it would fall, to pull it down bodily. Unfortunately, the anticipation was not realized; and the tree, in its descent, carried away half of one of the refectory windows and a portion of the wall. It is a matter for regret that since the remains of this beautiful Cistercian abbey have come into the possession of the Leeds Corporation it should have suffered serious injuries, not only from the depredations of roughs, but during the process of removing ivy from the walls and trees from the enclosure. No 'restoration' can replace the walls in their old condition, and this is a case in which the unremitting vigilance of all interested in the protection of ancient buildings should be exercised."

So say we; and we congratulate the Society for Protecting Ancient Buildings on this signal instance of success in "educating" an able professional organ of opinion into the right path. It is due to our contemporary to add that, whatever might have been said with regard to Mr. Five per Cent., the *Building News* has always denounced the mischievous pranks of Lord Grimthorpe at St. Albans and elsewhere.

NEW Battersea Bridge, which replaces the old wooden structure dear to artists and dangerous to inexperienced rowers, will be opened for traffic in the course of next month. It is a fairly satisfactory design, and, apart from the raising of the road on the north end, which materially injures the neighbourhood of Cheyne Walk, is not unwelcome. It has cost at least 250,000*l.*, and, being largely of iron, will require constant repainting. The timber bridge, which cost 22,500*l.*, was badly designed for modern use, and need not have been dangerous; it was built a hundred and fifty years ago, and cost little for repair, because it was very easy to replace a decayed pile with a new one and no under-water foundations were required. We understand that Cheselden, the great surgeon, who is buried in the neighbouring graveyard of Chelsea Hospital, designed old Battersea Bridge.

WE have to record, with much regret, the death on the 20th inst., in the sixty-eighth year of his age, of Mr. Robert Henry Soden Smith, museum keeper of the Art Library at South Kensington, a post which, with advantage to students and honour to himself, he held during many years. In this office his many accomplishments, excellent taste, and eminent courtesy distinguished him. The library grew large under his charge, and he never failed in zeal and good judgment in increasing, arranging, and cataloguing it. He compiled, or directed the compilation of, those classified lists of books according to their subjects published by the Art Department, of which students have not as yet attained full knowledge. Besides many contributions to art periodicals, he wrote the letterpress to 'The Treasure of Petrosia,' 1869, and 'Corporation and College Plate,' 1869. He was the son of Capt. R. Smith, of Dirleton, Haddingtonshire, Athlone Pursuivant-at-Arms. Educated at Trinity College, Dublin, he was originally

intended for the Church, but his taste for bibliography and archeology growing strong with successful studies, he entered South Kensington about thirty years ago, and by successive steps rose to the post he filled so long and well.

THE French School are excavating in the Eparchy of Troezen, and report the discovery of the remains of an ancient temple and of some sculptures.

ON continuing the excavations of the tumulus on the plain of Marathon where they were left by Dr. Schliemann, the Director of Antiquities at Athens has discovered, at the depth of more than 12 mètres, an urn of terra-cotta containing the remains of a corpse. The urn is evidently older in character than the Persian wars, and around it are arranged other tombs, as in the tumulus at Velanideza and at Vourvâ, so that we may conclude it to be the burial-place of a family or *phratia*. Remains of a Roman tower have come to light, but none as yet of the trophy mentioned by Pausanias.

AT Paromythia, in Epirus, a Latin inscription in honour of Sextus Pompeius has been found, which shows that to be the site (hitherto uncertain) of the city of Photiké.

AMONGST the sculptures from the temple of Despoina now removed to Athens, there is a figure resembling the Jupiter of Otricoli in the Vatican Museum, which will prove of great value by throwing light on the relation between the art of Phidias and that of Damophôn.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Mendelssohn's 'St. Paul.'
ROYAL ITALIAN OPERA.—'Le Prophète.'
ST. JAMES'S HALL.—Richter Concerts.

SUCCESSFUL as was the performance of 'Elijah' on the Handel orchestra at the Crystal Palace last year, we are inclined to regard that of 'St. Paul' last Saturday as superior, if possible. Considering that there had been no rehearsal of the combined force, which consisted of the London contingent of the Handel Festival Choir, four hundred choristers from Bristol, five hundred boys, and an orchestra of about three hundred, the clockwork precision and homogeneity which were maintained throughout the performance were little short of marvellous. That 'St. Paul' is more suitable for rendering on this colossal scale than 'Elijah' there cannot be two opinions. Its broad, massive choruses, like those of Handel, gain by the number of executants brought to bear upon them. In his admirable essay on the history of the work "G." says that the attempts to place Mendelssohn's earlier oratorio on a level with the later have never been successful. 'St. Paul' "is full of earnestness, divination of character, deep religious feeling, spirit, nobility, and diverse musical treatment; but it has not got the style which its composer had acquired by the time that he wrote the 'Lobgesang.' In this respect, if the parallel may be pardoned, the work may be compared somewhat with the 'Mount of Olives' in Beethoven's career." Surely this is an overstatement of the case. There is very little of the true Beethoven in 'The Mount of Olives,' but, with the exception of the chorales, there are few numbers in 'St. Paul' on which the Mendelssohnian stamp is not engraven with a distinctiveness which makes error as to their authorship almost impossible. As to return to last Saturday's performance: the

rendering of the choruses was not only superlatively fine as regards the volume of sound and the unswerving accuracy of the vast force, but the quality of tone was remarkable for its purity and richness. The shrill voices of the boys were, perhaps, a little too prominent in "Sleepers, wake," but in the other numbers in which they took part the effect was decidedly pleasing. Mr. Manns has been strangely accused of taking some of the choruses too slowly in order to maintain precision, but there is no ground whatever for the charge. The late Sir Michael Costa used to accelerate the tempo in "O great is the depth" far more than the composer's directions warranted; but last Saturday the metronome marks, be their value great or little, were most closely observed. Little need be said regarding the soloists. Mr. Watkin Mills sang the principal part with much expression, and his voice travelled well. Madame Albani and Madame Patey were both in excellent voice, and the same may be said of Mr. Lloyd, who made his first appearance since his return from America. Messrs. R. Grice and H. Bailey were competent as the two false witnesses. Mr. Manns was, of course, recalled and heartily cheered at the close of the performance, and no conductor on any occasion more richly deserved this stereotyped compliment.

It may be said of Meyerbeer's 'Le Prophète' that, unlike 'Les Huguenots,' it does not play itself; that is to say, neither the subject nor the music is sufficiently interesting to render a performance effective with only a moderate cast. Two artists of the first rank are absolutely necessary for the rôles of Jean of Leyden and Fidès, or the opera is dull and tedious. As two such performers are now available in the persons of M. Jean de Reszke and Mlle. Richard, Mr. Harris may receive thanks for reviving 'Le Prophète' after an interval of seven years. For this purpose the Covent Garden score of the work, which had been ruthlessly mutilated by Sir Michael Costa and other conductors, has undergone revision, and the present version is unquestionably an improvement upon that of former years, though much of the opera is necessarily sacrificed, the part of Berthe being still cut down to insignificant proportions. From a popular point of view perhaps such a proceeding would be unwise, but we should like the silly skating ballet eliminated in order that other portions of the work might be restored. However, it would be hypercritical to cavil at the present performance, for it is certainly equal to the best that has ever been witnessed since the work was produced in 1849. M. Jean de Reszke may not be superior to Mario in his prime, but he is not inferior to him in any respect, and Mlle. Richard is immeasurably superior to Madame Viardot in the quality of her voice. The Polish tenor's rendering of the hymn "Roi du ciel et des anges" is one of the finest vocal efforts within our experience, and in the cathedral scene the splendid voice, fine presence, and noble histrionic art of Mlle. Richard combine to produce an impression not quickly to be effaced. While these great artists retain their powers 'Le Prophète' cannot fail to be a popular opera. The rest of the representation is, on the whole, of great excellence. MM. Montariol, Miranda, and Édouard

de Reszke are admirable as the three Anabaptists, M. Cabalet is competent as Oberthal, and Mlle. Nuovina fairly satisfactory as Berthe. The fine scenery painted for the original performance has been renovated, and Mr. Harris has been at pains to make the performance effective as a spectacle. Now that the opera is given in the original French language it would be well to revise the English translation which accompanies it in the book of words, but which by no means corresponds with the opposite pages of the book.

The Richter Concerts seem to be particularly in favour with the public this season, St. James's Hall being again crowded on Monday evening. There were three Wagner selections, the first being the trio of Rhine Daughters from 'Götterdämmerung,' which was well sung by Miss Anna Williams, Miss Fillunger, and Miss Lena Little. It does not, however, make a particularly effective concert-room piece, both voices and orchestra being too much *en évidence*, and the scenic background being needed to produce the required impression. How Mr. Lloyd sings the Preislied from 'Die Meistersinger' every amateur knows, and it is equally unnecessary to describe the rendering of the Liebesduett from 'Die Walküre' by Mr. Lloyd and Miss Anna Williams. Brahms's 'Tragic' Overture and Liszt's so-called symphony to Dante's 'La Divina Commedia' were both magnificently played; and if anything could reconcile us to the latter rhapsodical and unsatisfactory work, it would be the interpretation under Herr Richter. Despite a few extremely fine passages, however, the Dante symphony is ugly and incoherent as a whole, and it does not improve on acquaintance. The programme of the Wagner concert next Monday has been improved, the early symphony being removed in favour of further selections from the operas.

Musical Gossip.

SEÑOR SARASATE's last concert for the present season at St. James's Hall last Saturday presented no features calling for criticism. Max Bruch's Concerto in D minor, No. 2, and Dr. Mackenzie's 'Pibroch' Suite were the Spanish violinist's principal solo efforts; and the purely orchestral items were Mendelssohn's 'Italian' Symphony and Mr. Cusins's overture 'Les Travailleurs de la Mer.' During his recent visit Señor Sarasate did not play either the Beethoven or the Mendelssohn concerto—a sufficient proof that his position with the public is not subject to ordinary conditions, for the rush to hear him was as great as ever.

Two more pianists have appeared since our last notice. Herr Eduard Zeldenrust, who gave a recital at the Steinway Hall on Monday afternoon, is a young Dutchman about twenty years of age. In any ordinary season amateurs would have welcomed him gladly, for he is an executant of very high calibre. The principal items in his programme were Beethoven's 'Waldstein' Sonata, of which he gave a remarkably intelligent reading, and Bach's Organ Prelude and Fugue in A minor, as transcribed by Liszt; but he was equally thoughtful and pleasing in smaller pieces by Schumann, Chopin, and other composers.

HERR ERNST DENHOF, who appeared at the Princes' Hall on Wednesday, is a performer of moderate calibre. His rendering of Beethoven's Sonata in D minor, Op. 31, No. 2, was flurried

and incorrect; later on he improved, and played some items by Schumann fairly well.

HERE SCHÖNBERGER also gave a pianoforte recital on Wednesday at the Steinway Hall, and was heard to great advantage in Beethoven's sonata 'Les Adieux,' &c.; Schumann's Sonata in G minor, Op. 22; some pleasing pieces by Volkmann, &c.

M. SAPELLNIKOFF's second recital at St. James's Hall on Tuesday afternoon served to show that the Russian pianist is a somewhat unequal player. He commenced remarkably well, his rendering of Beethoven's Sonata in E flat, Op. 81, 'Les Adieux,' &c., being marked by vigour without exaggeration, while that of Haydn's Variations in F minor was delightfully pure and delicate. Pieces by Mendelssohn and Chopin were played in a rougher and more commonplace fashion. A Romance and a 'Humoresque' by Tschalkowsky proved to be charming little pieces. Madame Sophie Menter joined M. Sapellnikoff in Liszt's so-called 'Concerto Pathétique' for two pianos, a grotesque and extravagant work, without redeeming features of any kind.

On the same afternoon, at Dudley House, Mr. Wilhelm Ganz gave his annual concert. The vocalists who assisted him in miscellaneous, but for the most part high-class programme, were Mlle. Zélie de Lussan, Miss Georgina Ganz, Madame Patey, Madame Sterling, and Messrs. Lloyd, De Soria, Ben Davies, Norman Salmond, Lawrence Kellie, and Isidore de Lara. The most important items in the programme were Mendelssohn's Pianoforte Concerto in C minor with string quintet accompaniment, and Beethoven's Quartet in E flat, Op. 16.

BRAMH'S Pianoforte Quartet in C minor and Mozart's rarely-heard Quintet in C were the leading items in Messrs. Ludwig and Whitehouse's third concert at the Princes' Hall on Tuesday evening. Very good performances were secured, the concert-givers being assisted by Miss Zimmermann and Messrs. Collins, Gibson, and Heydrich. Miss Fillunger contributed songs by Brahms and Schubert.

A HIGHLY creditable concert was given by the pianoforte and vocal pupils of the London Organ School at the Princes' Hall last Saturday evening. In cases of this kind it is generally invidious to particularize, and we shall, therefore, merely say that with nearly all the young pianists the evidence of sound technical instruction was particularly noticeable.

MUSICIANS will be glad to learn that a performance of 'Fidelio' will be given shortly at Covent Garden, with Madame Tavaré as Leonora, should circumstances permit.

THE plans of the new Mozart theatre to be erected on the Mönchsberg, at Salzburg, have been completed by the architects, Herren Helmer and Fellner. The interior will somewhat resemble that of the Bayreuth theatre, with, however, the addition of a gallery. A new serpentine road is to be constructed from the town to the eminence on which the theatre is to be built.

THE Italian journals continue to pay much attention to Mascagni's opera 'Cavalleria Rusticana,' which has excited such enthusiasm in Rome. According to *L'Epoca*, Verdi requested the loan of the score, and after examination returned it to the composer with these words, "Now I can die happy!" Probably this story is merely the fruit of a fertile imagination.

CONCERTS, &c., NEXT WEEK.

- Mon. Signor Vittorio Carpi's Concert, 3, Steinway Hall.
 — Mr. Cuthbert Quilter's Matinée, 3, No. 74, South Audley Street.
 — Signor Carlo Ducci's Matinée Musicale, 330, No. 14, Ovington Square, S.W.
 — Miss Amy Flood Porter's Violoncello Recital, 8, Steinway Hall.
 — Rhythmic Concert, 830, St. James's Hall.
 — Royal Italian Opera.
 Tues. Mrs. Carlisle Carr's Concert, 4, No. 22, Old Bond Street.
 — Miss Eino Sontag's Pianoforte Recital, 8, Steinway Hall.
 — Royal Italian Opera.
 Wed. Mr. J. M. Thomas's Concert, 3, St. James's Hall.
 — Miss Amelia Van Brugh's Violin Recital, 3, Steinway Hall.
 — Post Office Conversations, 7, South Kensington Museum.

- WED. Royal Italian Opera, 7.30. 'Die Meistersinger.'
 — Welsh Concert, 8, St. James's Hall.
 THURS. Mr. Isidore de Lara's Concert, 8, St. James's Hall.
 — Royal Italian Opera.
 — Mr. J. M. Coward's Concert, 8, Steinway Hall.
 FRI. The Countesses Augusta and Ernesta d'Ochseppe's Vocal and Piano Recital, 330, Colford & Colford's Concert Rooms.
 — Royal Italian Opera.
 SAT. Mlle. Gabrielle Vaillant's Violin Recital, 3, Steinway Hall.
 — Mr. Borrow's Concert, 3, Princes' Hall.
 — Royal Italian Opera.

DRAMA

THE WEEK.

HER MAJESTY'S.—'Jeanne d'Arc,' Drame en Cinq Actes en Vers. Par P. J. Barbier.
 LYCEUM.—Revival of 'Nancy & Co.,' Comedy in Four Acts from the German of Paul Rosen. By Augustin Daly.

WHATEVER effect Madame Sarah Bernhardt may have created in Paris by her assumption of the rôle of Jeanne d'Arc in M. Barbier's heavy and old-fashioned piece, she has done nothing in the part to raise herself in the estimation of her English admirers. The play itself is dull and undramatic. The character of Jeanne is an historical study rather than a dramatic conception, and the whole offers few opportunities to the actress. It can scarcely be that Madame Bernhardt is jealous of the triumph of Mlle. Lia Félix, who, at the first presentation of the play at the Gaité sixteen years ago, won commendation as Jeanne. What other attraction she can have found in a play appropriately dedicated by the author to the memory of Ponsard, it is difficult to conjecture. Not more than three opportunities are afforded the actress, and of one of these, warned by a painful experience, she is wise enough not to take advantage. Her attitude in the first act, which is also the best, is now erect, instead of as formerly upon her knees; and the heroine as she is seen at her spindle in a simple and effective peasant's costume, or again listening to her "voices," and favoured with a not very impressive glimpse into celestial regions, has pathos, tenderness, and beauty, but no great inspiration. In the scene in which she recognizes the king, though hidden among his courtiers, and convinces him that her mission is divine, she surprises by the combined gentleness, womanliness, and simplicity of her style, but there is nothing ecstatic. From this time she becomes little more than a lay figure in a not very impressive pageant, and her success in the speech to Warwick of the fifth act depends rather upon the words than on the speaker. She recited with much vigour the lines, the modern application of which it is impossible to mistake:—

Je connais mon pays; il m'a donné son âme !...
 Il se redressera comme moi sous l'affront !
 C'est quand il est perdu qu'il relève le front !
 Faites, faites sur lui peser le joug des armes !
 Noyez-le tout entier dans le sang et les larmes !
 Reculez sa frontière, ivre de vos succès !
 La France renaitra dans le dernier Français !

The exquisite voice and the unequalled charm of personality combated sometimes with success the dullness of situation and language. The militant character of Jeanne, however, disappears, and the influence she exercises over the soldiery is not easily to be understood. When in the first act she disarms Siward, an English soldier, opposing to his sword the feeble guard of a sickle, her defence is obviously divine. The "Dieu des guerriers" is on her side, and the ponderous weapon of her adversary drops as by magic. Nothing in her action, however, justifies the surprised declaration

of Siward, "Mais c'est une lionne !" The chief attribute of the performance is beauty, and in showing us this Madame Bernhardt favours us with no revelation. There is little that is effective in the pageantry. The consecration in Rheims Cathedral is wholly unimportant and unimpressive, and the firing of the funeral pile even has no element of terror. It is due to M. Barbier to say that one or two important situations are omitted in representation. For Agnès Sorel in the second act is substituted another mistress of Charles named Yseult. The object of this change is not apparent. The music, by M. Gounod, is familiar to musicians. Such interest as it possesses is very slightly connected with the play.

Another farcical comedy which has previously been seen in London has been revived by the Augustin Daly Company. Concerning 'Nancy & Co.' nothing new requires to be said. It is laughable and trivial. As a means, however, of displaying to advantage the powers of an admirable company it is worthy of all praise. So much charm of vitality and coquetry has Miss Rehan that she grows upon the spectator, and her very mannerisms are in the end accepted as part of a delightful personality. Mr. Drew, Mr. Lewis, Mrs. Gilbert, and other actors are seen to thorough advantage, and the entire company displays admirable ensemble. Some little horse-play there is, but this is readily condoned in the amusement that is created.

THE GREEK PLAY AT BRADFIELD COLLEGE.

IT is one more proof of the keen interest that the present generation feels in recalling the life of the past that a large audience should assemble in a chalk pit in Berkshire to witness a performance of the 'Antigone' under conditions approximating, as far as circumstances permitted, to those under which it was enacted in ancient Greece. The experiment was a decided success. The daylight, and above all the absence of the footlights and other concomitants of a modern theatre, and the provision of an orchestra which enabled the chorus to assume its proper place, gave a wonderful air of reality to the scene, and helped the spectators to a better understanding of the tragedy than most of them, at any rate, possessed before.

The Warden of Bradfield College deserves great credit for arrangements that must have cost both labour and money. He wisely refrained from attempting a pedantic reproduction of archaeological details: he eschewed masks and the huge soles of the *couthurn*, nor did he attempt to limit himself to three actors, and Creon, although said to be the tritagonist, entered by the central door. Also very wisely, Mr. Gray chose his company entirely from among the masters and boys of the school. Of course the adequate presentation of such characters as Creon and Antigone would tax the powers of the greatest of actors; but these being unobtainable, the performance had a much more genuine character as it was than if the aid of outsiders had been called in. The actors had been well drilled and knew their parts extremely well, the aid of the prompter being very seldom required. The Creon of Mr. Wade was an especially meritorious effort to play an extremely difficult part; and the Antigone of Mr. Blagden, the Ismene of Mr. Maconochie, and the Tiresias of Mr. Prentiss were worthy of much praise, and so, in a less degree, were the representatives of Eurydice and Hæmon. The two messengers were extremely well played by Mr. Ingram and Mr. Green. Mr. Guy's Sentinel was clever, but laid too much emphasis on the paltry side of the cha-

racter, Mr. Guy omitting, for instance, to throw any touch of pathos into the beautiful lines:—

ἡ παῖς ὁρᾷται, κἀνακικνέει πικρὰς
ὀρνίθους ὅξιν φθόγγον, ὡς ὅταν κενὴς
εὐνὴς νεοσσῶν ὀρῶντ' ἀνὰ βλέψῃ λέχος·

As masks were wisely dispensed with, it might have been as well to depart still further from Greek usage and allow the faces of the attendants to show some interest in the progress of the play, and the members of the chorus might also with advantage have indulged in some by-play. Warm praise is due to the ability and energy displayed by Mr. Gray as the Corypheus. The music was a trifle austere, and it might have been as well to put a little more of the exultation of victory into the *parodus*. The dramatic intensity of the play arrested the attention of the audience from the opening *εὐφημείε* of Mr. Gray till the last anapaests of the *exodus* died away as the chorus disappeared from view among the trees overhanging the *parodus*. The whole spectacle was really beautiful. The charming situation of the chalk theatre, the graceful lines of the amphitheatre, the smoking altar, the judiciously decorated stage, and the tasteful dresses of the performers, formed a delightful whole, which, on such a fine afternoon as that of Tuesday last, could not fail to fascinate every spectator. It was a sight not to be easily forgotten.

MR. IRVING'S RECITAL OF 'MACBETH.'

A RECITAL of 'Macbeth' by Mr. Irving and Miss Terry, which has previously been given in various country towns, attracted to the St. James's Hall on Wednesday a large, an intellectual, and an appreciative audience. Mr. Irving and Miss Terry appeared in evening dress. To the latter was assigned the single character of Lady Macbeth, of which she gave what is practically an exposition. The remainder of the speaking characters, even to the female attendant in the sleep-walking scene, were taken by Mr. Irving. Music by Sir Arthur Sullivan was rendered by a competent orchestra, and aided somewhat in the accomplishment of the difficult task of conveying the idea of twenty different characters. To render absolutely and at all times distinct so many separate individualities is a task beyond human effort. In presenting the more prominent characters, however, Mr. Irving was happy, and his Macduff may be esteemed almost a creation. As is but natural, the greatest effect was obtained in the well-known scenes: in the delivery of the dagger speech, in the address to Duncan, in the banquet scene, and the like. Many, however, of the less important characters stood out with great clearness. Some new readings of Mr. Irving attracted observation, and his entire conception of the play is, perhaps, more fully grasped at a recital than at a performance. Miss Terry's conception of Lady Macbeth gains also in significance from her reading of the part. An eminently intellectual and suggestive entertainment was received with warm favour.

Dramatic Sossipy.

THE practice of performing dramatic novelties at private houses has spread from Paris to London. 'Vanity of Vanities,' a duologue by Mr. Justin Huntly McCarthy, has thus been played during the present week at Mrs. Campbell Praed's. It is a curious and interesting story of modern life dealing with the malady of weariness of life, is written with much brightness, will be publicly seen on Friday next, and is likely to find its way on to the regular stage. Miss May Whitty and Mr. Herbert Waring played the two characters, the Princess Nicholas and Morris Hastings, with much distinction.

MR. ISAAC HENDERSON, the American novelist, has written a play founded on his novel 'Agatha

Page,' which will be produced at the Haymarket by Mr. Beerbohm Tree at a *matinée* in the autumn.

AN attractive programme has been finally arranged for the Marlowe Memorial benefit at the Shaftesbury Theatre next Friday afternoon, and the changes made in consequence of the withdrawal of the new comedy by Mr. H. A. Jones seem to enhance the interest of the entertainment. We have already announced Mr. Courtney's new dramatic sketch, entitled 'Kit Marlowe'; a new duologue by Mr. J. Huntly McCarthy; Mr. Daly's adaptation of Sheridan's 'Trip to Scarborough,' entitled 'Miss Hoyden's Husband,' to be performed for the first time in England by Miss Ada Rehan and other members of the Daly Company; and a recitation by Madame Sarah Bernhardt. In addition to these items, Mr. Willard will recite in costume Rossetti's 'A Last Confession'; Miss Letty Lind will dance; Mr. Ben Davies will sing; Miss Maude Millett and Mr. George Giddens will recite; and Mr. George Alexander and the members of the Avenue company will give the second act of 'Dr. Bill.' The funds of the Marlowe Memorial should benefit by this lavish list of attractions. Seats can be booked at the Shaftesbury Theatre.

In a miscellaneous entertainment given at the Avenue on Tuesday 'Art and Love,' a delicate one-act comedy by Mr. A. W. Dubourg, was well played by Miss Wallis, Mr. Herbert-Basing, Mr. A. Stirling, and Mr. H. A. Saintsbury; and 'Punchinello,' a one-act play by Dr. Dabbs, was presented by Mr. W. H. Vernon, Mr. Bassett Roe, Mr. Webster, and Miss E. Robins.

At the expiration of Mrs. Langtry's tenure of the St. James's Theatre with the close of the year, the management of the house will pass into the hands of Mr. Alexander.

MISS FANNY JOSEPHS (Mrs. Wombwell), whose death has been announced, imported into the lightest order of performance a delicacy and grace that are not common upon the stage. She made her *début* under Phelps at Sadler's Wells, where, on September 8th, 1860, she played Celia in 'As You Like It.' Her name also appears to Perdita, Ida Stralenheim in 'Werner,' and to Marion de l'Orme in 'Richelieu.' The following year she was at the Strand, and she subsequently played at the Holborn, the Globe, the Prince of Wales's, and other theatres. Her performance of a young nobleman in 'Flying Scud' and her Lady Sneerwell in 'The School for Scandal' are favourably remembered.

MR. WILLARD has, we understand, obtained a prolongation of his tenure of the Shaftesbury, and 'Judah,' the merits of which have gained slow but sure recognition, will not consequently have to be withdrawn. Miss Wallis's resumption of management will be deferred until the autumn.

FEODOR LÖWE, who was connected with the Stuttgart Theatre for some fifty years, has just died. He used to be considered the best representative of Hamlet on the German stage. Löwe made himself also a name as a poet through his 'Gedichte' and his masonic poems entitled 'Den Brüdern.' His sister was the celebrated singer Sophie Löwe, who appeared in London in 1841, and married in 1848 an Austrian prince.

THE NEXT WEEK'S NOVELTIES AND REVIVALS.
THU. Strand (Afternoon), Revival of Milman's 'Fazio.'
Globe (Afternoon), Production of 'Vera.'
THURS. Criterion (Afternoon), Benefit Performance.
Toole's (Evening), 'The Solicitor.'
FRI. Shaftesbury (Afternoon), Marlowe Memorial Performance.
SAT. Criterion (Afternoon), Production of 'Papa's Honeymoon.'
(Evening) Revival of 'Sowing and Reaping.'

(These announcements are subject to changes of plan on the part of managers.)

TO CORRESPONDENTS.—A. L. T.—W. R.—T. C.—received.
H. J.—We cannot undertake to answer such questions.
No notice will be taken of anonymous communications.

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